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MOTION PICTURE HERALD

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- *Players' agreement bars producer-agent partnerships and "blue sky" fees for managers of talent*
- *New flood of war films brings 28 pictures out of Hollywood, Europe and the vaults*
- *Broadway and Hollywood both grasp olive branch in move to restore film backing to stage*
- *Canada simplifying money exchange; War-time censorship clamped upon radio*
- *Coast exhibitors protest major's changes in clearance system; MPTOA looks for more concessions on trade practices*

VOL. 137, NO. 5 NOVEMBER 4, 1939

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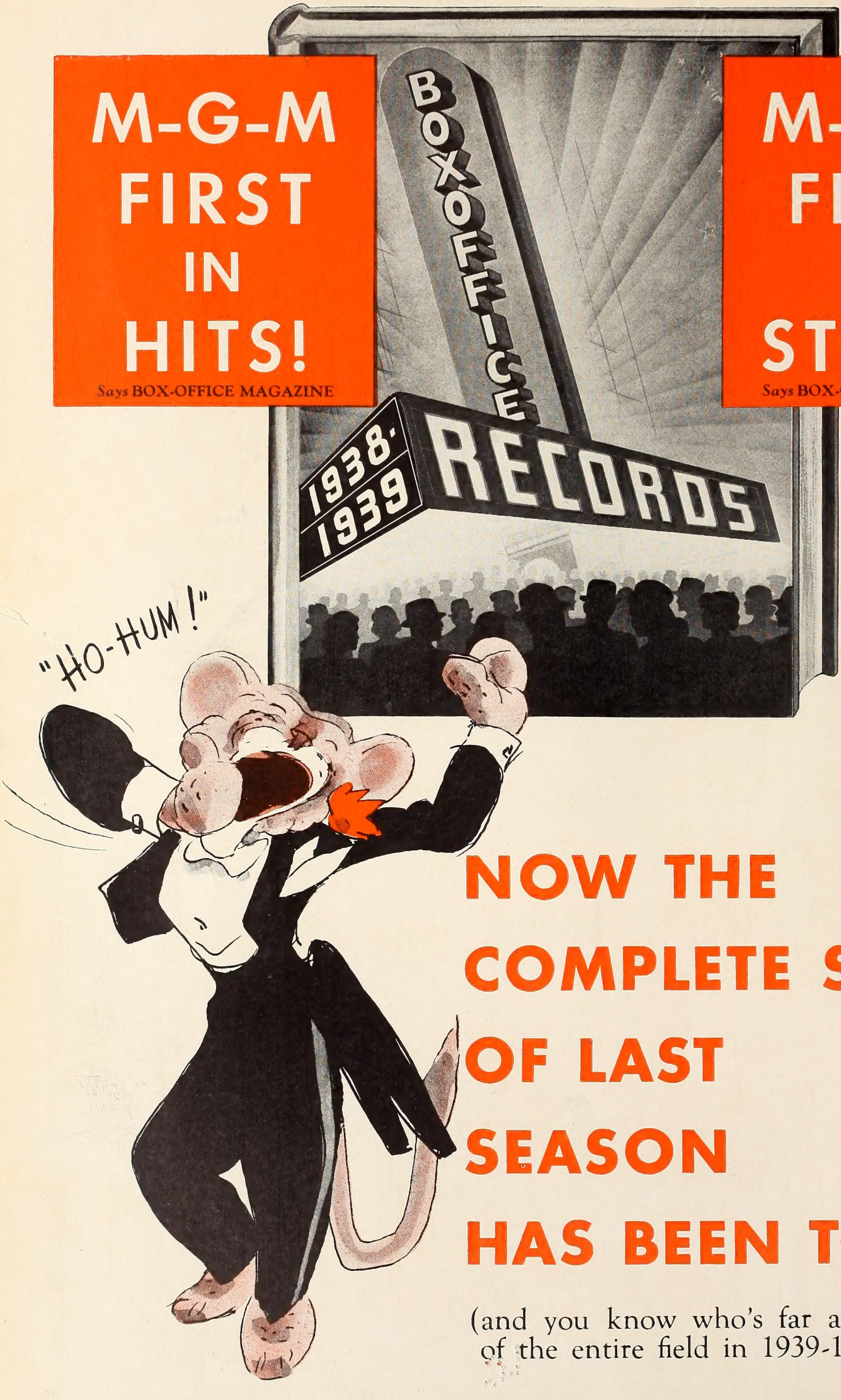
M-G-M
FIRST
IN
HITS!
Says BOX-OFFICE MAGAZINE

M-G-M
FIRST
IN
STARS!
Says BOX-OFFICE MAGAZINE


BOXOFFICE
1938-1939
RECORDS
"HO-HUM!"

←

JUST PUBLISHED!
Box-Office Magazine's Report for Season 1938-39!

NOW THE COMPLETE STORY OF LAST SEASON HAS BEEN TOLD!

(and you know who's far ahead of the entire field in 1939-1940!)

THERE'S A SOCK STARTING!

Check it as it opens and it'll open your eyes again to the way action on the screen brings action on the ticket machine! Nobody proves it more solidly than square-shooting WARNER BROS.

Congrats to Columnist

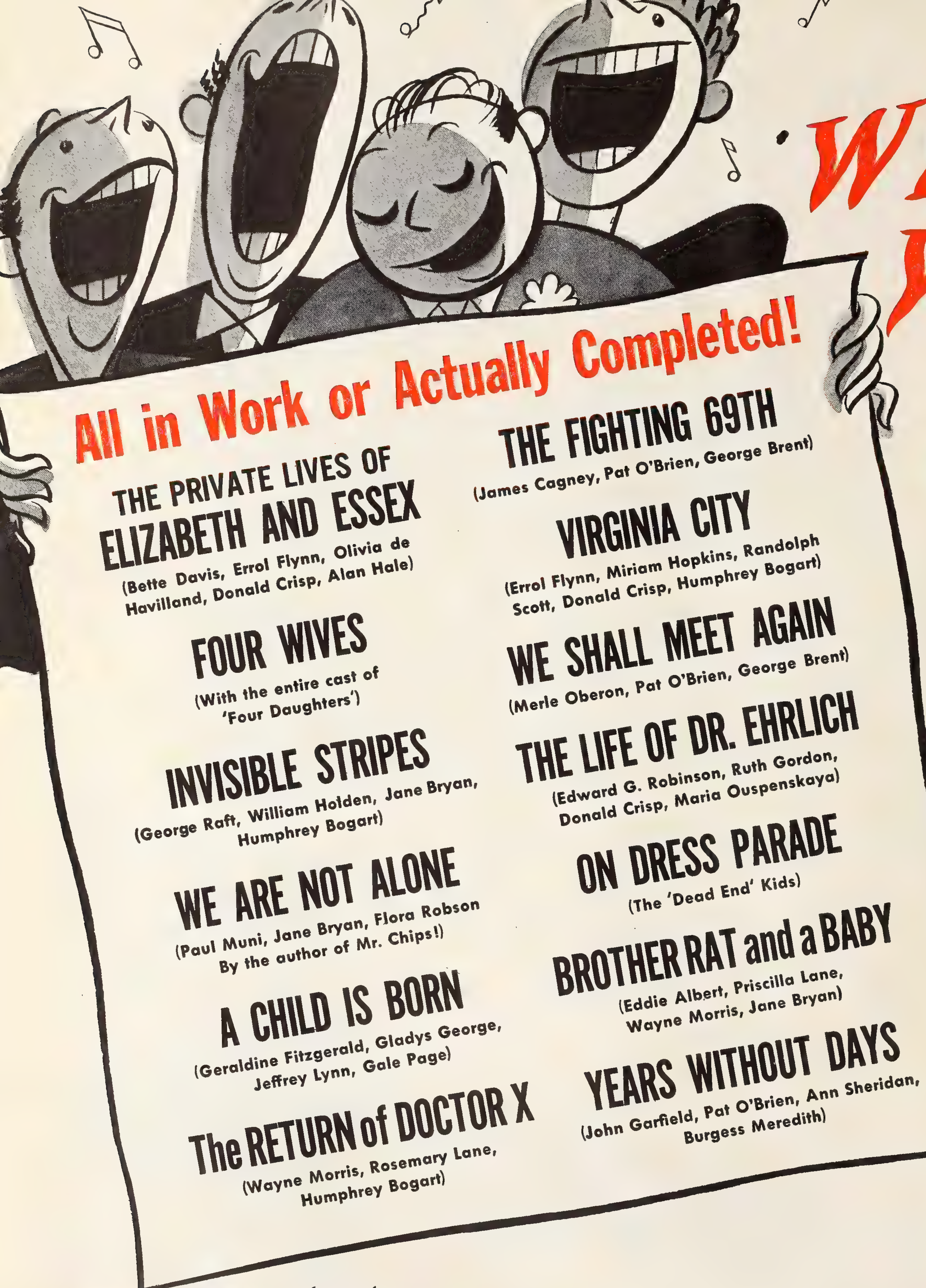
MARK HELLINGER

He wrote it as he saw it from 1920 to '29..the shock-crammed days it took the G-Men 10 years to clean up!

JAMES
CAGNEY · LANE
PRISCILLA

in
"THE ROARING 20's"

with
HUMPHREY BOGART · GLADYS GEORGE · JEFFREY LYNN
FRANK McHUGH · PAUL KELLY · Directed by RAOUL WALSH
Screen Play by Jerry Wald, Richard Macaulay and Robert Rossen
A Warner Bros.—First National Picture



All in Work or Actually Completed!

THE PRIVATE LIVES OF ELIZABETH AND ESSEX
(Bette Davis, Errol Flynn, Olivia de Havilland, Donald Crisp, Alan Hale)

FOUR WIVES
(With the entire cast of 'Four Daughters')

INVISIBLE STRIPES
(George Raft, William Holden, Jane Bryan, Humphrey Bogart)

WE ARE NOT ALONE
(Paul Muni, Jane Bryan, Flora Robson By the author of Mr. Chips!)

A CHILD IS BORN
(Geraldine Fitzgerald, Gladys George, Jeffrey Lynn, Gale Page)

The RETURN of DOCTOR X
(Wayne Morris, Rosemary Lane, Humphrey Bogart)

THE FIGHTING 69TH
(James Cagney, Pat O'Brien, George Brent)

VIRGINIA CITY
(Errol Flynn, Miriam Hopkins, Randolph Scott, Donald Crisp, Humphrey Bogart)

WE SHALL MEET AGAIN
(Merle Oberon, Pat O'Brien, George Brent)

THE LIFE OF DR. EHRLICH
(Edward G. Robinson, Ruth Gordon, Donald Crisp, Maria Ouspenskaya)

ON DRESS PARADE
(The 'Dead End' Kids)

BROTHER RAT and a BABY
(Eddie Albert, Priscilla Lane, Wayne Morris, Jane Bryan)

YEARS WITHOUT DAYS
(John Garfield, Pat O'Brien, Ann Sheridan, Burgess Meredith)

WHO
WH
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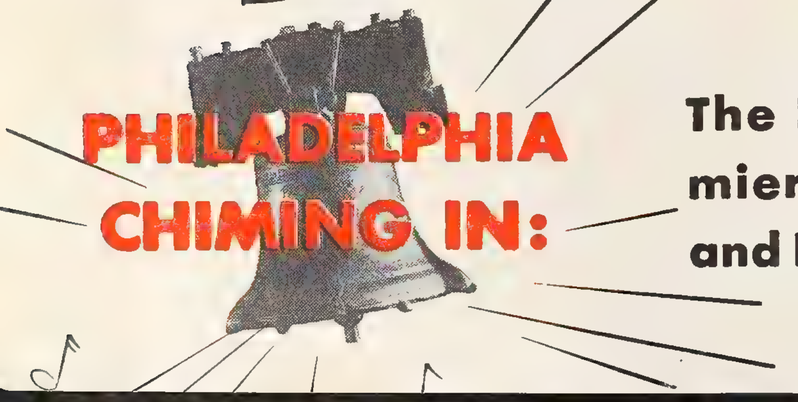

PHILADELPHIA CHIMING IN:

The Boyd Theatre is off to a record world premiere after demand pre-release of 'ELIZABETH and ESSEX'! Oh, Bette! Ah, Errol! M-m-m WARNERS!

WON OUR HEARTS AWAY?

O'S READY FROM NOW TO MAY?

HO? WHO? WHO?

NO ONE BUT

WARNERS!

JACK L. WARNER
In Charge of Production
HAL B. WALLIS
Executive Producer

There may be two Thanksgivings . . . .

but there's only one way to celebrate!

"DAY-TIME WIFE"

Darryl F. Zanuck's
happy-holiday hit starring
Tyrone Power and Linda Darnell

20th CENTURY FOX
THE KEYSTONE
OF YOUR FUTURE

AVAILABLE FOR EITHER NOV. 23 or NOV. 30

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 137, No. 6

November 4, 1939

PONIES & SCREEN

AT long last at least some sectors of the motion picture industry appear to have discovered that gambling by the masses is an invasion of the purse that supports the box office.

Exhibitors in New York state were this week just ending engaged, with diligence, handbills, letters and trailers, conspicuously led by the Buffalo office of the Motion Picture Theatre Owners, in a fight on a proposed amendment to the constitution to legalize pari-mutuel betting at race tracks—both horse and dog. The issue goes to the voters of New York Tuesday next.

Public gambling facilities and devices for the multitude are thrill-sales, vistas of "escape", that compete in time, attention, money with the emotional merchandise of the screen.

There are just incidentally other factors. Very few, if any, cashiers have been found tapping the till to buy movie tickets, but at the moment it is possible to count over rather an array of wrecked careers in our own show world resulting from chasing the rainbows over the horse tracks.

WHAT the occasional plunger does, or the time and money spent by the magnate class, does not matter. What counts alike to society in general and the box office in particular is the draining of slender margins of playmoney in the pockets of the multitude.

The motion picture, by the movement from Buffalo, and in many other manifestations, has found that it does not exist alone in a world of its own, but that it is an integrated part of the social and economic fabric. This fact has, to be sure, brought some abrupt surprises now and again, resulting in the necessity for such devices as a Production Code to attune the screen's wares to the American mores; or such awakening developments as a flood of legislation and litigation denoting a public concern about how it does business.

* * *

AND with gambling issues afresh before us, it may be remarked that the motion picture theatre in campaign opposition to the pari-mutuel or other systems of betting, legal or illegal, must be mindful of a certain inconsistency with its frequent resort to lottery lures at the box office.

There has been experience enough so that the most obtuse must know that when the attraction at a motion picture theatre becomes anything but a motion picture the screen industry is invaded.

It is to be observed that when the headline attraction is a personal appearance, a "name" band, a "Lucky Night", or whatever, the tendency is ever to present the cheapest and weakest picture on the schedule. This cuts the cost of that show, but it does not make for customers of the motion picture. And it is with motion pictures that the screen theatre must stand or fall.

Also, there are many competitions besides petty gambling that seriously compete with the box office: among them baseball, football, bridge and golf—and most of them getting a deal of promotional publicity on the screen.

"DEMOCRACY"—AGAIN

BEGINNING in December of 1938 and running into successive issues in January of this year, Motion Picture Herald asked "Films for Democracy" to *"clearly, officially and publicly declare its position with respect to: 1—The political theories commonly known as Communism; 2—The political theories commonly known as Fascism; 3—The political theories characteristic of both Communism and Fascism, and commonly described as Totalitarianism, under which the state reserves to itself complete rights over the life, liberty and pursuits of the individual, denying to the individual those rights held under the traditional American system as a natural and inalienable heritage."* This was signed by Martin Quigley, publisher and editor-in-chief.

October 21, under the heading of "No Answer", this page recorded that the merger born "Film Audiences for Democracy", taking in the late "Associated Film Audiences", had still made no answer, was still "evasive, confused, reticent in confusion".

NOW under date of October 25 comes response from Henry Pratt Fairchild, president of "Film Audiences for Democracy", addressing Mr. Quigley to bring attention to the organization's new letterhead which bears a footnote reading:

"TO ENCOURAGE films that uphold American democracy, civil liberties, and peace; that promote better understanding and improve neighborly relations between racial and religious groups; that present an accurate, undistorted as well as socially useful portrayal of the contemporary scene. TO OPPOSE all totalitarian trends, attacks on labor, and films contrary to the principles of the Bill of Rights."

"That being so," writes Mr. Fairchild, "there would seem to be no necessity for the editorial appearing over your signature in the October 21 issue of Motion Picture Herald unless you wish to impute to Film Audiences for Democracy motives which it neither holds nor desires, sentiments which it neither expresses nor harbors."

NINE months have elapsed since the Herald raised and reiterated the question. Since then the Hitler-Stalin pact has joined Nazism and Communism, and quite as closely as Nazism and Fascism were joined on "the axis" before.

The answer comes on a footnote to a letterhead. It still does not declare specifically against Communism, specifically against Fascism, and lays a soft blanket in the phrase "all totalitarian trends".

Meanwhile scanning the letterhead's boastful array of literary and militant names, one discovers the roster to include a number of profound sympathizers with the Communists' cause, and others variously known for their identification with movements that many consider invasive of the American system.

So far, so good. Mr. Fairchild's footnote denotes progress. There is considerable distance yet to go.

Meanwhile, having declared against "attacks on labor, and films contrary to the principles of the Bill of Rights", it might be considerate too to include "attacks on capital"—which seems yet to be and to have been from the beginning a part of the American Democracy.

—*Terry Ramsaye*

[illegible]

This Week
in the News

Hollywood Wants Labor to Concede

REACTIONS to a war-bound world market continued this week to predominate in the motion picture business, East and West.

The squeeze of budget revision and the costs problem officially reached at last to the extreme of trying to get militant Labor to cooperate. Interestingly, indeed, this came in the form of written appeal from the Producers' labor negotiation committee to none other than William Bioff, as western representative of the International Alliance of Theatrical Stage Employes, for relinquishment of the ten percent increase for 12,000 workers, won under strike threat September 25, last. Mr. Bioff's return to Hollywood authority is both spectacular and acknowledged.

This represents the first official and direct approach to the problems posed by the one basic and vital element of production cost really subject to blanket negotiation, organized craftsmanship. All other costs in picture making are elements which are in theory under the control of individual executive decision.

Labor, thus for the day, has become the most important of the factors in answer to the continuing problem of "What is Hollywood going to do about the war?"

Labor, in general, however, indicated no answer and through its various voices some skepticism. Some leaders saw in the move a "smoke screen" for events to come, while others felt it was rather an endeavour at forestalling demands of other crafts. There were murmurings that the producers might well support their contentions by figures on losses in foreign gross. Some anticipated a general attempt to break down all talent and craft salaries.

Meanwhile Frank Carothers, secretary of the International Alliance's studio basic agreement committee, said the four internationals, still remaining in their basic agreement, were proceeding on an "as was" basis with plans for demands for wage increases to come up at a New Jersey conference early in December.

Labor wants to look at the books. (*See page* 15).

The regular quarterly meeting of the board of directors of the Motion Picture Producers and Distributors of America was continued Wednesday for another week, until next Wednesday, the sixth week in succession, all of the discussions being principally on the subject of studio and home office economics and their relation to the international situation.

Agents Under a Code

AFTER YEARS of travail Hollywood talent as represented by the Screen Actors Guild came to victory over racketeering practises of the much cursed agents, and their allies, just before the dawn of last Tuesday when the directors of the Artists Managers Guild ratified a seventy-nine page code of do's and don'ts.

Agents are to be limited to ten percent commissions, and only one commission per deal. Inside deals between agents and producers and studios are forbidden.

A certain long view of what might happen, and an indication of fears in the minds of some, is presented in arrangements that, if lower maximum commissions are sought, it must be shown that salary levels are lower than '38-'39, "or that the relative standing of the film industry as a branch of the entertainment world has suffered materially so as to reduce the motion picture to a position of substantially less importance..."

It is a brave code, addressed at clearing abuses condemned long enough by both artists and employers. All that now remains is to enforce it. (*See page* 41).

Why Flanagan?

THE NEATEST eyebrow lifting surprise of the week came with the announcement from Vassar's president, Henry Noble McCracken, that by a special grant of funds from the Rockefeller Foundation Hallie Flanagan, former national director of the Federal Theatre, will supervise "theatre research based on the records, experiments and productions of the Federal Theatre."

It was to be recalled that Hallie Flanagan and her administration gave the Federal Theatre such amazing productions as "Injunction Granted," "Power," "Horse Eats Hat" and others just as good but certainly no more red, radical and rampant.

Some "theatre research" to discover who let this loose upon the nation has indeed been indicated——but not why Rockefeller money should employ Hallie Flanagan to study herself and her works.

30 Gallon Act

THE UPWARD and onward movement in the show business continues apace. The Star Theatre in Brooklyn advertises "the sensation of two continents," in the act of "The girl in the milk bath," and "actually using 30 gallons of milk each show." Years ago Anna Held had a milk bath for the press agent's purposes, but not on the stage. Time marches on.

How Free Speech?

OFFICIALS of the National Association of Broadcasters continue efforts to convince all hands that its new code provision regulating discussion of controversial public issues serves to preserve free speech. The efforts are meeting with considerable objection.

Among the big name objectors are John Shepard III of the Yankee Network and Elliott Roosevelt, who has announced that he is taking his Texas stations out of the association, as a slight indication of how he feels about the matter.

The plight of the broadcasters is not an easy one. Whether the proposed method is the best way out of a bad situation remains to be seen. That it will make no contribution to the American ideal of free speech goes without saying. It is quite the reverse of this in the sense that, stripped of circumlocutions, it simply says that the stations will determine who shall speak, when and about what.

There is little doubt that the broadcasters do not relish the task before them. The peculiar nature of radio breeds new and different problems, and its custodians apparently are seeking to treat with them the best they know how.

Notable among the new and different problems which appear in radio, and with which the broadcasters must contend, is the fact that the continuance in business of any particular station depends upon the attitude of the Federal Communications Commission, including its political proclivities, if any.

It is therefore a foregone conclusion that the broadcasters make no important policy decisions unless they know—or think they know—that any such decisions are agreeable to the commission. Bureaucrats usually have little interest in free speech beyond the first person, singular.

Fiddlesticks

MANY a radio listener's ear perked sharply Tuesday evening along about 7:20 when Jimmie Fidler, film-news gossip commentator, boomed into a microphone the "scoop" statement that Hollywood producers were contributing to a "fund" to buy up "Mr. Smith Goes to Washington" from Columbia Pictures and to withdraw the production from circulation to save the industry from further Federal taxation and trust suit attacks that might result from wrathful Congressmen displeased with the manner in which Frank Capra pictured "a" Senator in his picture.

To Mr. Fidler's "scoop," which was

scooped out over a coast-to-coast audience in the interests of the Procter and Gamble cleansers for house and hands, the Motion Picture Producers Association early next morning replied: "Fiddlesticks."

A few Washington Senators last week were reported to have become "insulted" by Mr. Capra's "Mr. Smith," when the Chicago Tribune Syndicate's Washington political correspondent wrote from the Capital that the Senators were insulted, several days after the Senators had applauded the picture at its local premiere.

Drunkard's Reward

THE OTHER DAY—October 18, for the record—Charlie Ruggles passed his eleventh anniversary on the Paramount lot in Hollywood, where he has played mainly roles of reporter drunks, beginning with "Gentlemen of the Press." He shows progress now, however, being promoted to sports editor in "Opened by Mistake," current production. In this he also gets drunk. The other day the publicity department stood him against the wall with Adolph Zukor and shot them both, recording that Mr. Zukor as chairman of the board of Paramount Pictures Corporation had presented Mr. Ruggles with a full ten-reel print of his "Gentlemen of the Press." Had Mr. Ruggles then chosen to go get personally and really drunk he would have been justified.

Openings

IN SOME TOWNS never before visited officially by motion picture "royalty," where the tom-toms of a blazing "world premiere," have never been heard, natives this week goggled at their movie favorites, at touching distance, as the new trend in exploitation continued.

On Thursday, Twentieth Century-Fox beat its "Drums Along the Mohawk" simultaneously in five cities of New York's historic Mohawk Valley—Albany, Utica, Amsterdam, Schenectady, and Gloversville.

On the same day, RKO took its "Allegheny Uprising" to Pittsburgh.

On Wednesday, Warners screened "Elizabeth and Essex" for the first time, publicly, in Philadelphia.

RKO will open "That's Right, You're Wrong," starring band leader Kay Kyser, in Kay's home town, Rocky Mount, North Carolina, on November 15th.

Paramount in January will open "Seventeen" at Indianapolis, home of Booth Tarkington, author of the story from which the picture was adapted. (*See page* 39).

Trade Relations

THE FIELD of distributor-exhibitor relations continued as diversely complex as ever with the flow of time seeming to wear off some of the sharper edges of controversy—and new controversy still available.

The Department of Justice, having agreed to an extension of time on the return of the interrogatories addressed to defendants in the anti-trust suit, to November 1, has now granted fifteen days more, and, importantly, has agreed to narrow some of the interrogatories. (*See page* 61.)

Back from White Sulphur Springs and the Motion Picture Theatre Owners of America directors' meeting, Ed Kuykendall was of the opinion that most of the major distributors would be following the process of Warner Brothers and Metro-Goldwyn-Mayer in embodying phases of the late- and-debated trade practise code. (*Page* 16.)

And then, this week, too, that hardy perennial issue of protection-and-zoning flared up again conspicuously in a protest from the Allied organiaztion of California, Arizona and Nevada that agreements were being broken down in favor of the Wiltern, a Warner second run, in Los Angeles. There appeared a disposition on the part of the exhibitor organization to make the issue a broad cause. (*See page* 16.)

Paramount's Mystery

CLINTON J. SCOLLARD, more extensively known as "Pat," is the mystery man, now giving Paramount Pictures Corporation, its records and works, a going over—and for the second time. The first time it was at the behest of Joseph P. Kennedy, when Mr. Kennedy was experting and preparing that famous unpublished report on the corporation. The staff has been informed that Mr. Scollard is just an "efficiency man," but the fact is that he is doing some compiling for the purposes of defense against the Thurman Arnold anti-trust suit.

Mr. Scollard came by his nickname of "Pat" way back yonder when he was a small boy in South Braintree, Massachusetts. The story is that a group of mischievous lads stoned the windows of a cobbler's shop and that when the village constable charged the scene it was "Clint" that he nabbed. Ever since they've called him "the Patsy."

Walking Distance

HALCYON DAYS in a glamoured career were recalled to the observant few this week when Broadway program media appeared with a little blackfaced type advertisement, reading:

> **PENTHOUSE—Originally built for a Hollywood star. Above 18th floor (75' x 100'). Overlooking Central Park, eight rooms with private terrace all around and above. All exposures. Living room, dining rooms, 3 large bedrooms, 4 baths. Complete kitchen. Moderate rental, 5 minutes' walk from Radio City.**

It was there in more effulgent days that Gloria Swanson was domiciled, there that ill-fated "Queen Kelly" was planned. Came the day when Miss Swanson came no more to her aerie over mid-town. Last of picture name to occupy it was E. J. (Ted) O'Leary, in the process of passing from pictures to liquor, Somerset Importers, Ltd.

Edison Twice

A NEAT QUESTION of exploitation arises with MGM's doubled barrelled project of substantially simultaneous production of "Young Tom Edison" with Mickey Rooney and "Edison, the Man" with Spencer Tracy. Both are being put before the cameras, in the order of their age, by John W. Considine, Jr., the first two weeks in November. Whether they are to be sequentially released, or separated by a time interval, will be determined, along with other elements, after screen examination and previews. Admitting the genius of the late Thomas A. Edison, it is only by the devices of the Hollywood that has arisen from his invention that he is empowered to relive two parts of his career at once. He will be meeting himself at Culver City.

FOR READY REFERENCE TO THE BUSY READER

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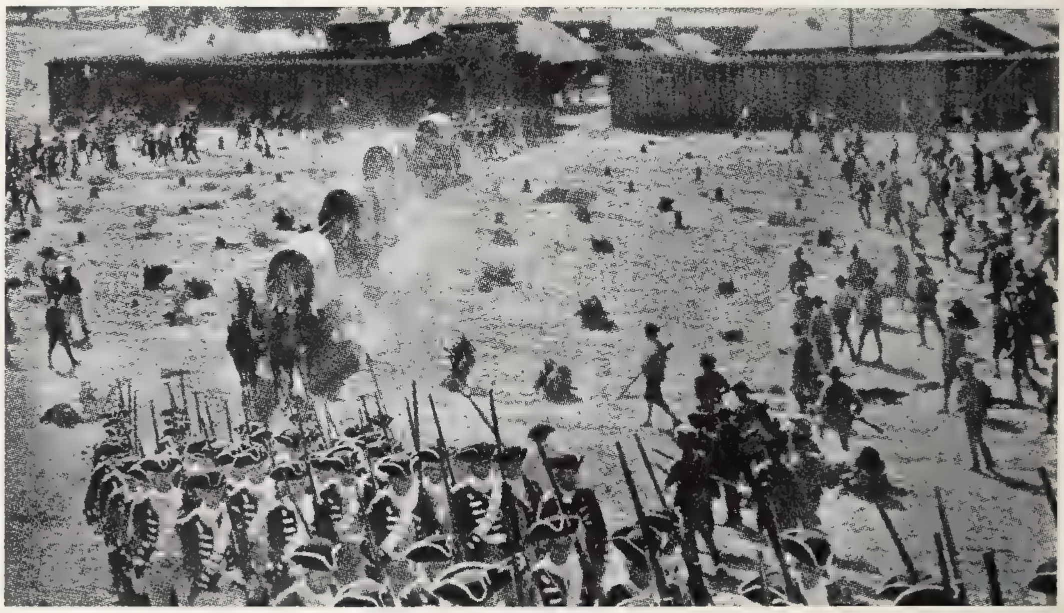
THIS WEEK IN PICTURES

DAVID O. SELZNICK arrives in New York by TWA plane, to confer with J. H. Whitney and other associates on the release of the slow moving "Gone with the Wind." The latest date is "about December 12."

TESTIMONIAL. Darryl F. Zanuck is honored by the Masquers Club of Hollywood for his contributions to the industry in general and to the Motion Picture Relief Fund in particular. With the 20th Century-Fox vice-president behind the cake above are James Roosevelt and William B. Davidson, head of the club. At left are guests Harry Brand, in a characteristic listening attitude; Tyler Brook and Judge Edward Brand.

By Staff Photographer

PERUVIAN exhibition is retarded by lack of protection for first-run houses, according to Jose Calero Paz, left, Spanish language distributor of Lima, in New York for business conference.



FRONTIER ADVENTURE in a period of American history new to the screen is dramatized in RKO's newest saddle and buckskin epic, "Allegheny Uprising," from which one of the climactic sequences, the surrender of the British at Fort Loudon, is illustrated above. Produced by P. J. Wolfson and directed by William Seiter on a budget set at $750,000, the film was given a pre-release premiere with the usual civic fanfare at Pittsburgh this week. See page 39.

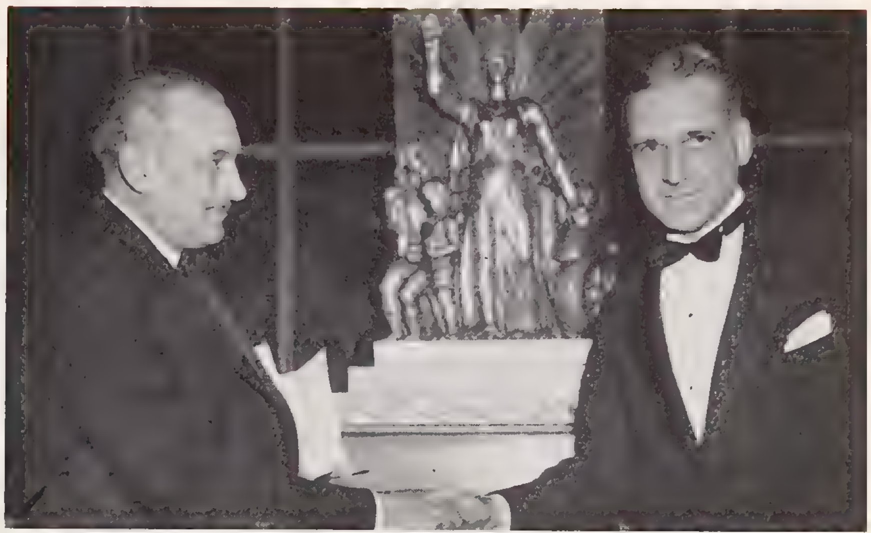
By Staff Photographer

HOST AND GUESTS at left are Norton V. Ritchey, center, Monogram foreign manager who gave a luncheon for visitors from Latin America; Rafael Arzoz, distributor in Mexico for Monogram, and Armando A. Miranda, of Borinquen Film, San Juan, Puerto Rico.

ANNIVERSARY, below. W. French Githens, with the unveiling of a plaque and a special historical newsreel showing in the Embassy Theatre, New York, noted the tenth anniversary of the rebirth of the newsreel theatre idea. Mr. Githens, then with Fox Movietone, edited the first program for the Embassy on November 2, 1929.

NED DEPINET, below, RKO vice-president, visits the set of "That's Right, You're Wrong" in Hollywood.

MRS. ARRETUS FRANKLYN BURT, founder and honorary president of the Better Films Council of Greater St. Louis, Inc., looks back on ten years of effort, locally and nationally, as her organization fetes her.



THE ANNUAL AWARD of the Motion Picture Traffic Safety Committee is presented at the National Safety Congress in Atlantic City to Metro-Goldwyn-Mayer, represented by Art Schmidt of the New York Loew Theatre department, for the short subject "Drunk Driving," an October release in the "Crime Does Not Pay" series. The presentation is made by Leslie Sorenson, traffic engineer for the city of Chicago, an authority in the field. The short was produced by Jack Chertok.

BEFORE AND AFTER the big Roxy rug laying ceremony. Above, the 22 Gae Foster girls, taking time out from rehearsals, prepare to unroll what is called the largest oval rug ever to be woven in one piece, bought by the theatre management from the Mohawk Mills in Amsterdam, N. Y., to replace the one purchased in 1927 by the late S. L. Rothafel when the theatre was opened. Publicity men turned statisticians hurriedly estimated that 70,000,001 persons had crossed the old carpet, the one being the sole customer who went back to scrape up the gum he had dropped. Below, the girls, having completed the laying ceremony, try out the one inch pile.

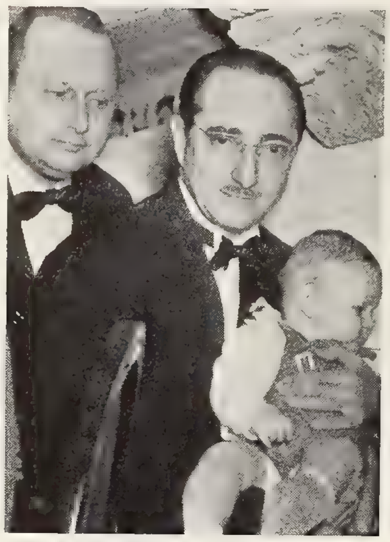
IN HOLLYWOOD Pat O'Brien meets J. W. Scott, second from right, of the Jefferson Amusement Company, Port Arthur, Texas, and a party of friends on the set of "The Fighting 69th" at the Warner studios.

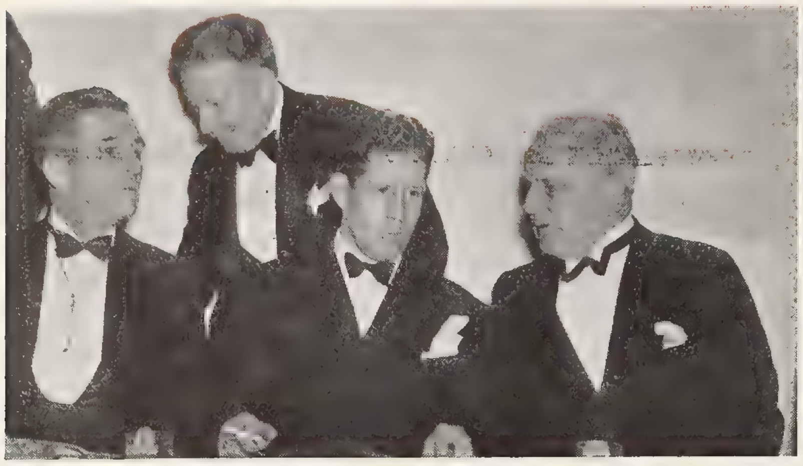
TRIP TO HOLLYWOOD, below. Hal Robinson, right, newly elected chief barker of the Detroit Variety Club, and his friend, Fred Fraum, left, superintendent of Detroit police, meet Walter Pidgeon at MGM.

TENT SHOW

MAKING merry in the showboat atmosphere created for the occasion in the ballroom of the William Penn Hotel in Pittsburgh, industry leaders, civic and political notables of the east last week were guests at the 11th annual banquet of Pittsburgh Tent No. 1 of the Variety Club. More than 1,000 attended the dinner. John H. Harris, national chief barker, was general chairman.

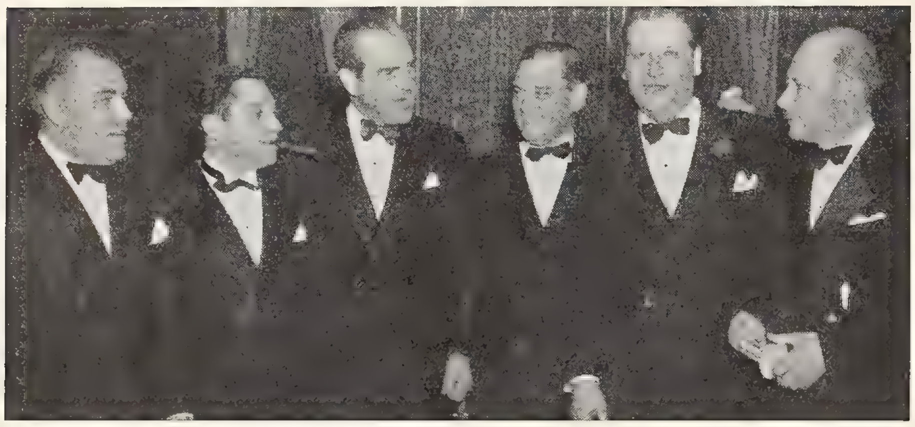
At the immediate left are Ira H. Cohn, retiring chief barker; C. J. Latta, new chief barker, and George V. Barker III, the Tent's newly adopted foundling.

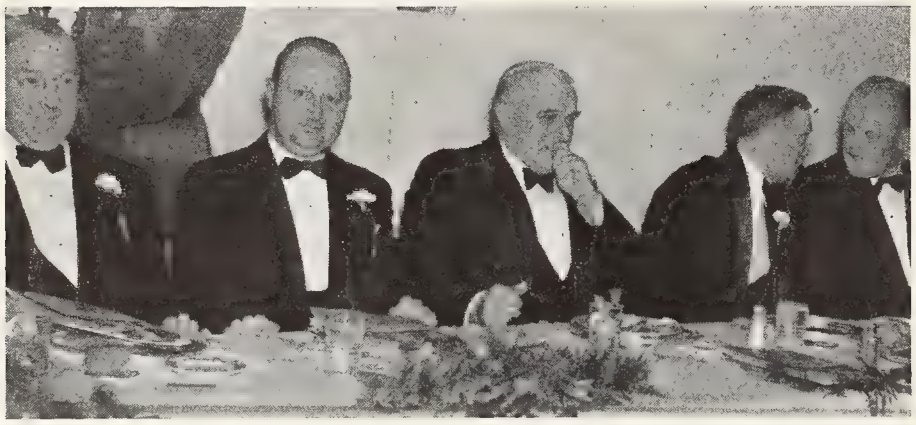




At the speakers' table: Edward Everett Horton, Senator Frank Harris, Rudy Vallee and Senator J. J. Davis.

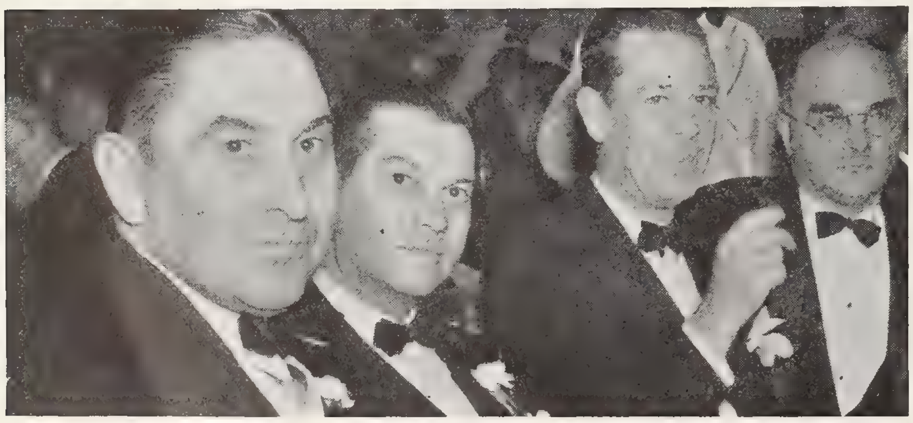
Below. Harry Kalmine, Ben Kalmenson, Ned Depinet, Clayton Bond, Nat Levy and H. M. Richey.

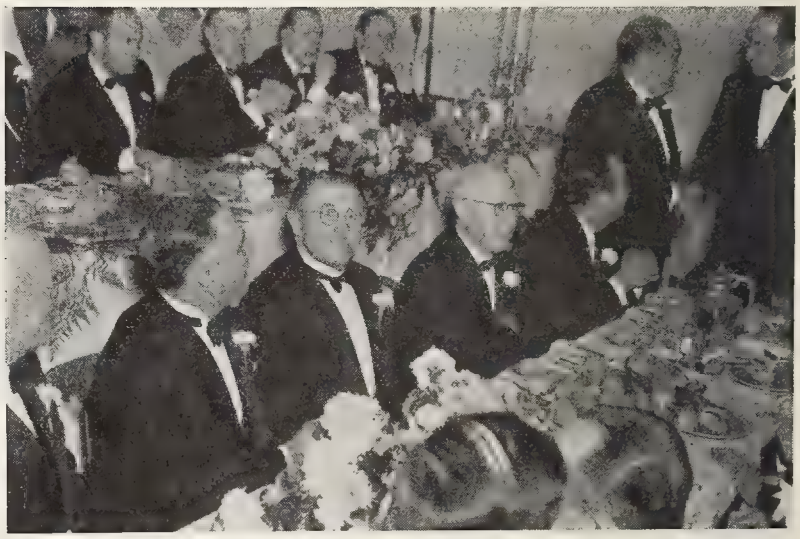




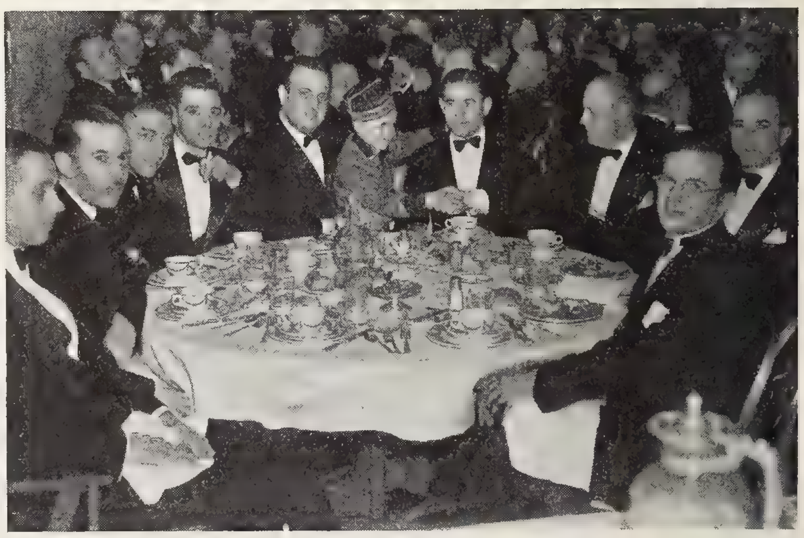
Some of the distinguished guests: Mayor Cornelius Scully of Pittsburgh, Ira Cohn, retiring chief barker; Senator Joseph Guffey; Bill McKechnie, manager of the Cincinnati Red Sox, and Bill Kern, coach of the Carnegie Tech football team.

Below. Charles Landis, Charles Reagan, Jack Pegler of Lord and Thomas and A-Mike Vogel, chairman of the Managers' Round Table of Motion Picture Herald.





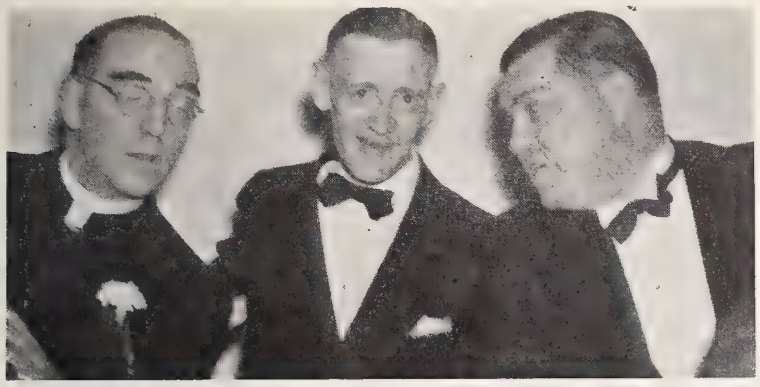
Lou Weinberg of Columbia congratulates Mr. Latta, at the end of the table, on his election and reading this way along the table are Rube Jackter, Harvey Day, Paul Terry, Charles Casanave and L. C. Griffith.



At the Pittsburgh table: Dr. Jules Heller, John J. Maloney, Charles Kurtzman, Burtus Bishop, Jr., Alvin G. Voges, W. Howard McCaw, Dale L. Wareham, Frank W. Simons, Edgar L. Wareham.

at PITTSBURGH

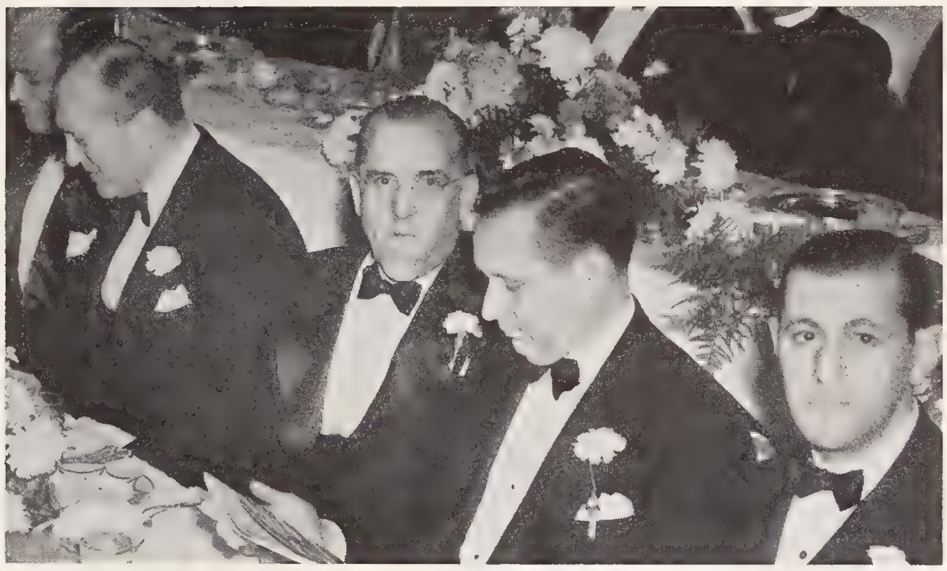
Claire Meeder, Andy Park, Joe Hiller, Harry Kalmine, Rev. E. J. O'Connell to whom Tent No. I donated funds to purchase additional property for his boys' camp near Pittsburgh; Mike Nidorf, Harry Feinstein, Dinty Moore, Sid Jacobs, Mike Cullen and Ben Steerman.



The Rev. Edward J. Flanagan of Boys Town, guest of honor as the recipient of the first annual Variety Humanitarian Award; Rosy Roswell, and former Governor Harold Hoffman of New Jersey, who was toastmaster.

The Detroit table: E. E. Kirschner, William Carlson, Harold Robinau, Charles Snyder, J. B. Rogers, Jim Baker, Alec Schreiber, Jack Haley and M. E. Steinberg.

A corner of the guests' table: Karl Hoblitzelle and R. J. O'Donnell of Texas Interstate, and William Scully, general sales manager of Universal.



More out of town guests, reading down from George Dembow of National Screen in the upper left hand corner: M. A. Lightman, Harry Ross, William Sussman and Max Fellerman.

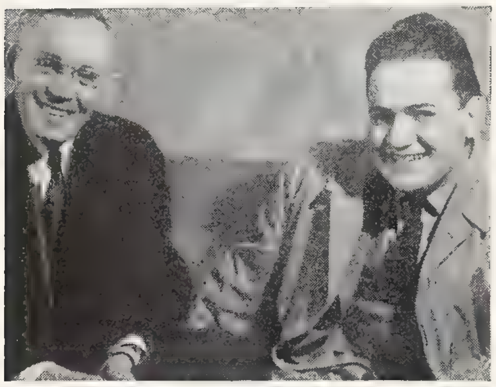
At the Buffalo table: Nikitas Dipson, Sydney Samson, John Finley, George S. Otte, William J. Dipson, Samuel Yellin, George Ellis, George Delis, Richard Goldburg, Andrew Gibson.

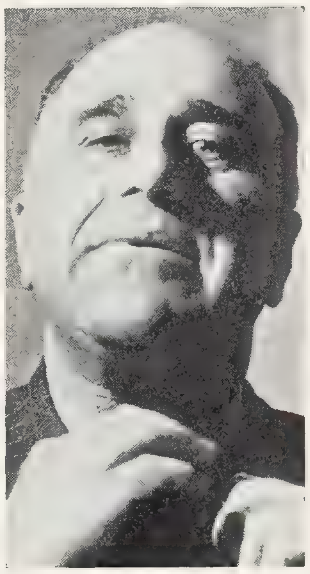
Left. With the Paramount representatives: Norman Mece, Dick Clark,, George Elmo, Ed Stuve, Bob Caskey, Murray Goldman, Dave Kimelman, Harry Goldstein, Bob Coyle.

IN TOWN THIS WEEK

Rudy Kuehn, above left, district manager for the Warner Jersey theatres, and Frank Cassil of the Rialto, St. Joseph, Mo., in the Managers' Round Table.

IN THE RKO EXHIBITORS LOUNGE. Above, left, Roslyn Ziff, owner of the Bellard in Fort Erie North, Ontario, and, above right, George Seay, owner of the Nottawa, Blackstone, Va., and his manager, Archer Inge.


Max Torodor of the Ritz, Minneapolis, with Paul Weiss, a New York friend, in the RKO lounge.


L. E. Rosenbloom, Empire and Rex, Montreal, in the RKO lounge.

Below. Mr. and Mrs. Al Glazer, Parkway and Colony, McKees Rock, Pa., visit MGM in Times Square.

AT RADIO CITY, in the Managers' Round Table office are Charles Midgley, above, and his mother, Mrs. Josie Midgley, of the Ritz in Oakland, Cal.; John Goodnow, below left, treasurer of the Palaca Amusement Company in Huntington, W. Va.; and, below right, Frank McGrann, Columbia exploitation director, seated, and Knox Strachan of the Warner Leroy, Portsmouth, O.

Rafael Rufino, vice-president, and his sister, chief accountant, of Luzon Theatres, Inc., Manila, P. I. The company owns three first-run houses in the Islands.

Left. Wade Allen of the Fine Arts, Detroit, and Clarence Apgar of the Hollywood in the same city.

(All photos by Staff Photographer)

HOLLYWOOD PLEADS WITH LABOR TO TAKE SALARY CUT IN EMERGENCY

But Organized Talent Ridicules Cry for Economy at Expense of Wage and Personnel Reductions; Other Union Notes

Pleading a desperation caused by "stoppage of revenues from Europe" and the fear that the motion picture industry may face "absolute ruin" from a combination of that and increased labor costs, and appealing to the "sense of fairness and decency" of the Hollywood crafts unions, the producers on Monday asked William Bioff, western representative of the International Alliance of Theatrical Stage Employees, to relinquish the 10 per cent wage increase which he, acting for the 12,000 studio workers under threat of a strike, gained September 25th.

While the producers were delivering this appeal, various studio creative talent groups, headed by the Screen Actors Guild, were deprecating the cry for an "economy" that involved wage and personnel cuts.

Bioff Undecided

Mr. Bioff on Tuesday said that he might decide to ignore the plea altogether, adding that he was undecided on what course to take in the unusual situation.

Mixed reactions among leaders of other Hollywood unions met the producers' appeal, some believing the move is a "smoke screen" for events to come in connection with the economic situation growing out of the international problem, others thinking the plea is a move to forestall demands of other studio crafts for wage increases.

The producers' appeal was in a four page letter from E. J. Mannix, chairman of the producers' labor negotiating committee, to Mr. Bioff, a letter which repeatedly attacked the union spokesman's resistance to the arguments of the producers that economy was necessary in the present emergency and that the union should refrain from starting a series of wage demands by all workers.

"We attempted to show you," the letter to Mr. Bioff said, "the inevitable and tremendous effect in closing or part time closing of theatres in warring countries, depreciation in value of English currency, embargo on export of money by many countries, and many detrimental changes to our business taking place not only in the war zone but throughout the world."

The letter referred to the producers' request for a postponement of negotiations, a postponement which, on that September day, and night, the union had refused; and it declared that the producers "regretted" granting the increase.

Mr. Mannix this week urged the IATSE to "become a constructive force for the preservation of the industry, rather than an element which destroys it." He said that on the earlier occasion Mr. Bioff had "callously and with argument of threatened force insisted on increase."

"Even in the short time that has now elapsed," the letter continued, "we realize more fully the disaster which your ill-considered action must cause this industry. The foreign situation is even more threatening and difficult than at the time of our negotiations. . . . Granting of our demands has loosed a flood of demands from other employee groups . . . which collectively are impossible to grant and must mean absolute ruin."

At the time the producers granted the IATSE 10 per cent advance, it was estimated that this alone would mean an annual increase in studio costs of $5,000,000.

Meanwhile, the Screen Actors Guild which, with the Screen Directors Guild and other talent guilds, has "doubted" the producers' arguments that stringent economy is necessary, gave official voice to these sentiments in the October issue of its official bulletin. It suggested to the producers, in their search for economy methods, "Walk, don't run."

While the producers were appealing for a waiving of the wage increase, which was retroactive to August 12th, Moving Picture Painters Local 644, led by Herbert Sorrell, was still demanding a 15 per cent wage increase, under a strike threat.

The International Brotherhood of Painters, Decorators and Paperhangers of America and the Los Angeles district council of painters have approved the proposed strike, according to Mr. Sorrell.

Producers were facing another strike threat, this by the Studio Publicists Guild, which wrote the AMPP demanding that a contract, purportedly agreed upon by the producers on October 9th, be made effective immediately.

Business representatives of Hollywood crafts unions met last week and opposed formation of any office workers' unions except in the American Federation of Labor. They also said they would invite AFL office workers' unions.

The Universal Office Employees Association is asking the studio for a contract, and seeking recognition by the National Labor Relations Board. Both Paramount and MGM on the Coast have agreements with their office workers.

J. W. Buzzell, secretary of the Los Angeles Central Labor Council, has called the Universal Studio Employees Guild a "company union." Joseph Touhy, secretary of the Conference of AFL Studio Crafts Unions, said the federation would organize all studio office workers to prevent formation of "company," independent or C.I.O. unions.

Laboratory Technicians Local 683 last week warned the majors it might strike unless they stopped giving work to four laboratories with which the union has failed to agree on bargaining terms. The four are Cinecolor, Mercer, Williams and Pacific Title.

The directors of the Artists Managers Guild this week ratified a licensing agreement with the Screen Actors Guild (see page 52).

The new agreement between Actors Equity and the Screen Actors Guild, whereby the Guild no longer will pay dues for members of Equity working in films, went into effect Thursday. The new plan provides that all Equity members are covered by the interchangeability plan evolved by the Associated Actors and Artistes of America, parent union of actors.

Last week the National Labor Relations Board, in Washington, ordered bargaining agent elections within 30 days, at the studios of Walter Lantz Productions, Loew's, Inc., Raymond Katz Studio, and Leon Schlesinger. The election was asked by the Screen Cartoon Guild, unaffiliated.

Negotiate Exchange Wages

Negotiations on a new contract between the majors and their exchange workers, are scheduled. The present local and master pacts, in effect for two years, expire November 30th.

Try Nick Again

The extortion trial of John P. Nick, deposed head of the St. Louis projectionists' union, Local 143, is expected to begin next Monday in that city's circuit court. It is a retrial. The first action against Mr. Nick charging extortion of $10,000 from theatre owners in 1936, was declared a mistrial two weeks ago.

Hear Picket Petition

Hearing on petitions of Fanchon and Marco, Eden Theatre Company, and St. Louis Amusement Company for a restraining order against St. Louis projectionists Local 143, for picketing their neighborhood houses, was called this Thursday in St. Louis circuit court.

More St. Louis Strikes

The St. Louis Motion Picture Theatre Ushers and Attendants Union this week was picketing the Bremen and O'Fallon theatres, operated by Clarence H. Kaimann, an important witness in the Nick trial. The strike was over Mr. Kaimann's refusal to enter into a separate agreement with the union.

Settle Wisconsin Strike

The strike of the Wisconsin projectionists union, Local 164, against Ross Baldwin, owner of the Tosa theatre, in Wauwatosa, has been settled. The union is negotiating with Milwaukee County exhibitors on a new two-year contract.

Screen Actors Guild Rules Players' Free "Guest" Appearances Off the Air

A move determined to prevent possible recurrence of the "forcing" of screen players to make free radio appearances on sponsored shows was made this week by the Screen Actors Guild, in Hollywood, which informed the Association of Motion Picture Producers that such practice of any studio would be considered a violation of the Guild's basic agreement with the producers.

In another move, the national board of the American Federation of Radio Actors was asked by Laurence Beilenson, Guild attorney, and I. B. Kornblum, Hollywood representative, of the American Federation of Radio Artists to suspend or discipline appropriately any member who works on air shows below an ordinary salary.

The move hinged upon the disclosure that Louella O. Parsons, Hearst radio columnist would introduce players appearing on a "Drums Along the Mohawk" dramatization on the Kate Smith air show Friday night, which was regarded by the Guild as an opening wedge for free performance shows. Miss Parsons declared she had nothing to do with arranging the show but merely would introduce, at the request of the studio, various players who appear.

MPTOA PREDICTS MORE CONCESSIONS; COAST EXHIBITORS ATTACK CLEARANCE

Allied of California, Arizona and Nevada Accuses Warners of Trying to Break Down Zoning Agreements

Following the lead of Warner Brothers and MGM, most of the majors will include some of the trade practice code's provisions in their new contracts, according to Ed Kuykendall, president of the Motion Picture Theatre Owners of America. Mr. Kuykendall, who expressed this opinion in New York over the weekend, after attendance at the MPTOA board of directors' meeting in White Sulphur Springs, West Virginia, early last week, also outlined future procedure of his organization, including efforts to have revised the present theatre liability and fire insurance rates.

California Allied Protests

Warner Brothers this week was considering the protest by the Allied of California, Arizona and Nevada, against what it called an attempt "to break down zoning agreements" in Los Angeles, in favor of the Warner-affiliated theatre, the Wiltern. Copies of the written protest to Gradwell Sears, vice-president and general sales manager of the distributing company, were sent by Allied to the trade press.

In New York this week, and even as Max Cohen, president of the New York Allied (expelled by the National Allied recently) was opening the meeting in Syracuse of his unit, it appeared as if he had won complete victory over the dissidents in his organization who favored reaffiliation with the national group. Thirteen members of the board of directors have voted confidence in Mr. Cohen, accepted the resignation of E. Thornton Kelly (leader of the dissidents), and resolved that the New York unit should continue independently.

Washington MPTO Reorganizing

In Seattle last week, the Motion Picture Theatre Owners of Washington appeared ready to reorganize as an independent state group, affiliated only with the new Pacific Coast Conference of Theatre Owners, a group of Coast independent units.

Other exhibitor organization highlights of the week were the annual meeting of the Independent Theatres Protective Association of Wisconsin and Upper Michigan, in Milwaukee, on Monday and Tuesday of this week; the coming convention on next Sunday and Monday in Dallas, of the Texas Allied; the meeting of the board of managers of the United Motion Picture Theatre Owners of Eastern Pennsylvania, New Jersey and Delaware, last week in Philadelphia; a special bulletin of the Motion Picture Theatre Owners of Western New York, warning against passage of a pari-mutuel race betting amendment to the New York State constitution; the forthcoming annual convention of the Independent Theatre Owners of Ohio; an all-day membership meeting of the Allied of New Jersey, in Passaic, New Jersey, on November 9th; the appointing of committees for the December convention of the Theatre Owners of North and South Carolina, and the affiliation of Allied Theatres of Connecticut with the New England Allied branch, Independent Exhibitors, Inc., of Boston.

Mr. Kuykendall, in predicting that all distributors would "come about" to the Warner and MGM point of view, in inclusion of trade practice reforms in their contracts, said he did not even believe it necessary personally to "persuade" executives of the other companies.

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26 STATE UNITS ARE CLAIMED FOR ALLIED

Both national exhibitor organizations—Allied States Association of Motion Picture Exhibitors and the Motion Picture Theatre Owners of America have zealously guarded the number of members within its ranks. On occasion, however, they report on the number and identities of state and local exhibitor groups which claim affiliation.

In The Indiana Exhibitor, *official publication of the Associated Theatre Owners of Indiana, 26 units are listed as being affiliated with Allied, as follows:*

Allied of Connecticut, District of Columbia, Illinois, Indiana, Louisiana, Maine, Michigan, Minnesota and Dakotas, combined, and Allied of New Hampshire, New Jersey, Oklohoma, Oregon, Rhode Island, Texas, Vermont, Eastern Pennsylvania and California-Arizona-Nevada, in combination.

Also: MPTO of Maryland, Montana Exhibitors Association, Independent Exhibitors of New England, North Dakota Exhibitors Association, Independent Theatre Owners of Virginia, ITO of Ohio, MPTO of Western Pennsylvania-West Virginia and Independent Theatres Protective Association of Wisconsin-Upper Michigan.

However, he qualified by saying that if reforms did not come within "a reasonable time," MPTOA discussions with majors' executives would resume. Twentieth Century-Fox and Paramount would soon make concessions, Mr. Kuykendall said he was informed.

The MPTOA has appointed a committee to negotiate for more favorable fire insurance and liability rates, Mr. Kuykendall said. This did not mean cooperative insurance buying, he noted. On the committee are Arthur Lockwood, chairman; Lewen Pizor, Charles Hayman, and Mitchell Wolfson.

The committee will try to equalize theatre and department store fire insurance ratings, he said, noting that the stores enjoy a lower rate, though more liable to fires.

The committee will try to have liability determined by the number of seats per house, rather than by the annual patronage, Mr. Kuykendall said.

The appointment of a fact-finding committee to determine the extent to which Hollywood production is being cut, in quality, and how much the war has affected revenues—a move authorized by the board of directors last week—is being delayed, the MPTOA prexy said.

Speakers' Bureau Tryout

As for the MPTOA plan for regional speakers' bureaus to combat publicity unfavorable to motion pictures, that will be tried first by the MPTO of Northern California, he said. The bureaus will "educate" civic, social, and business forums with speakers "friendly" to the industry.

For the next 12 months, the MPTOA will concentrate on the industry's "most important" problems, cancellation, overbuying, unreasonable clearance, and unfair competition, Mr. Kuykendall advised.

In connection with Mr. Kuykendall's statement that the Northern California unit of the MPTOA would be the first to form a speakers' bureau, it was reported from Buffalo this week that the MPTO of Western New York was this week considering the immediate dispatch of speakers to women's organizations to explain the motion picture industry's (or some portion of it) opposition to Governmental regulation, as exemplified by the Neely Bill.

Protest Made to Sears

The protest by the California, Arizona, and Nevada Allied against the Warner Brothers' alleged favoring of their own theatre, the Wiltern, in Los Angeles clearance, detailed the "discrimination." The letter to Mr. Sears said, in part:

"An alarming situation has been suddenly precipitated by your Los Angeles branch in their decision to sell the Wiltern Theatre (a Warner Bros. Theatre) your pictures on the basis of 21 days after Los Angeles first run closing at a 40c admission price—calling it an exclusive second run in the whole city of Los Angeles, which is nothing but a fraud and subterfuge. Furthermore any and all other 40c theatres located in any of the 24 separate zones in the city would have to play their pictures not sooner than 28 days after Los Angeles first run closings and in addition the rest of the price schedule such as 35c-30c-25c-20c and 15c houses would all be thrown back seven days later. . . .

"To deprive independent exhibitors of the right to play pictures 21 days after Los Angeles first run closings at 40 cents is indeed unfair and unjust, and in our opinion a direct violation of the so-called 'consent decree' which even at the present time the United States Government is attempting to enforce by the complaint filed in Federal Court against the various motion picture distributors."

The Allied letter called attention to the "statement of policy" by Jack Warner, placed in the trade publications as an advertisement, and quoted the "promises" given by it.

"Now we ask you, why in Heaven's name can you publicly go on record with such an advertisement, and then turn around and break up the entire zoning and clearance schedule in Southern California," the letter to Mr. Sears said.

Mr. Sears made no comment on the Allied protest.

Max Cohen Wins Vote

Max Cohen, president of the erstwhile turbulent New York Allied, recently expelled from the National Allied States Association, presided at a state-membership meeting in Syracuse this Wednesday, after winning a signal vote of confidence from his board of directors. These, meeting last Friday, in New York City, backed Mr. Cohen, unanimously accepted the "resignation" of E. Thornton Kelly as executive secretary of the unit (Mr. Kelly having unsuccessfully attempted to rally New York members into a "new" New York Allied to be affiliated again with the National Allied).

The membership expressed a hope for a state film code.

At the directors' meeting were Joseph Ro-

(Continued on page 18, column 1)

NEW FLOOD OF WAR FILMS FROM HOLLYWOOD, EUROPE AND VAULTS

28 Productions Newly Available Include Features from England, France and Italy; Many States Rights

The business of bringing out war films and international topicals pertaining thereto is booming. Another score of military and related subjects has reached the market since Motion Picture Herald first reported on the trend, which shaped up last September as abruptly as came England's weekend decision to go to war with France against Germany.

Twenty-eight films are newly available in the form of new releases from Hollywood and Europe, and reissues from the dusty vaults of both.

Two from Leichter

Mitchel Leichter, independent producer and distributor, was expected to leave Hollywood next week for a tour of key cities, in which he will offer distribution franchises on a state right basis for his war picture, "She Goes to War," a United Artists release of 1930 to which Mr. Leichter obtained rights and to which he added footage, reducing total length to eight reels from the old 10. Eleanor Boardman is starred; Henry King directed; Rupert Hughes wrote the story. Another Leichter acquisition is "Hell's Harbor," from Inspiration Pictures, released by United Artists in 1922.

Report "Dead Men" Dates

Alliance Films Corporation's "Dead Men Tell No Tales," British made, and recently arrived, stars Emlyn Williams. It has played first runs in Rochester, Albany and Akron, and has been booked first-run in Cincinnati, Dayton, Middletown, Danville, Portsmouth, Mansfield, Niles, and Springfield, Ohio; and in Hartford, Conn.

"Battle Fleets" Another

RKO reports that the March of Time production, "Battle Fleets of England," is receiving a full quota of bookings, interest having been enhanced by the German airplane raids upon the British fleet in the North Sea and in Scottish bases.

RKO on Tuesday also announced "The Marines Fly High," for immediate production in Hollywood by Robert Sisk, and starring Steffi Duna, Hungarian actress and Richard Dix.

"Double Crime" Held Over

"Double Crime in the Maginot Line" is on a run at the Fifth Avenue Playhouse, in New York, and has been booked by Tower Pictures, its distributor, into the Skouras and Walter Reade circuits in lower New York State and northern New Jersey territories. The film was made in France.

"Grande Gloire" Here

"Grande Gloire," the first picture completed in France since the war, and about the war, is being released by Transatlantic Films. It stars Mireille Balin and Erich von Stroheim.

French News Short Here

"What Hitler Did and What Hitler Said," first issue of a new "War Bulletin" series from French Cinema Center, New York, has arrived in the United States and has been booked into the World theatre there. The series will be released monthly; commentary is in English, each in two reels.

CANADA BARS NAZI FILMS AS WAR MOVE

Motion pictures made in Germany or shipped from that country since the opening of the war are banned from Canada under penalties provided by the Trade with the Enemy Regulations of the War Measures Act, even when they are to be imported from a neutral country.

The stand is taken that the use of such pictures constitutes trading with an enemy country on the ground that payment for rental provides a form of revenue for Germany, even in a remote and indirect method. The regulations apply to all commodities in which there would be financial advantage for the "opposition."

Revise "Hell's Angels"

"Hell's Angels," war story which marked the late Jean Harlow's star debut, is being revised to bring it up to date. Bob Savini, distributor, arrived in California this week to assist in the revision which will be completed in time for a January 1 release.

"Beast" Title Stays

Ben Judell, president of Producers' Picture Corporation, said last week in Hollywood that no change was expected in the title of "Hitler—Beast of Berlin" and that the release, on last Sunday, would be observed. The picture is built on Shepard Traube's novel, "Goose-Step," was directed in Hollywood by Sherman Scott, and stars Steffi Duna, Lucien Prival, Vernon Dent, and George Roesner. The story details the adventures of an anti-Hitler group in Germany.

Saying it was "inhuman, sacrilegious and tended to incite crime," the New York censor board Monday banned "Hitler, Beast of Berlin."

Henry Rathner, New York representative of the producer, charged that "the decision of the censors is a violation of constitutional rights." He said the censors' order would be fought, if necessary, in the highest courts.

The MPPDA withheld its Production Code seal from the picture, according to Mr. Rathner, on the basis of the title alone. Pennsylvania censors approved the film Tuesday.

"All Quiet" Repeats

Universal reports additional repeat bookings on its reissue of the old war film, "All Quiet on the Western Front."

Capitalizing on the current war situation and recollecting the play it received when it was revived six months ago, the Orpheum in Wilkes-Barre, Pa., for example, has scheduled another repeat of "All Quiet."

"Nazi Captive" on the Coast

"I Was a Captive of Nazi Germany," war film reputedly telling the true life experiences of Isobel Lillian Steele, young American girl who was held in a Nazi prison, had its west coast showing at the Cinema theatre, Hollywood, Wednesday. The film, which is based on Miss Steele's book, was produced by Albert Mannon and distributed by Bert Goldberg. She plays the lead.

"That They May Live"

"That They May Live," a French condemnation of war and its horrors, will have its American premiere Monday at the Filmarte theatre, New York. Abel Gance directed and Pierre van Paassen wrote the English titles. Les Gueules Cassées, the mutiliated veterans of the last World War, appear in the picture, starring Victor Francen, supported by Paul Amiot, Rollin, Andre Nox, Walter, Line Noro, Jean Max and others.

Arthur Mayer and Joseph Burstyn are distributing the film nationally. (A review appears in this issue.)

Pathe News War Film

Pathe News is producing a one-reel film on the war with commentary by Major George Eliot Fielding, of the U. S. Army, who will also do the narration.

By means of war pictures and diagrams, Major Fielding will explain strategy on the Western front and what may happen when either the Allies or Germany starts the "big push." Production is under the supervision of Frederic Ullman, Jr., Pathe News producer.

Neil Sullivan, Pathe News cameraman, who went over to cover the war, is now in Berlin. He had been in Holland awaiting a German permit.

Red Cross Pictures

Warners has announced plans for the production of "Clara Barton and the American Red Cross" as a two-reel color subject, to be supervised by Gordon Hollingshead.

MGM on last May 20 released a John Nesbitt "Passing Parade" short, titled "Angel of Mercy," which featured Clara Barton's fight for organization and acceptance of the Red Cross.

Hold Over "Espionage Agent"

"Espionage Agent," Warner war film, is now in general release. It was held over for a second week at the New York Strand. The picture stars Brenda Marshall and Joel McCrea.

Film Brings Reacting

Monogram's release, "The Fight For Peace," an anti-war compilation of topical material with a commentary written by the historian, Hendrik Willem Van Loon, and narrated by David Ross, was the subject of debate recently, by Thomas Mann, author, and Albert Einstein, mathematician.

"Gold Star Mothers"

Ben Judell's Producers Pictures Corporation was reported attempting to get ready a second film concerning war, "Gold Star Mothers," for release November 11th. William Ullman, Jr., wrote the script.

Didn't Ban UA Film

United Artists' British-made film, "An Englishman's Home," was not, as reported, banned in England by the request of the British air ministry, the United Artists' foreign department said. The picture has had a run at the London Pavilion theatre, according to Arthur Kelly, UA foreign chief.

Toronto Bans "Beau Geste"

On objections of the French Consul in Toronto, Paramount's "Beau Geste," film of the

(Continued on following page, column 2)

IT'S EXHIBITOR CONVENTION TIME

(*Continued from page 16*)

senzweig, New York City; Abe Stone, Albany; Charles Wilson, Troy; Charles Steiner, New York City; R. P. Merriman, Syracuse; Thomas DiLorenzo, New Paltz; Mitchell Conery, Ravena; Louis Goidel, Brooklyn; Irving Sherman, Pearl River; Ray Pashley, Interlaken; Herman Lorence, Cattaraugus; J. Abramson, Brooklyn; and Abe Levy, Brooklyn.

The board recommended that New York Allied continue independently.

The move by the Motion Picture Theatre Owners of Washington for an affiliation with the Pacific Coast conference of independent coast exhibitor units was inaugurated at a state convention last week in Washington. L. O. Lukan, 1939 president of the unit, and James W. Hone, secretary, will reorganize the unit, eliminating all state officers except a board of trustees and an executive secretary.

The convention elected no new officers or board members. However, when the new unit is organized, a new board will be chosen.

The present officers and board members include Paul Aust, B. F. Shearer, John Danz, Harry Black, Al Rosenberg, and John Hamrick, of Seattle; Milton Kenworthy, of Moscow, Idaho; Cecil Gwinn, of Olympia; William Ripley, of Longview; Fred Mercy, Jr., of Yakima; and Mildred Bishop, of Lewiston, Idaho.

Milwaukee Independents Meet

In Milwaukee the Independent Protective Association of Wisconsin and Upper Michigan attacked double features; urged friendly relations with circuits and advised harmony within industry ranks. Among the speakers were Bert Fischer, Charles Trampe, August Berkholz and Harry Perlowitz. Nearly 600 guests and members attended.

Colonel Henry Albert Cole, president of the National Allied States Association, and a Texan; Abram F. Myers, its general counsel; W. A. Steffes, Northwest Allied leader; James R. Grainger, president of Republic Pictures; and William "Bill" Scully—these speakers are expected at the annual convention of the Texas Allied at the Baker Hotel, Dallas, on next Sunday and Monday.

The luncheon meeting last week in Philadelphia of the United Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey, and Delaware, was occupied mostly with a discussion of sales policies and the Neely Bill. Lewen Pizor, the president, reported on the MPTOA meeting in White Sulphur Springs, early last week.

The Motion Picture Theatre Owners of Western New York, in a special bulletin opposing passage of an amendment to the state constitution allowing pari-mutuel betting, warned that passage would "ruin" the film business and that repeal might take five years. It advised that theatre men might buy a trailer for $1.80 from National Screen Service and Greyhound Film Laboratories, the latter in Buffalo, advising voters to vote "no" on the amendment, in this month's balloting.

Ohio Board To Meet

The board of directors of the Independent Theatre Owners of Ohio are to meet shortly after the November 7th elections to decide whether the annual convention should be postponed.

On the committees for the December convention of the Theatre Owners of North and South Carolina are: Program, F. H. Reddingfield, Charlotte, chairman; Roy L. Smart, Charlotte and Ben L. Strozier, Rock Hill, S. C.; Resolutions, Montgomery S. Hill, chairman, Greensboro; Roy Rowe, Burgaw, George Parr, Lancaster, S. C., Albert Sotile, Charleston, S. C.; Reception, Mrs. Runa Curtis, Liberty, Mrs. C. H. Albrecht, Newberry, S. C., and Mrs. H. T. Green, Manning, S. C.; Publicity, Robert E. Bryant, Rock Hill, S. C., chairman; H. E. Buchanan, Hendersonville, and E. L. Hearne, Albermarle; Membership, H. R. Berry, Hartsville, S. C., chairman; O. I. Kirby, Roxboro, S. S. Stevenson, Henderson, George Carpenter, Valdese.

SANCTION CODE TALKS, BRANDT ASKS MURPHY

Harry Brandt, president of the Independent Theatre Owners Association of New York and frequently a spokesman for independents in their relations with the majors, was to take a plane to Washington Thursday morning to ask Attorney General Frank Murphy to permit the reopening of negotiations between distributors and exhibitors on the trade practice code which the Department of Justice branded illegal in September.

Mr. Brandt seeks to convince the Attorney General that the feeling of a large number of independent exhibitors favors the code and that the department should permit its adoption.

More Martial Films Available

(*Continued from preceding page*)

Foreign Legion and starring Gary Cooper, has been banned in Ontario for the duration of the war. It previously had been banned by the Quebec Government.

Reissues Renamed

Alliance Films of the United States, New York, has retitled three of its war reissues. "Hidden Menace" is now "Bombs over Europe"; "Not Wanted on Voyage" is renamed "Treachery on the High Seas"; and "Luck of the Navy" is now "North Sea Patrol."

Another War Picture

"Lost on the Western Front" is being released by Standard Pictures Company on its 1939-40 schedule.

Salvation Army Featured

Darryl F. Zanuck, production head of Twentieth Century-Fox, announced the purchase of the rights to "Marching as to War," a war story of the Salavation Army, for early production, possibly in January, with Louis Bromfield assigned to the script.

Purchase "Human Beast"

Juno Films has purchased American rights to "The Human Beast," French war film.

Laemmle Czech Film

Several distributing companies have been reported dickering with Carl Laemmle, Jr., for rights to "Skeleton on Horseback." topical Czechoslovakian film. It has English dialogue, and is anti-war in tenor.

"Torpedoed" Bookings

Film Alliance's new war film, "Torpedoed," has had several bookings in the East, notably at the Globe, in New York City, where it was playing at time of the sinking of the "Royal Oak," British battleship. Scenes in the picture were photographed aboard the warship.

"U-Boat" Publicity

Columbia's "U-Boat 29" also played at the Globe Theatre, in New York, concurrently with the attacks by the German submarine fleet upon the British fleet in its Scottish bases. It was produced for Columbia by Irving Asher, in England, and stars Conrad Veidt.

Hold Cummins Picture

"Why This War?", a Jewel Productions (Samuel Cummins) release, was held over for a second week at the Cameo Theatre, New York.

Italian War Film

"Scipio Africanus," Italian film for which Milton Doushkess has written English titles, began an engagement at the Cinecitta theatre, 44th Street and 8th Avenue, New York, on Thursday.

With the Second Punic War its background and with Isa Miranda, Francesca Braggiotti and Annibale Ninchi its stars, the film is to be shown in cooperation with Latin and history teachers in New York high schools and colleges. "Scipio Africanus," called the most expensive film ever made in Italy, was directed by Carmine Gallone and more than 6,000 players are said to appear in the battle scenes. It has a musical score by I. Pizzetti.

Hays Office Wants War Films 'Neutral'

A policy of complete neutrality is being pursued by the office of the Motion Picture Producers and Distributors of America on matters relating to war pictures. Church and peace groups and individuals are said to have made many complaints against motion pictures with martial themes, since the European war began last September.

Specific objections have been made against MGM's "Thunder Afloat," RKO's "Nurse Edith Cavell," and "U-Boat 29," a Columbia picture produced in England. Complaints to the office of Will H. Hays and the MPPDA call these pictures "war mongering." The answer to all the objections is that the pictures were completed or in production before the outbreak of war and were not calculated to inflame American public opinion or get us into the war.

The MPPDA reports that no complaints have been received since the war began on Warners' "Confessions of a Nazi Spy," because that film was released before the fighting began.

The Hays office is interpreting strictly the provision of the Production Code which covers national feelings: "The history, institutions, prominent people and citizenry of other nations shall be represented fairly." The general tension caused by the world situation and the individual protests have brought special attention to this section of the Production Code.

Joseph I. Breen, Production Code Administrator in Hollywood, arrived in New York Wednesday morning and went into conference immediately with Will H. Hays, in his suite at the Hotel Vanderbilt.

IT SEEMS TO US
THAT SOME FOLKS
HAVE BEEN BRAGGING
LATELY . . .

Now

IT'S OUR
TURN

OF COURSE WE HATE TO MENTION IT, BUT

WE PREDICT THAT NO COMI

3 SUCH OUTSTANDING *BO*

"THE HUNCHBAC

"ABE LINCOLN

WALT DISNEY

NY THIS SEASON WILL HAVE

X-OFFICE ATTRACTIONS

OF NOTRE DAME"

IN ILLINOIS"

D

S "PINOCCHIO"

. . . AND THAT

KAY KYSER'S SCREEN DEBUT IN "THAT'S RIGHT, YOU'RE WRONG" WILL BE ONE OF THE BIGGEST COMEDY-MUSICAL HITS OF THE YEAR

THESE PICTURES ARE COMPLETED AND WE HAVE SEEN THEM. WE WILL UNDERWRITE THEIR MAGNITUDE, ENTERTAINMENT VALUE AND BOX-OFFICE SUCCESS!

GEORGE J. SCHAEFER
PRESIDENT

Ned E. Depinet
NED E. DEPINET
VICE-PRESIDENT

RKO RADIO PICTURES

RKO
RADIO
PICTURES

BRITISH TRADE SEES RAYS OF HOPE BREAKING THROUGH THE BLACKOUTS

Optimists Predict War Boom in Entertainment After the Nation Adjusts Itself to War Basis; Transport and Labor Problems

by AUBREY FLANAGAN
in London

With Britain, at the time of writing, comparatively free from bombing raids, the fierceness of war on the domestic front not yet fully felt, the British exhibitor is currently adjusting himself to the new conditions. Though the process of adjustment may take, before it is complete, six months or more, the feeling is daily gaining ground that the future may not be so bad as the more pessimistic think.

Prosperity Seen

Currently aggravating the British exhibitor are a series of headaches, result of new and acute trade problems which have, as yet, not been solved. With these settled, and it is but a process of time and evolution before they are settled, more sanguine spirits in the trade here foresee, with the virtual elimination of most other forms of competition and the likely increase in money circulation and spending power, a period of prosperity.

Though there are more problems than four facing the British theatre owner at present, the most acute form a tantalizing quartette:

(a) The rising costs aggravated by transport conditions, trade restrictions, and so forth.

(b) The likelihood of a future shortage of product; this linked with the difficulty of obtaining supplies.

(c) Staff difficulties aggravated by mobilization and the diversion of labor.

(d) The gradual undermining of the whole system of economics and trading which has entirely changed the value of the motion picture.

Other Restrictions Irk Trade

Add to these such minor but aggravating incidentals as the question of matinee prices, restriction of opening hours, the arbitrary behavior of local authorities, the abolition of queues in certain areas, the complexities of air raid warnings, etc., and the result is a pretty little tangle for the trade operator to unravel.

Despite this, the optimists in our midst foresee in the not far distant future, the motion picture having a virtual monopoly of the entertainment business in war stricken Britain.

Taking these considerations in reverse order, the economics of the business presents itself as not the least complex problem. Exhibitors are finding that the pre-war estimates of the economics values of films are now far out. Programs booked at 50 per cent before last September might have been economic. Today they are more often suicidal. No safe estimate can be made of the earning capacity of the motion picture in a country girt for battle. Until conditions adjust themselves it is not easy to formulate, establish or operate a satisfactory system of economics. Time, however, will tell.

Shortage of Labor

The mobilization of thousands of men into the armed forces, most of them admittedly the younger generation, has seriously depleted the labor market and exhibitors are finding acute difficulties in fully staffing the projection box, in training linkmen and ushers, and developing firemen to the degree of efficiency compelled by wartime circumstances. The question of training women as projectionists is currently being explored and the prospect of Phoebe—or, maybe, Hecate—in the wartime booth is not far distant. The drainage, however, is at present keeper than the supply.

DISCUSS SUPPLY OF FILMS TO TROOPS

Negotiations are being carried on among the Cinematograph Exhibitors Association, Kinematograph Renters Society (distributors) and the British War Officce for a new basis for the supply of films to English troops.

The aim is to make effective the pre-war agreement to leave the matter of film entertainment for the army to a trade committee, handling films from all distributors, including American. A similar basis is expected to be worked out with the Naval Film Corp.

The release version of "The Lion Has Wings," produced by Alexander Korda, was screened Monday, with long waiting lines despite a morning air raid warning, for the long awaited premiere of the patriotic film at the Leicester Square theatre.

It is the first feature sponsored by the Ministry of Information. It provides intimate glimpses of fighter control centers, British bombers at Kiel, a balloon barrage and the like. Ralph Richardson and Merle Oberon are starred.

It is not likely now that the Stock Exchange will move to Denham Studios, as was originally planned. Stockbrokers and others opposed the evacuation, considering it unlikely that members in any great numbers would be able to reach Denham.

Though the product shortage is potential rather than immediately actual, its mark is already apparent on the exhibitors' business. The complications of the Quota situation and the likelihood that film supplies from Hollywood will be restricted either voluntarily or involuntarily, are causes of no small concern for the future.

The present itself offers a product problem to many exhibitors, thanks to the release tangle following the interruption of opening, and to the chaos which admittedly exists in some quarters, and is likely to happen anywhere on the slightest provocation as a result of the transport tangle.

Many Transport Complaints

Though a new transport organization exists in skeleton form, with pooled resources, clearing houses and dumps outside the larger towns, results seem to have been far from satisfying. Complaints continue to be made in exhibitor circles all over the country that it is worse than difficult to get film supplies, that they arrive so late preliminary advertising is often impracticable, that wrong programs go to the right theatres and vice versa, and that copies arrive in deplorable condition. The complaints are, however, incidental rather than general.

Until experience has taught the trade how to operate its new transport machinery, until train schedules, currently drastically reduced, are established and stabilized, and road transport, at present virtually monopolized for war supplies, comes nearer normal, matters are not likely to reach no criticism stage.

Over and above all this the general rise in the cost of living, the alarming increase in unemployment, the difficulty of obtaining supplies—other than films—and the effects of the blackout and war dislocation in general, have put up operating costs considerably.

Bargain Prices Sought

Meeting such situations CEA policy has been definitely and unequivocally against cheap prices or bargain matinees, formally made it a matter of Association policy. In many cases exhibitors have refused to fall into line.

Legislative pinpricks to which the exhibitor has had to subject himself include the need for special licenses for the sale of chocolate and sweetmeats—and others for the sale of other foods, new safety rules to cope with air raid conditions, staggered openings, the abolition of the football forecast pool, the restricted horse and greyhound racing, with restrictions on attendances, and the interruption of other forms of entertainment like boxing, wrestling and ice hockey, leave the picture house a clear field.

Money is not yet circulating as it is likely to in the near future, when employment is stimulated and spending increased, as it was in 1914.

During the last war it was between four and six months ere the West End houses in London began to boom, as boom they did for four years. Despite the blackout that process may yet repeat itself. Already in most towns, though some houses are feeling the breeze, the larger central cinemas are doing more than adequate business.

The CEA will hold a special executive meeting Tuesday to discuss product shortage with particular reference to the possibility of cooperative production and abolition of the six months booking period.

Judge Halts RCA Suits

Further stockholders' suits against RCA were stayed yesterday by New York supreme court Judge Levy. The action was taken pending final determination of five consolidated suits which will be tried in the near future. The suits charge RCA officers and directors with mismanagement and waste.

Expect Roosevelt in New York

James Roosevelt, vice-president of Samuel Goldwyn, Inc., was expected in New York this week, by plane, from the coast, for a three-week visit. He cancelled a projected speech at the Jewish Relief meeting at Sinai Temple, Chicago, on "Motion Pictures—Propaganda or Entertainment?"

Stuart Bassin Opens Business

Charles Stuart Bassin, who for the last 13 years has been successively with the M. and P. Theatre Circuit in Boston, 16 mm Sound Films, and Si-Mi Photo Products, has started United Photo Products Co., Inc., of Boston.

PITTSBURGH'

S ALL EXCITED!

They're staging the monster Allegheny Centennial Celebration this week—and the crowning climax of it all is the ***WORLD PREMIERE FRIDAY AT THE PENN THEATRE*** of RKO RADIO'S mighty drama of Pennsylvania's pioneer days!...Enthusiasm running riot!...Radio, press, pageant, meetings, dinners, dedications—all tied up to the big show!... Climb aboard the tidal wave of exploitation ... Get ready for your ***SPECIAL OF ALL SPECIAL ACTION SHOWS!***

UPRISING

Starring

CLAIRE TREVOR · JOHN WAYNE

with

GEORGE SANDERS · BRIAN DONLEVY
WILFRID LAWSON · ROBERT BARRAT · JOHN F. HAMILTON · MORONI OLSEN · EDDIE QUILLAN

PRODUCED BY P. J. WOLFSON · DIRECTED BY WILLIAM A. SEITER
PANDRO S. BERMAN IN CHARGE OF PRODUCTION
Screen Play by P. J. Wolfson

RKO RADIO PICTURES

General Theatres And Consolidated

Net profits from operations were reported this week by General Theatres Equipment and by Consolidated Film Industries, and a net loss was listed by Heywood-Wakefield Company, which manufactures seats for theatres and other public auditoriums.

General Theatres and subsidiary companies, excluding Cinema Building Corporation, J. M. Wall Machine Company, Inc., and Zephyr Shaver Corporation report consolidated net profit, after provision for depreciation and estimated federal income tax, for the three months ended September 30th, subject to year-end adjustments, of $154,347. This compares with a consolidated net profit of $218,524 for the corresponding period last year. The capital stock outstanding as of September 30th, was 597,397 shares.

Consolidated Film Industries, Inc., and subsidiaries report consolidated net earnings for the nine months ended September 30th, after depreciation and normal federal taxes but before provision for surtax on undistributed profits, of $574,258, equal to $1.45 per share on 400,000 outstanding shares of $2 preferred stock. This compares with net earnings of $536,206, or $1.34 for the similar period in 1938.

For the three months ended September 30th, net earnings, after depreciation and normal federal taxes but before provision for surtax on undistributed profits, were $218,140, equal, after provision of 50 cents per share, to 3½ cents per share on 524,973 shares of common stock. This compares with $218,763 for the third quarter of 1938.

A net loss of $138,402 for the nine months ended September 30th was announced this week by Heywood-Wakefield. This compares with a loss of $144,739 for the same period last year. However, sales were reported at 11 per cent in excess of those filled to September 30, 1938.

SHORT PRODUCT PLAYING BROADWAY

Week of October 28

CAPITOL		
	Set 'Em Up	MGM
	One Against the World	MGM
	Feature: Babes in Arms	MGM
CRITERION		
	Ted Fio Rito and His Orchestra	Paramount
	Blamed for a Blonde	RKO Radio
	The Day of Rest	MGM
	Feature: Calling All Marines	Republic
MUSIC HALL		
	No Shorts	
	Feature: Mr. Smith Goes to Washington	
PARAMOUNT		
	Peru	Paramount
	A Dog Is Born	Paramount
	Feature: Disputed Passage	Paramount
RIALTO		
	Aladdin and His Wonderful Lamp	Paramount
	Memory Lingers On	Bert Ennis
	Feature: The Legion of Lost Flyers	Universal
RIVOLI		
	Donald's Penguin	RKO Radio
	Acres of Plenty	RKO Radio
	Feature: Jamaica Inn	Paramount
ROXY		
	The Watch Dog	20th Cent.-Fox
	Aghileen Pinnacles	20th Cent.-Fox
	Feature: 20,000 Men a Year	20th Cent.-Fox
STRAND		
	World's Fair Junior	Vitaphone
	Jeepers Creepers	Vitaphone
	Mechanix Illustrated, No. 6	Vitaphone
	Feature: Dead End Kids on Dress Parade	Warner Brothers

UA Has 15 More Films for 1939-40

United Artists has 15 new productions to be released within the next few months, according to Murray Silverstone, chief of the company's operations. These, combined with the pictures already released, form the largest program since the company was formed 20 years ago by Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D. W. Griffith, said the company's statement. The pictures now in production are said to involve a $12,000,000 negative expenditure.

The films ready for release are "The Housekeeper's Daughter," Hal Roach production starring Joan Bennett and Adolphe Menjou, and "Over the Moon," Alexander Korda's color production starring Merle Oberon. The following pictures are being edited: "Thief of Bagdad," also produced by Korda and with Sabu and Conrad Veidt; Samuel Goldwyn's "Raffles." David Niven and Olivia de Havilland; Walter Wanger's "City for Sale," Pat O'Brien, Ruth Terry, Broderick Crawford and Edward Arnold, and Hal Roach's production of the John Steinbeck novel, "Of Mice and Men," Burgess Meredith and Betty Field, directed by Lewis Milestone.

Productions now before the cameras are: Charlie Chaplin's picture now known merely as, "Production No. 6"; David O. Selznick's film version of "Rebecca," with Laurence Olivier and Joan Fontaine directed by Alfred Hitchock. The Walter Wanger production, "House across the Bay," starring Joan Bennett and George Raft and Edward Small's production of Howard Spring's novel, "My Son, My Son," starring Brian Aherne and Louis Hayward.

In preparation for early camera work are "Old Town," Sol Lesser's production of Thornton Wilder's Pultizer Prize Play, with Frank Craven in his original role as narrator; Walter Wanger's film on Vincent Sheean's book "Personal History" now called "My Personal Life"; Hal Roach's "1,000,000 B.C.," to be made by D. W. Griffith; Edward Small's "Kit Carson," and Richard A. Rowland's production of Bess Streeter Aldrich's "Three Cheers for Miss Bishop," starring Barbara Stanwyck.

Radio City Completed

Completion of the last building in the New York City Rockefeller Center "Radio City" development, home of many motion picture companies and of Quigley Publications, was marked by special ceremonies this Wednesday, with a National Broadcasting Company Blue Network broadcast from 3:30 to 4:30 P. M., and addresses by David Sarnoff, president of the Radio Corporation of America and chairman of the board of NBC; John D. Rockefeller, Jr., who drove the final rivet; and Nelson Rockefeller, president of Rockefeller Center, Inc.

Stress on Quality Asked by Branch

Ray Branch, president of the Michigan Allied, this week advised exhibitors to stop worrying about the war's effect on the motion picture industry, about Governmental regulation, trade practices and all the other current scares, and to concentrate on obtaining quality pictures from the producers. The title of his warning was "Let's Do Something for the Box-office."

Mr. Branch said "quickies" were driving more people than ever away from theatres; that the combination of these and double, "and even triple" bills, were ruinous.

"Let's settle down to where we were a few years ago, and deliver something worth while to the public, and we won't be long in getting them back," he said.

Mr. Branch criticized double bills as an opportunity for the public to compare good with bad pictures.

He suggested that if production budgets must be cut, they should be cut by production of less pictures, and that if exhibitors must cut their rentals, they should cut them by running fewer pictures.

AMPA Forum on Latin America

American film companies must carefully regard Latin American character and in other ways revise their present methods of doing business below the Rio Grande, guest speakers were scheduled to tell members of the Associated Motion Picture Advertisers, at a special luncheon, Thursday, in New York City, arranged by the organization with the cooperation of *Teatro al Dia*, a Quigley Spanish-language publication.

"What Is Wrong With American Methods in Latin America" was to be the topic of the speakers, who were to be Nathan D. Golden, chief of the motion picture division of the United States Department of Commerce; Rene Borgia, South American writer, director of features and producer of newsreels on that continent, and a former scenarist with Columbia Pictures; Eddie Le Baron, president of Eduardo Le Baron Productions, producer of Spanish-language films; and Robert Socas, South American newspaper man and film critic.

"Birth of a Nation" Ruling

"The Birth of a Nation," David Wark Griffith's Civil War days epic, seems destined for temporary obscurity again, as the result of a victory won in New York Federal Court Tuesday by Thomas Dixon, author of "The Clansman" (from which the picture was made) and Epoch Producing Corporation. Federal Judge Coxe ruled that the two plaintiffs were correct in their legal attempt to restrain Treo Film Exchange of New York, Major Film Exchange, Stone Film Library, Marion T. Stone, and David Sohmer from exhibiting the film. During the lengthy trial, Skouras Theatres Corporation, Esquire Amusement Corporation, and Max Cohen, other defendants, agreed to settle. Epoch claims exclusive distribution rights.

CANADA WILL SIMPLIFY EXCHANGE; "BLACKOUT" PROBLEM IN MONTREAL

Circuits Restrict New Construction; Marquee Darkening in Test Undecided; Full Censorship Clamped on Broadcasting

Canada at war gives virtually all motion picture news of the Dominion these days a strong war flavor, as these developments attest:

Wartime regulations on international exchange are affecting all fields, importantly the motion picture business, with the resultant confusion bringing promises this week of simplification.

Canadian circuits have started curtailing new theatre building.

The list of motion picture military recruits and home service men is increasing.

Announcement by police of "blackouts" for Montreal brings a new problem to exhibitors whose marquee lights have not been darkened in 25 years, since the last World War.

Full wartime censorship was placed this week on Canadian broadcasting.

Canadian theatres are turning to war shows for the Dominion's regiments.

Distributors Awaiting Relief from Regulations

Because of the confusion in international currency transactions caused by its wartime regulations, the Foreign Exchange, Control Board of Canada has promised, in an official statement, to end protested "red tape" insofar as it affects the operations of Canadian companies which are subsidiary to parent firms in the United States and Great Britain.

This move, which is of direct importance to Canadian film distributors, is expected to bring considerable relief to overworked office staffs of film and other companies, but the board will still require monthly returns on foreign exchange involved in shipments between related companies and in payment of funds to home offices in another country. Foreign bank accounts are also to be permitted under license for those who already had such accounts for international trade.

War Stops Building

N. A. Taylor, general manager of Twentieth Century Theatres, Ontario circuit, with headquarters at Toronto, has announced a cessation in theatre building activities because of the war, following completion of the Community theatre at Trenton, Ont., which opened Wednesday.

Film Leaders in Service

Paul Nathanson, vice-president of Empire-Universal Films, Ltd., and son of N. L. Nathanson, president of Famous Players Canadian Corp., has joined the Canadian Officers Training Corps.

Gurston Allen, son of Jules Allen of Columbia Pictures of Canada, Ltd., and of Premier Theatres, Ltd., also has enlisted in the COTC. Other new enlistments of film men from the Toronto area include Gordon Snider of Associated Theatres, Ltd., who has joined the Royal Canadian Artillery; Andrew Sinclair of Empire-Universal, now with the Navy; Allan Ironside of Associated Screen News Ltd., who has joined the Royal Canadian Air Force, and Wm. McCall, projectionist at the Broadway Theatre, Toronto, who served with the Medical Corps during the World War for two years and now is signed up again in the Air Force.

WAR NEWS FROM PARIS

The French motion picture industry has formed a special union committee of workers to deal with the war situation. The aims of the new organization are:

The reopening of all theatres closed or taken over by the government;

A fight against limiting the number of theatres;

Organization of the film transport system;

Local censorship, and,

Organization of motion picture production during war.

—

The French trade publication, La Cinematographie Francaise, *in Paris, calls on non-mobilized theatre men and the wives of those who are under arms to reopen their theatres to the public and have continuous performances. Theatre operators are urged to keep their usual distributor connections and change their programs as often as transportation facilities make film available. It was said that many old pictures in the exchanges would be well received. Keeping theatres open was considered not only the first social obligation of film men but also the best commercial step possible.*

Montreal Owners Look To "Blackouts"

by COLIN R. HAWORTH

in Montreal

With air raid precautions, including "blackouts," definitely on the winter schedule for Montreal, exhibitors are beginning to wonder just what effect the "lights out" orders will have on their business.

Police have announced that in the near future, probably in December, Montreal will be plunged into darkness in a trial blackout as precaution against any possibility of German bombing attacks.

The consensus is that it will make for a bad time. Crowds will probably desert the theatres on the trial night in hope of "seeing" the blackout, though advance warnings of police have ordered the public to avoid crowding the streets.

Another possibility is that police may order as many persons as possible to "spend the night at home" to avoid congestion of thoroughfares.

One worry that recently has beset exhibitors is the suggestion made by police that all illuminating advertising signs—and this may mean all theatre marquees—be darkened at night for the duration of the war. Police have explained that many of the overnight advertising signs of the downtown sector are controlled from their immediate location and that the owner, living in a suburb, would be unable to turn them off quickly enough in the event of air raid warning. To overcome this, Police Director Fernand Dufresne has expressed the opinion that they should not be left on. If this ruling, however, is not to apply to such signs as can be readily turned off, such as theatre marquees, the exhibitors might gain in advertising value by a lack of other signs.

Orders by police to persons "on the street when raid warning is sounded" are that they take shelter in the nearest open building, church or other edifice. Exhibitors see possibility of this bringing hundreds of non-paying "raid refugees" surging into theatres downtown in the rush.

Canada's Radio Censored

Censorship regulation and other wartime restrictions have been imposed upon the Canadian Broadcasting Corporation as a result of war conditions.

This announcement was made by L. W. Brockington, chairman of the BBC governors' board, following a meeting with Transport Minister Howe, at Montreal.

CBC governors will continue in control of broadcasting developments and radio policy, however, Mr. Brockington said.

Vancouver Starts Shows for Soldiers

by E. S. ROBERTS

in Vancouver

The Strand, Famous Players downtown house in Vancouver, was the first motion picture house to give over an evening for a regimental benefit concert in the current war.

The First Anti-Aircraft Regiment produced "Shellzapoppin'" for one night to a crowded house. It was complete with a 2,000-pound gunners' chorus in feminine attire, female impersonators, and all the trimmings of old wartime concert parties.

To Manager Norm Duncan of the Strand goes the credit of breaking all house records through promotion of "U-Boat 29." Playing at the Strand a month after the outbreak of the war there was more than ordinary interest.

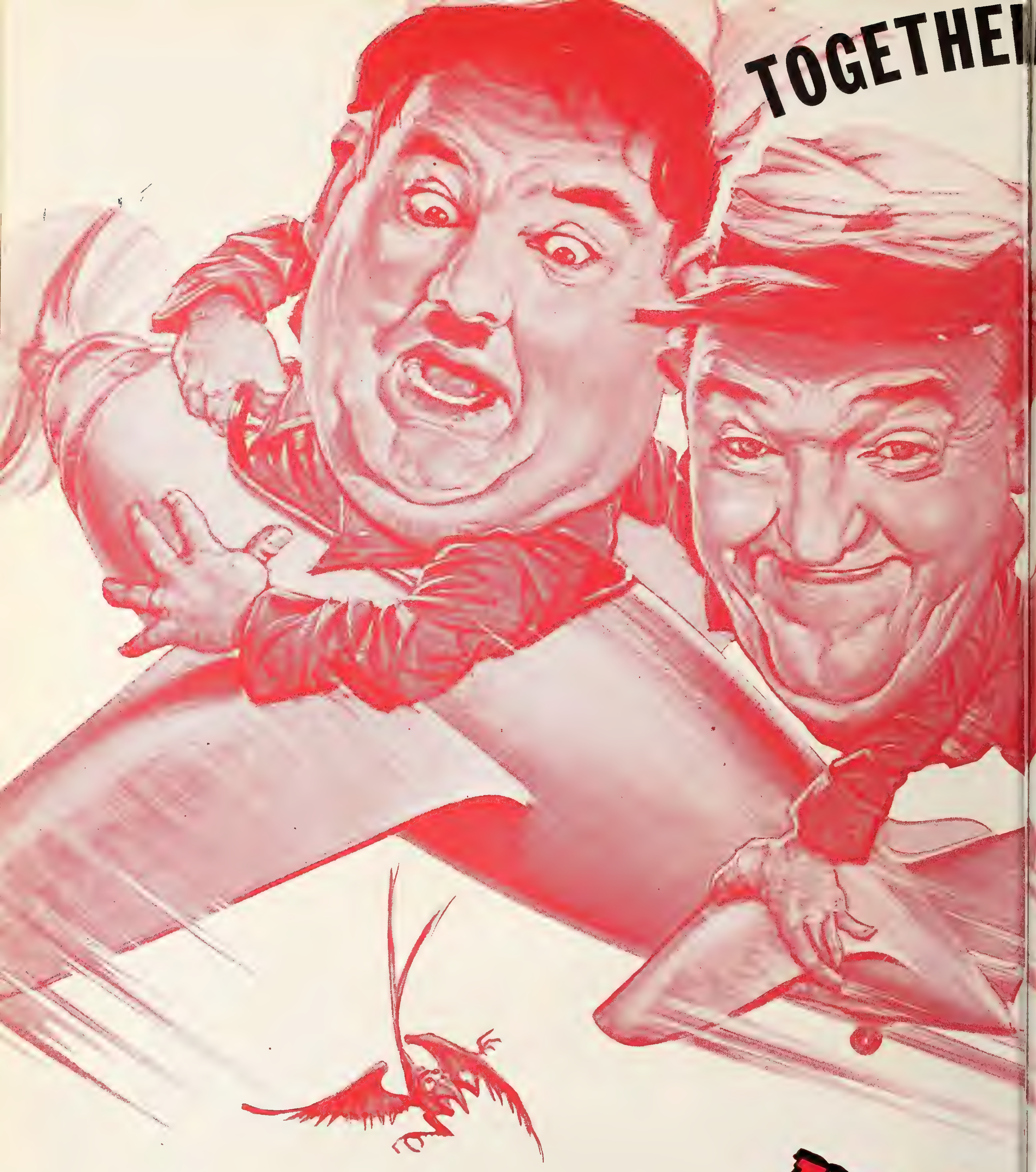
Projectionist Ruling

Good news for the small theatres of British Columbia came when the provincial government removed the two-operators regulation. Now, theatres which are open to the public 40 hours per week or less are only required to employ one projectionist.

This is a new move in a long-standing controversy between theatre owners and projectionists. The previous regulation obtained by the operators' union required that two operators be employed in the projection booth at all times, wherever there were two or more machines.

Projectionists Union Local 348 will fight the new order, F. C. Graham, business manager, stated. It will mean that 118 union men will be put out of work with a loss of about $195,000 in wages each year, he stated. Mr. Graham claimed that the two-operator rule had reduced fires to a minimum, that with the present high-intensity lamps in use there is a definite fire hazard.

In Vancouver 23 suburban theatres operating evenings and holiday matinees are affected by the new order, as well as a large number of houses in smaller towns throughout the province.



A
BORIS MORROS
PRODUCTION . . . *Directed by A. Edward Sutherland*
ORIGINAL STORY AND SCREEN PLAY BY RALPH SPENCE, ALFRED SCHILLER,
CHARLES ROGERS, HARRY LANGDON

R K O
RADIO
PICTURES

AGAIN . . AND FUNNIER THAN EVER

. . . in the kind of a show they've always wanted to make! . . Different in story slant! . . Better production values! . . New gags—and a comedy-thrill sequence to leave your folks a-quiver! . . . This time it's LOVE that gets 'em—and ho, for the Foreign Legion in order to forget! . . Then comes the skyride in a runaway plane . . . hi, HI, HILARIOUS . . . and the box-office altimeter going up, up, UP!

Stan
LAUREL
Oliver
HARDY

YING DEUCES

with

JEAN PARKER • REGINALD GARDINER

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"His Girl Friday"	Director: Howard Hawks.	Cary Grant, Rosalind Russell, Ralph Bellamy, Helen Mack, Ernest Truex.	Shooting
"Music in My Heart"	Director: Joseph Santley.	Tony Martin, Rita Hayworth, Andre Kostelanetz, Edith Fellows, Eric Blore, Alan Mowbray.	Shooting
"Two Fisted Rangers"	Director: Sam Nelson.	Charles Starrett, Lorna Gray, Bob Nolan, Sons of the Pioneers, Jack Rockwell, Dick Curtis, Kenneth McDonald.	Shooting
METRO-GOLDWYN-MAYER			
"Broadway Melody of 1940"	Director: Norman Taurog.	Eleanor Powell, Fred Astaire, George Murphy.	Shooting
"Earl of Chicago"	Original, Brock Williams. Director: Richard Thorpe.	Robert Montgomery, Reginald Owen, Edward Arnold.	Shooting
"Not too Narrow, Not too Deep"	Director: Frank Borzage.	Joan Crawford, Clark Gable, Peter Lorre, Melvyn Douglas, Paul Lukas, John Arledge, Sarah Haden.	Shooting
PARAMOUNT			
"Road to Singapore"	Director: Victor Schertzinger.	Bing Crosby, Dorothy Lamour, Bob Hope, Judith Barrett, Anthony Quinn, Jerry Colonna.	Shooting
"The Biscuit Eater"	Director: Stuart Heisler.	Lonnie LeRoy, Cordell Hickman, Helene Millard, Richard Lane, Lester Mathews, Snowflake.	Shooting
"Light of the Western Stars"	Based on the story by Zane Grey. Screen play, Norman Huston. Director: Lesley Selander.	Victory Jory, Russell Hayden, Noah Berry, Jr.	Shooting
"Buck Benny Rides Again"	Producer-director: Mark Sandrich.	Jack Benny, Eddie "Rochester" Anderson, Virginia Dale, Andy Devine, Phil Harris, Merriel Abbott Dancers.	Shooting
"Safari"	Director: Edward H. Griffith.	Madeleine Carroll, Douglas Fairbanks, Jr., Tullio Carminati, Lynne Overman, Muriel Angelus.	Shooting
PRODUCERS			
"Buried Alive"	Story, William A. Ullman, Jr. Director: Victor Halperin.	Beverly Roberts, Robert Wilcox, George Pembroke, Ted Osborn, Paul McVey.	Shooting
RKO RADIO			
"Swiss Family Robinson"	Director: Edward Ludwig.	Thomas Mitchell, Edna Best, Freddie Bartholomew, Terry Kilburn, Tim Holt.	Shooting
"Distant Fields"	Story and screen play, S. K. Lauren. Director: John Farrow.	Alan Marshal, Barbara Read, Helen Vinson, Patric Knowles, John Archer.	Shooting
TWENTIETH CENT.-FOX			
"The Bluebird"	From the play by Maurice Materlinck. Director: Walter Lang.	Shirley Temple, Spring Byington, Eddie Collins, Sybil Jason, Gale Sondergaard, Nancy Kelly, Laura Hope Crews, Nigel Bruce, Johnny Russell, Leona Roberts, Jessie Ralph.	Shooting
"Little Old New York"	Director: Henry King.	Alice Faye, Fred MacMurray, Richard Greene, Brenda Joyce, Andy Devine, Henry Stephenson, Ben Carter, Clarence Hummel Wilson.	Shooting
"Grapes of Wrath"	From the novel by John Steinbeck. Director: John Ford.	Henry Fonda, Dorris Bowdon, Charlie Grapewin, Jane Darwell, John Carradine, Eddie Quillan, Rusell Simpson.	Shooting
"He Married His Wife"	Director: Roy Del Ruth.	Joel McCrea, Nancy Kelly, Roland Young, Mary Boland, Mary Healy, Lyle Talbot, Elisha Cook, Jr., Barnett Parker.	Shooting
"Charlie Chan in Panama"	Director: Norman Foster.	Sidney Toler, Jean Rogers, Lionel Atwill, Sen Yung, Chris-Pin Martin, Kane Richmond, Mary Nash, Lionel Royce, Helen Ericson, Edwin Stanley, Don Douglas, Frank Puglia.	Shooting
UNITED ARTISTS			
"Rebecca" (David Selznick)	From the novel by Daphne DuMaurier. Director: Alfred Hitchcock.	Laurence Olivier, Joan Fontaine, Judith Anderson, Reginald Denny, George Sanders, Gladys Cooper, Philip Winters, Nigel Bruce, Edward Fielding, Florence Bates.	Shooting
"The House Across the Bay" (Walter Wanger)	From an original story by Myles Connolly. Screen play, Kathryn Scola. Director: Archie Mayo.	Joan Bennett, George Raft, Lloyd Nolan, Gladys George.	Shooting
Untitled (Hal Roach)	Original screen play, Felix Adler, Charles Rogers. Director: Gordon Douglas.	Stan Laurel, Oliver Hardy, Harry Hayden, Gene Morgan, Eddie Borden, Eddie Conrad, Jimmy Finlayson.	Shooting
UNIVERSAL			
"The Invisible Man Returns"	Director: Joe May.	Vincent Price, Sir Cedric Hardwicke, Nan Grey, John Sutton.	Shooting
"The Big Guy"	Director: Arthur Lubin.	Victor McLaglen, Jackie Cooper, Peggy Moran, Ona Munson.	Shooting
"Framed"	Original screen play, Roy Chanslor. Director: Harold Schuster.	Constance Moore, Frank Albertson, Robert Armstrong, Jerome Cowan, Sidney Blackmer, Judith Allen, Herbert Rawlinson, Barbara Pepper, Jerry Marlowe.	Shooting
WARNER BROTHERS-FIRST NATIONAL			
"Fighting 69th"	Director: William Keighley.	James Cagney, Pat O'Brien, Jeffrey Lynn, George Brent, Alan Hale, Dennis Morgan, William Lundigan, Frank McHugh.	Shooting
"Brother Rat and the Baby"	Director: Ray Enright.	Wayne Morris, Jane Bryan, Ronald Reagan, Jane Wyman, Eddie Albert, Henry O'Neil, Berton Churchill, Mayo Methot, Paul Harvey.	Shooting
"Virginia City"	Original screen play, Robert Buckner, Howard Koch. Director: Michael Curtiz.	Errol Flynn, Miriam Hopkins, Randolph Scott, Alan Hale, Donald Crisp, Frank McHugh, Henry O'Neill.	Shooting
"The Life of Dr. Ehrlich"	Original screen play, Heinz Herald. John Huston. Director: William Dieterle.	Edward G. Robinson, Ruth Gordon, Maria Ouspenskaya, Donald Crisp, Otto Kruger, Montagu Love, Edward Norris, Henry O'Neill, John Litel, Sig Rumann, Donald Meek.	Shooting

THE HOLLYWOOD SCENE

Production Easier

In a week notable for discussion by the California press and citizenry of the "Ham and Egg—$30 Every Thursday" measure, due for public vote November 7th, the number of pictures actually shooting dropped to 31, the lowest since last April. Six started and 10 were finished, with 23 being prepared and 84 edited.

Paramount and Warners each started two. Paramount began "Buck Benny Rides Again" and "Safari," while Warners put in work "Virginia City" and "Dr. Ehrlich."

Columbia started an untitled Charles Starrett western and Hal Roach did likewise with a Laurel and Hardy film.

Metro-Goldwyn-Mayer finished "A Call on the President," based on the Damon Runyon story, and "Nick Carter."

RKO completed three: "That's Right, You're Wrong"; "Sunset," and "Mexican Spitfire." Warners had the same number, "King of the Lumberjacks," "Granny Get Your Gun," and "Fugitive from Justice."

Universal finished the Deanna Durbin picture, "First Love," Paramount completed "Opened by Mistake" and Republic wound up "Under Western Stars.'

Goldwyn Says "No"

Studios must cease attempting to publicize forthcoming productions by erroneously linking up names of Samuel Goldwyn's stars, said the Goldwyn publicity department this week, as follows:

"Reports that Vera Zorina, famed Broadway actress and dancer, would appear in further pictures for Warner Brothers were today labelled as without basis of fact by the Samuel Goldwyn studios.

"'Miss Zorina is under exclusive contract to Samuel Goldwyn and was loaned, on a one-picture deal, to Warner Brothers,'" the Goldwyn statement read. "'Mr. Goldwyn has made no other commitments of any kind with any other picture company for Miss Zorina's services and any reports to the contrary are completely without any basis of fact and are being issued without any authority.

"'A deal, however, is under negotiation, between Goldwyn and Dwight Wiman, producer of the Zorina hit, "I Married an Angel," for her appearance on Broadway this fall in a new show now being written by Rodgers and Hart in collaboration with George Abbott. This is the only Zorina deal which is now in the negotiation stage.'"

Earlier in the week, another Goldwyn star, Gary Cooper, lunched with Henry Hathaway, a friend of long standing, at the Paramount studio cafe. Someone, and it was laid unofficially on the publicity department, hinted to newspapermen that Cooper was being sought for "Triumph over Pain," which Hathaway will direct.

A checkup at the Goldwyn lot showed neither negotiations nor overtures were even indicated and that Cooper would be busy there for some time.

84 FILMS EDITING, THREE SHOW IN WEEK

Following a burst of previews since the declaration of the European war, the press showings of pictures dropped last week to three.

Correspondents could find no reason for the slackening. There is a backlog of something like 84 pictures now being edited.

Some of those finished are for April-May release, such as Paramount's "Dr. Cyclops," which will be released Easter Week.

Ready for Release

Seven RKO-Radio productions, representing an investment of $7,500,000, are ready for release, Ned E. Depinet, vice-president, said Tuesday on his return to New York from Hollywood. He emphasized "The Hunchback of Notre Dame," to be released December 29th; "Abe Lincoln in Ilinois," a March release, and Walt Disney's "Pinocchio," set for February.

"Allegheny Uprising" and Kay Kyser's "That's Right, You're Wrong" will have their world premieres on November 3rd and 15th respectively. The Towne-Baker production of the "Swiss Family Robinson," and "Vigil in the Night," starring Carole Lombard, Brian Aherne and Anne Shirley, round out the seven.

Four additional major pictures are ready for early camera work: Gregory La Cava's "Primrose Path," Orson Welles' "Heart of Darkness," Herbert Wilcox's "Irene," and Leo McCarey's "My Favorite Wife."

Name News

Clarence Brown, returning to the MGM lot after having directed "The Rains Came" for Twentieth Century-Fox, will direct Spencer Tracy for the first time in the forthcoming "Edison, the Man."

* * *

Eddy Graneman, advertising and publicity head of Producers Distributing Corporation, is arranging a tieup with 30 patriotic organizations to help exploit "Gold Star Mothers," which will go into production soon.

* * *

Chico Marx arrived in Hollywood this week to join his brothers in a story conference on "Go West," a comedy which will be directed by S. Sylvan Simon.

Jack Benny and Phil Harris, after six months of personal appearances, are working in "Buck Benny Rides Again," Paramount.

* * *

Joseph O'Donnell has been appointed western story editor of the three Producers Pictures Corporation production units at Prescott, Arizona.

* * *

Lloyd Bacon, beginning his 13th year as a director at Warner Brothers, is slated next for "And It All Came True," film version of the Louis Bromfield story.

* * *

Otto Brower, director, has left for Utah to seek locations for Twentieth Century-Fox's "Brigham Young."

* * *

Errol Flynn and Miriam Hopkins are among those sent by a special train to Arizona by Warners for location work on "Virginia City."

* * *

J. Cheever Cowdin, Universal board chairman, was to arrive in New York by midweek after routine studio conferences.

* * *

With the possibility of David Niven's return to Hollywood from England, plans are underway at the Goldwyn studio for a second "Raffles" picture.

* * *

Frank Capra has returned to the coast from New York.

* * *

Frank Craven has completed the first draft of the screen play of "Our Town," the Thornton Wilder play which Sol Lesser will produce as a film.

* * *

Herbert Kalmus, president of Technicolor, arrived on Monday.

* * *

Virginia Van Upp has been signed to a new writing contract by Paramount.

* * *

Spyros Skouras, National Theatres head, is on the coast for conferences with Charles Skouras, head of Fox West Coast.

* * *

John Stahl has returned, after visiting the San Francisco Exposition.

* * *

For Miriam Hopkins, Warners has acquired the screen rights to the Polan Banks novel, "January Heights."

* * *

Kenneth Thomson, executive secretary of the Screen Actors Guild, has returned from a two-week vacation in Hawaii.

* * *

George Schaefer, RKO president, was scheduled to leave for New York Tuesday night.

* * *

Frances Hyland has finished the first draft of the script for Twentieth Century-Fox's sequel to "Hotel for Women."

FIRST OF A NEW SERIES
BY THE FAMOUS RADIO

FROM AIRWAYS TO THE SCREEN COMES THE CHARACTER MILLIONS HAVE LEARNED TO LOVE . . IN A DEEP-AS-YOUR-HEART DRAMA GAY WITH HUMOR, BRIGHT WITH YOUNG ROMANCE, ALIVE WITH EXCITEMENT! AND THE TRADE PRESS SAYS:

"Swell human interest story launches new series and introduces brilliant child actress." —*Film Daily*

"Good family and nabe entertainment; radio following should help at the box-office." —*The Exhibitor*

"Substantial ether audience, consolidated over period of several years in the weekly half-hour programs over CBS, must be considered in evaluating the picture's and the series' draw . . . Should get off to good response." —*Hollywood Variety*

"Sure-fire Jean Hersholt here transfers to screen the character of Dr. Christian, small-town medico, with more profit than loss." —*Motion Picture Daily*

"The first of three scheduled productions is a promiseful beginning." —*Motion Picture Herald*

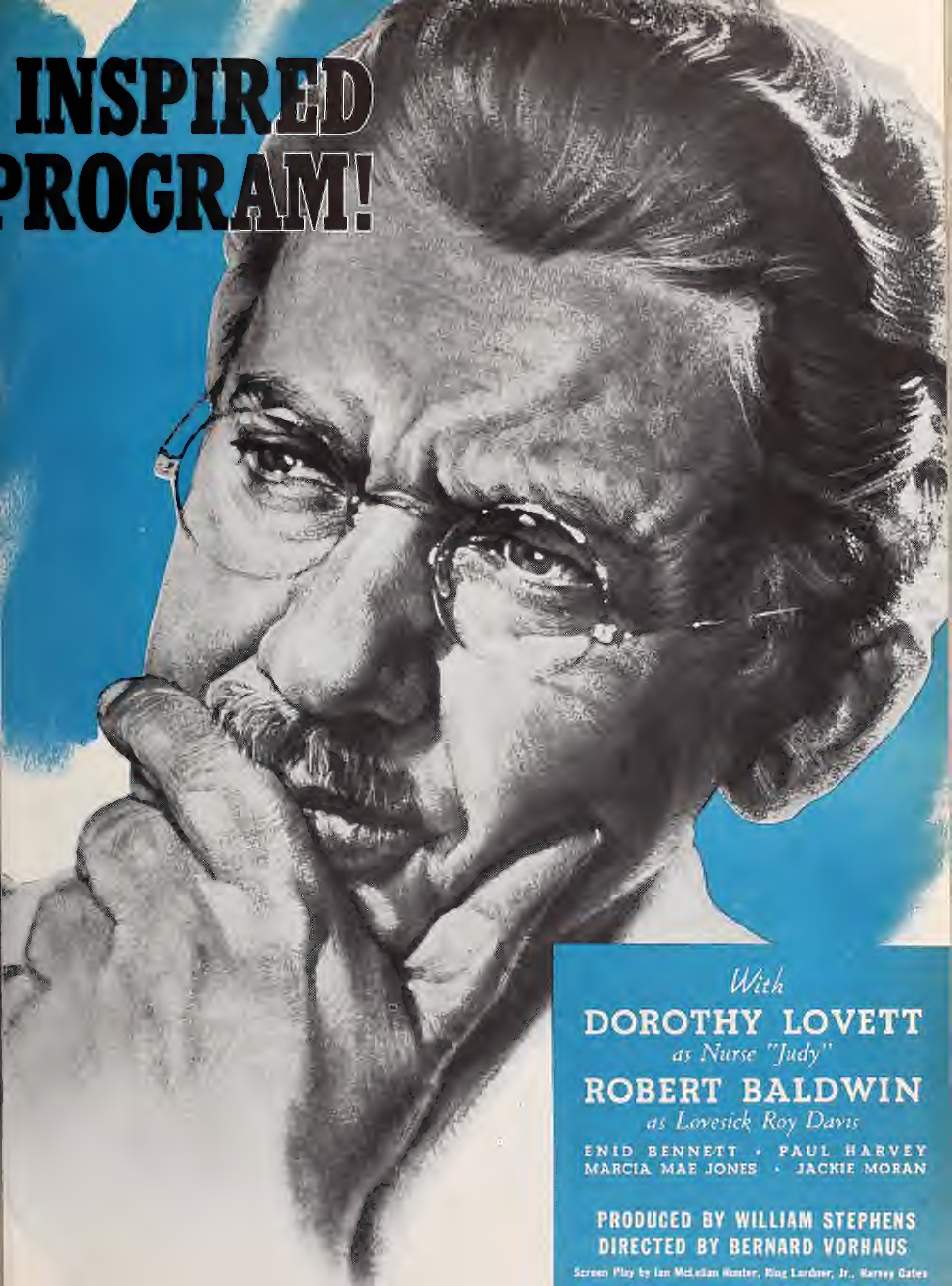
" 'Dr. Christian' series gets off to a flying start and bids fair to rank with the best as topflight audience attraction." —*Box Office*

JEAN HERSHOLT

in

Meet
DOCTOR
CHRISTIAN

RKO RADIO PICTURES



INSPIRED
PROGRAM!

With

DOROTHY LOVETT
as Nurse "Judy"

ROBERT BALDWIN
as Lovesick Roy Davis

ENID BENNETT • PAUL HARVEY
MARCIA MAE JONES • JACKIE MORAN

PRODUCED BY WILLIAM STEPHENS
DIRECTED BY BERNARD VORHAUS

Screen Play by Ian McLellan Hunter, Ring Lardner, Jr., Harvey Gates

SEPTEMBER BOX OFFICE CHAMPIONS

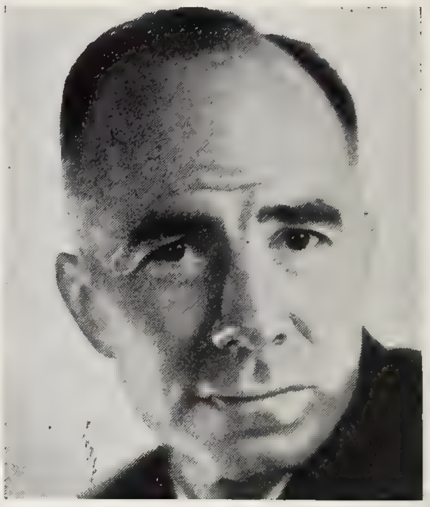
BEAU GESTE: Produced and distributed by Paramount. Producer and director, William A. Wellman. Novel, P. C. Wren. Screen play, Robert Carson. Cameraman: Theodor Sparkuhl. Cast: Cary Cooper, Ray Milland, Robert Preston, Brian Donlevy, Susan Hayward, J. Carrol Naish, Donald O'Connor, James Stevenson, Heather Thatcher. Release date, September 15.

FIFTH AVENUE GIRL: Produced and distributed by RKO Radio. Pandro S. Berman in charge of production. Producer and director, Gregory LaCava. Screen play, Allan Scott. Cameraman, Robert de Grasse. Film editor, William Hamilton and Robert Wise. Cast: Ginger Rogers, Walter Connolly, Verree Teasdale, James Ellison, Tim Holt, Kathryn Adams, Franklin Pangborn, Ferike Boros, Louis Calhern. Release date, September 22.

THE FOUR FEATHERS: An Alexander Korda production for London Films. Distributed by United Artists. Director, Zoltan Korda. Associate producer, Irving Asher. Screen play, R. C. Sheriff. Supervising editor, William Hornbeck. Film editor, Henry Cornelius. Cast: John Clements, Ralph Richardson, C. Aubrey Smith, June Duprez, Allan Jeayes, Jack Allen, Donald Gray, Frederick Culley, Clive Baxter, Robert Rendel, Archibald Batty, Derek Elphinstone, Norman Pierce. Release date, August 4.

GOLDEN BOY: Produced and distributed by Columbia. A Rouben Mamoulian production. Producer, William Perlberg. Director, Rouben Mamoulian. Screen play, Lewis Meltzer, Daniel Taradash, Sarah Y. Mason, Victor Heerman. Play, Clifford Odets. Cameramen, Nick Musuraca and Kark Freund. Film editor, Otto Meyer. Montage effects, Donald W. Sterling. Cast: Barbara Stanwyck, Adolphe Menjou, William Holden, Lee C. Cobb, Joseph Calleia, Sam Levene, Edward S. Brophy, Beatrice Blinn, William H. Strauss, Don Beddoe. Release date, August 31.

William A. Wellman, director, "Beau Geste".



Gregory LaCava, director, "Fifth Avenue Girl".

Zoltan Korda, director, "Four Feathers".

Rouben Mamoulian, director, "Golden Boy".

Edmund Goulding, director, "The Old Maid".

Clarence Brown, director, "The Rains Came".

Victor Fleming, director, "The Wizard of Oz".

George Cukor, director, "The Women".

THE OLD MAID: Produced and distributed by Warner Brothers. Executive producer, Hal Wallis. Associate producer, Henry Blanke. Director, Edmund Goulding. Screen play, Casey Robinson. Play, Zoe Akins. Novel, Edith Wharton. Cameraman, Tony Gaudio. Film editor, George Amy. Cast: Bette Davis, Miriam Hopkins, George Brent, Donald Crisp, Jane Bryan, Louise Fazenda, James Stephenson. Release date, September 1.

THE RAINS CAME: Produced and distributed by Twentieth Century-Fox. Producer, Darryl F. Zanuck. Director, Clarence Brown. Associate producer, Harry Joe Brown. Screen play, Philip Dunne and Julien Josephson. Cameraman, Arthur Miller. Film editor, Barbara McLean. Cast: Myrna Loy, Tyrone Power, George Brent, Brenda Joyce, Nigel Bruce, Maria Ouspenskaya, Joseph Schildkraut, Mary Nash, Jane Darwell, Marjorie Rambeau, Henry Travers, H. B. Warner. Release date, September 15.

THE WIZARD OF OZ: Produced and distributed by MGM. Director, Victor Fleming. Producer, Mervyn LeRoy. Screen play, Noel Langley, Florence Reyerson and Edgar Allan Woolf. Lyrics, E. Y. Harburg. Music, Harold Arlen. Special effects, Arnold Gillespie. Film editor, Blanche Sewell. Cast: Judy Garland, Frank Morgan, Ray Bolger, Bert Lahr, Jack Haley, Billie Burke, Margaret Hamilton, Charley Grapewin. Release date, August 25.

THE WOMEN: Produced and distributed by MGM. Producer, Hunt Stromberg. Director, George Cukor. Screen play, Anita Loos and Jane Murfin. Cameramen, Oliver T. Marsh and Joseph Ruttenberg. Cast: Norma Shearer, Joan Crawford, Rosalind Russell, Mary Boland, Paulette Goddard, Phyllis Povah, Joan Fontaine, Virginia Weidler, Lucile Watson, Florence Nash, Muriel Hutchison, Margaret Main, Esther Dale, Ann Morriss, Ruth Hussey, Mary Beth Hughes, Virginia Grey. Release date, September 1.

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

Wartime Setting

The first British picture with a wartime setting to be shown since the War began is "An Englishman's Home," an Aldwych production which has started a West End run at the London Pavilion.

Made at Denham at a cost of £100,000 ($400,000), the film is a screen adaptation, in modernized form, of the Du Maurier play which was such a pronounced success on the English stage in 1911, but in Berlin was hissed off the stage!

The picture deals with an invasion of Britain by an enemy power and has a strong air war flavour.

In making the picture, which was directed by Albert de Courville, Aldwych had the collaboration of the Air Ministry who put at their disposal flights of Blenheim and Wellington bombers, Spitfires, Bombays.

The cast is headed by Edmund Gwenn and Mary Maguire, with Geoffrey Toone, Paul von Hernried and Richard Ainley in the leading roles.

Next!

With the completion of "Old Mother Riley Joins Up" in which that spirited Dame performs her comedy routine against an ARP background, British National is formulating plans for the continuance of its production program, and announce that a start will be made immediately on another film.

Among future pictures scheduled by John Corfield is another Syd Walker production, and a musical.

Cause of Empire Films

Some indication of the course British production will follow, or at least some part of it, is given in a statement made in the House of Commons recently by Sir Edward Greig, Parliamentary Secretary to the Ministry of Information.

Speaking for the Ministry, Sir Edward said, arrangements are in contemplation for the production of films, including documentaries. He made it clear that the Government would be quite prepared to purchase films which had a propaganda flavour.

The first film to be made on this principle is Alexander Korda's "The Lion Has Wings" which, according to the spokesman of the Ministry of Information, was made at Korda's own expense without subsidy, under terms which give the Government complete control over its production and distribution. The statement of cost is subject to Government audit, and the Government has the option of purchasing all rights at an agreed figure, or to share equally in any profits without liability for losses, or to disclaim financial concern in the film.

Sir Edward also said that in regard to other films proposed, the details of the terms in each case would vary with the nature of the production concerned, but his department was willing to consider offers from other companies to produce films on the same lines as Korda.

BRITISH TOMMY IS HERO OF FILM

The British Tommy, the citizen soldier, once called "Tommy Atkins", is the subject of a saga produced by G. T. Cummins, editor-in-chief of British Paramount News. The film is called " 'Arf a Mo' Hitler".

The production, which boasts no propaganda speeches, posed pictures, nor the glorification of war aims sets out to show the simple greatness of the Berts, Jims and Alfs of Britain, whose dogged heroism triumphed in 1914-18 and who today offer the same bulldog spirit in the struggle against Hitlerism.

Pushing Program

With production in full swing on "Band Waggon," the Arthur Askey comedy for distribution by General Film Distributors, and location shots already taken in wartime London, Gainsborough plan to continue its production program at Shepherds Bush. Films will be made by the company for release by GFD and 20th Century-Fox, for both of which organizations they have produced films in the recent past.

Among four pictures scheduled for early production is a new film version of "Charley's Aunt," in which radio comedian Arthur Askey, star of "Band Waggon," will again star. He will be supported by Moore Marriott and Graham Moffatt, erstwhile stooges of the Will Hay team. "Report on a Fugitive," in which Margaret Lockwood and Michael Redgrave will star, is also scheduled. This quartette will be completed by a Will Fyffe picture and one for the "Crazy Gang." These films will be produced by Maurice Ostrer and Edward Black.

Another Character

Moore Marriott, noted stooge of Will Hay's comedies, and aged partner of the team, whose roles have ranged from Poona Majors to the ancient and decrepit Harbottle, has added one more character to his gallery of film creations.

In "Band Waggon," screen version of the radio feature in which Arthur Askey stars, he plays the role of a medieval ghost.

Stars in Wartime

The grim reality of international war and the complexity of the national blackout have not deterred film producer Michael Balcon from pursuing his role of discovering new stars. In Rachel Thomas, now playing a leading role in the Ealing production, "David Goliath," he claims that he has a striking new personality. She plays the role of a Welsh miner's wife, and studio publicists say that "she has made everybody in the studio her fans," including Paul Robeson, who considers her "one of the finest actresses he has seen."

Mr. Balcon, meanwhile, plans to dramatize in film form an aspect of Britain's wartime life and conditions, the evacuation of children and aged from the vulnerable areas. He is to make a film inspired by evacuation and already titled "When the Children Came." It will be a full length comedy and its locale will be a village in a reception area. The chief character will be a wealthy spinster who opposes the infant invasion but finds in it the happiness which, all her life, has eluded her.

Acquires Rights

Mario Zampi, produced for Paramount British and one of those production stalwarts who has protested that he will continue making films, come what may, has acquired the rights of a new story, "Business as Usual," by A. de Grunwald. The picture, which has an Empire and wartime background, is one of the quartet which Zampi has announced he will make at a total budget of £150,000 ($600,000).

Comedy for Morale

Believing that the most worthy contribution a film producer can make towards upholding the public morale is "a continuous barrage of film fun as an antidote to the blackout blues," F. W. Baker, of Butcher's Film Service, plans to start work immediately upon a new comedy "Jail Birds." Albert Burdon will star.

The film is based upon a famous British vaudeville sketch sponsored by oldtime impresario Fred Karno, and will be greatly knockabout.

Says producer Baker, "My instructions have gone out to director Oswald Mitchell that he and his company of 'Jail Birds' are to parade complete with gas-masks and take up allotted positions, in a few days time, in a studio somewhere in England."

Mr. Baker claims that his firm had a consistent production policy they carried out from 1914 to 1918, and are still in business today.

DARRYL F.
ZANUCK'S
production
of

THE SOCK HIT THIS INDUSTRY HAS BEEN CLAMORING FOR . . .

D

AL

M

starring

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

RUMS

IN
TECHNICOLOR

NG THE

HAWK

LAUDETTE COLBERT • HENRY FOND

h Edna May Oliver • Eddie Collins • John Carradine • Dorris Bowdon • Jessie Ralp
thur Shields • Robert Lowery • Roger Imhof • Directed by JOHN FORD • Associate Produc

Court Vacates Grand National Receiver Order

The involuntary petition in bankruptcy filed last week by three creditors against Grand National Pictures, Inc., and the order appointing Simon H. Rifkin as receiver of the corporation were vacated Friday by Samuel Mandelbaum, federal judge, in New York district court.

Calls Petition Insufficient

The dismissal, granted from the bench, was made after Judge Mandelbaum ruled that the petition was insufficient, vague and indefinite in its charges against the company. In addition the court said that proceedings and the appointment of a receiver were "unnecessary" in view of the loan of $450,000 granted to Grand National last week by the Reconstruction Finance Corporation.

The RFC loan is expected to be consummated shortly and further finances for production are expected from Felt and Company and due to follow immediately, E. W. Hammons, president, said this week.

A meeting of creditors, called in New York this week by Hap Hadley, one of the three creditors who filed the involuntary petition in bankruptcy against the company, for the purpose of forming a creditors' committee, disbanded voluntarily when Saul E. Rogers, Grand National attorney, explained that the RFC loan would insure the clearing of indebtedness.

Creditors Meet

A meeting of Grand National creditors was held Tuesday in the projection room of the Grand National Studio in Los Angeles by Loyd Wright, trustee of Grand National Films, Inc., and of Grand National Studios, Inc.

In notifying creditors of the meeting Mr. Wright reviewed the position of the company since October 1, 1938 when pursuant to court order he sold all the assets, except cash, of Grand National Films, Inc., and Grand Nation Studios, Inc., to Grand National Pictures, Inc., a New York Corporation. He wrote:

"Since the new company commenced operations various plans have been proposed for the purpose of properly financing Grand National and independent producers who might furnish pictures to it for distribution. To date none of these plans have materialized."

The meeting was called for a general discussion by creditors and the trustee.

Grand National, Ltd., through Maurice Wilson, has written to the British Board of Trade, offering to place both the Twickenham and Highbury studios, at the disposal of American distributors for the production of pictures to meet the quota.

The letter said that Grand National was prepared to give financial assistance to a number of independent production units with which it has made an arrangement to produce a substantial number of pictures in the coming year. Grand National can do this, the letter continues, as it handles very few foreign films.

Alliance Franchise Deals

Budd Rogers, vice-president and general manager of Alliance Films Corporation, has signed two new franchise deals for the distribution of the 12 feature films on the Alliance program for 1939-'40. Special attractions will handle the product in the Chicago and St. Louis territories and B. W. Silver of Colonial Pictures, Ltd., whose headquarters are in Toronto, will release the 12 pictures in the Dominion of Canada, Newfoundland and the Maritime Provinces.

"From the Beginning" Campaign Scores for Virginia Showman

Profitable experience with a policy of urging the customers to see pictures from the beginning is recorded in a letter from Elmore D. Heins of National Theatre Corporation in Roanoke, Va. Mr. Heins is general manager over four houses, the American, Roanoke, Park and Rialto. The American, completed in 1928, *cost a million and a half, and rates highly as an institution for its region.*

Mr. Heins, with twenty-five years of experience behind him, operates on policies calculated to create and maintain the motion picture habit among his patrons. That includes newspaper copy, placed exactly and always where Roanoke expects to find it, and the use of his own screens for the building of policy patterns and goodwill. In the course of a letter, responding to an inquiry from THE HERALD, *he writes:*

"That feature pictures should be seen from their beginning, does not require a college education, and only ordinary intelligence to see the importance of this.

"Millions are spent on our pictures, and goodness only knows how much entertainment is lost, when these costly productions, and most of them interesting and entertaining, are not seen from their incipiency.

"The producers have no idea how much they have lost in the past by not advocating and developing a movement encouraging the suggestion that the feature pictures be seen from their start. The Motion Pictures Are Your Best Entertainment was a waste of money. It should have been spent for the reason that we are now discussing. Every feature should have a slogan of some kind, suggesting the reason why the picture should be seen from its beginning, and, once started, it should be kept up. The effort should never cease.

"Some will say that our business is one of continuous showing, which is all true, but those who just want to drop in any time, they can still do so, and this constructive policy, which I am not the only one that advocates, certainly will be in my opinion, one of the finest things that our business has ever attempted.

"In the summer I ordered a trailer which read:

> **We suggest that in order to enjoy the full benefits of the entertainment offered by the features shown in this Theatre, that you make an effort to see them from the beginning. *Phone 4323* for starting times.**

"A trailer covering the above was then shown in all four of our theatres, and the phone calls immediately jumped to such an extent, that we next had the telephone company check our calls with a meter, which indicates the number of calls that were not completed, etc., and the calls were so many, and the incompletion so great, that it was necessary for us to install a trunk line system, and within a few days our phone number became 8171, but the additional phone that would ring was 8172, in the event that 8171 was busy. The telephone company is also reserving numbers 8173-74-75, as we confidently expect to need five telephones. The telephone company advise us that our phone 4323 is the busiest telephone in Roanoke.

"The following order was placed later for four new sound trailers, and when these trailers are shown, we will have a greatly increased number of calls, as this is the power of suggestion.

> **WE HAVE A NEW TELEPHONE NUMBER**
>
> **In order to better serve our patrons, we have added additional telephone lines. JUST DIAL**
>
> **8171**
>
> **and you will get one of our telephone connections.**
>
> **You will enjoy the pictures more by seeing them when they begin. You will be cheerfully given the starting times of feature pictures shown at the Park, American, Roanoke or Rialto Theatres, by dialing our trunk line number—**
>
> **8171**

"On the back page of our local papers, we have for over twenty years, without missing a single issue, run our theatre programs as indicated by the enclosed clipping. If you pass anyone on the street, who has a newspaper, and will ask him the question, what picture is being shown at the American Theatre, you will find that ninety-nine times out of a hundred he will turn to the back page immediately and tell you. This is where consistency has paid. The other three theatres located here, which we do not operate, are also advertised on this same page at the bottom of the page, and you will note that the paper has also taken advantage of our position by placing their radio program alongside it, which also makes our advertising more effective.

"I am convinced that if the trade papers would pave the way in a crusading manner, and encourage the film companies to take some action covering this suggestion, that our industry would be given an impetus."

Witt Named Standard Pictures Ad Director

George Laganas, president of Standard Pictures Distributing Company of New York City announced on Tuesday the appointment of Peter Witt as director of advertising, publicity and exploitation. Mr. Witt will also be in charge of procuring product for distribution from this country and abroad.

The new appointee was formerly personal European representative of Samuel Goldwyn in London.

De Bra Says Resentment Bars Commercial Films

Theatre patrons resent advertising films on the screen because they have paid for entertainment, Arthur De Bra, of the community service department of the Motion Picture Producers and Distributors of America, told a luncheon meeting of the National Association of Accredited Publicity Men, in New York, on Tuesday. Mr. De Bra cited this resentment as one of the many reasons why so few of the many commercial films produced each year reach theatre screens.

FOX BEATS 'DRUMS' ALONG MOHAWK, RKO TAKES 'ALLEGHENY' TO THE HILLS

Two Location Premieres Continue Trend Begun Last Season; Local Populace Supplies Parades and Proclamations

The blazing of exploitation trails for new Hollywood product from the studio to the exhibitor and his customers through bright arc-light, top-hat-and-ermine "world premieres" on Broadway and Hollywood Boulevard, has been discontinued. There hasn't been a single "big ballyhoo" opening on either of the country's two main theatre thoroughfares this season, for the first time in memory.

Instead, the distributors are leaning more and more to "world premieres" in the field, in the locale of either story, star's birthday or whatever excuse might be identified with the field spot selected, witness Warner Brothers' "Dodge City" premiere at Dodge City, Kansas; Paramount's "Union Pacific," at Omaha, birthplace of that western railroad; Jack Benny's "Man About Town," shown at Benny's home town, Waukegan, Illinois, and, more recently, Columbia's "Mr. Smith Goes to Washington," shown within the shadow of the Halls of Congress.

This week, and in the days following shortly thereafter, Twentieth Century-Fox again will turn to the new method of attracting mass attention for new product with a single stroke from the field through radio, press and parades, taking its new Darryl Zanuck production of "Drums Along the Mohawk" into the five principal towns in the Mohawk Valley of New York.

On Friday, RKO was to screen "Allegheny Uprising" in Pittsburgh, where the townsfolk are celebrating the 100th anniversary of the incorporation of Allegheny.

RKO will go back to the field again on November 15th, to Rocky Mount, N. C., to "unveil" its first Kay Kyser musical feature, "That's Right, You're Wrong," in the town Bandleader Kyser calls home.

Warners, on Wednesday, held a "world premiere," for "Elizabeth and Essex," in Philadelphia. Probable reason for selecting that place for the first public showing of the historical play of early England is its large concentration of Warner theatres. Jack L. Warner and son from Hollywood, Major Albert Warner, Gradwell Sears, S. Charles Einfeld and Joseph Bernhard were on hand. The home office said Wednesday night that the first day's gross at the Boyd theatre, in Philadelphia, was $4,500, over the house record by $400.

Warners this week also arranged for seven "top" nationwide radio broadcasts to "ballyhoo" their "Roaring Twenties" with James Cagney and Priscilla Lane.

Next to set an advance date for the field was Paramount, which will take its "Seventeen" to Indianapolis in January, to the home of Booth Tarkington, author of the play.

Two Days of "Mohawk" Celebration

Two days of Mohawk Valley celebration, culminating in Thursday's premiere of "Drums Along the Mohawk," got under way Wednesday when Mayor John Boyd Thacher met Joan Davis, Arleen Whalen, Lynn Bari and Arthur Shields, of the cast, at the Albany railroad station, as they arrived.

"OZ" BALLYHOO FOR SOUTH AMERICA

M-G-M's "The Wizard of Oz" will be introduced to South America by way of special half-hour radio programs in Spanish and Portuguese, starting at 8:00 P. M. (E.S.T.), November 16th, from General Electric's shortwave stations in Schenectady, N. Y. The film will open the following day in Buenos Aires and Rio de Janeiro.

Station WGEO, which will carry the Spanish program, is beamed on Buenos Aires. WGEA will carry the Portuguese program, beamed on Rio.

Transcriptions of Judy Garland's songs and an account of the casting and production are to be included.

Dinner Precedes Showings

Wednesday night Mayor Thacher and Walter T. Brown, secretary to Governor Herbert H. Lehman, were the principal speakers at the Twentieth Century-Fox dinner at the De Witt Clinton Hotel.

Mayors of Albany, Schenectady, Gloversville, Amsterdam, Utica, Little Falls, Ilion and Herkimer issued proclamations making the premiere date "Drums Along the Mohawk Day."

Thursday morning, State Superintendent of Police John A. Warner provided a day-long state trooper escort for the autos which carried the 20th Century-Fox players, exploitation men and entourage, with the first celebration scheduled for Gloversville, where the Mayors of Little Falls, Herkimer, Ilion and Gloversville met the parade at the city line with band, etc. Two parties were held in Gloversville, a luncheon and a cocktail, with descendants of the original Mohawk Valley settlers on hand and the four cast members receiving presents of gloves. First premiere was at Schine's Glove, with a cocktail party following in the Schine Circuit home office.

Next stop was at Amsterdam, where the Chamber of Commerce gave a dinner, with a parade of floats, teams of oxen, covered wagons, etc. The stars also appeared at the Rialto, in Amsterdam.

Schenectady, at Fabian's Proctor theatre and special General Electric fire works, followed with the windup at Fabian's Palace, Albany later.

On the side, Charles C. Gordon, who operates the Olympic, at Utica, feted Jane Withers and Walter D. Edmonds, author of the story. The Olympic had sold reserved seats at $2.50 top. A tea was given by historical societies at Baker's Conservatory, with reserved seat ticket holders on hand and a tie-up with Station WIBX, Utica, arranged. Mayor Vincent Corrou of Utica was master of ceremonies on a tour of the city.

Indians in warpaint, from the Watertown reservation, also took part in the Gloversville, Amsterdam and Schenectady, while the lone Albany "red men" included a Seneca chief's son and half dozen braves from the tribe.

In Albany, Station WOKO set up a half-hour broadcast at the Palace theatre with Governor Lehman, Mayor Thacher and the stars appearing before the microphone.

Electric light poles along Pearl Street and State Street, Albany, to the DeWitt Clinton hotel were decorated with flags and shields. All stores within 14 blocks of the theatre were decorated with flags and window displays. A special local radio broadcast brought local officials and descendants of some of the original settlers of the Valley.

Fox home office exploitation men in the territory for the purpose were Rodney Bush and Louis Davidson, who, together with Thomas H. Bailey, northeastern division manager, from Boston, Charles E. McCarthy, chief from New York, and others were on hand for all "premieres."

Newspapers throughout the area carried extra columns of copy concerning the background of the picture, how it was made, location difficulties, etc.

M. N. Grassgreen, Fox manager, screened the picture in Albany Tuesday for local newspapermen and area exhibitors.

The Albany premiere was arranged in cooperation with Lou Golding, division manager of the Fabian Circuit, and Alex Sayles, of the Palace.

During the height of the Mohawk Valley observations, Kate Smith was giving a nation-wide CBS broadcast, Thursday evening, as timed by Fox to give maximum exploitation introduction for the 45 day-and-date engagements scheduled for the picture next Friday, national release date. Seventy-eight stations were to carry the program.

Fox's national exploitation campaign for the picture will include 3,000 billboards in 20 cities throughout the United States and special assist advertising material to be used in 45 cities.

The Kate Smith program was transferred from New York to Hollywood for the special "Drums" broadcast, the first time that a complete radio show has been moved that far to broadcast a motion picture.

In addition to the broadcast, there were announcements on four daily programs which Kate Smith has and on other national programs controlled by Young and Rubicam, the advertising agents for Kate Smith's sponsors. Fox claims the picture had the biggest radio "plug" any Fox picture has had since "Alexander's Ragtime Band."

Pittsburgh Sees RKO's "Allegheny"

The steel center of Pittsburgh on Friday held its first "world premiere"—that of RKO Radio's "Allegheny Uprising," at Loew's Penn Theatre, at $2.50 top admission.

More than 50,000 turned out Friday for the climaxing events of the three-day civic celebration, held as the high spot of the 100th anniversary of the incorporation of the City of Allegheny, now Pittsburgh's North Side.

Mayor Cornelius D. Scully, head of the Allegheny Centennial Committee of One Hundred, which sponsored the observance, led the multifold delegations of civic, socialite, professional and patriotic groups and dignitaries participating.

They were joined by a retinue of movie "bigwigs" from New York and Hollywood, including Producer P. J. Wolfson; S. Barret McCormick, RKO publicity and advertising chief; Neil H. Swanson, author of "The First Rebel," upon which the film was based, and Claire Trevor, its star.

The premiere was highlighted by a coast-to-

(*Continued on following page*)

BLAZING THE TRAIL FOR NEW FILMS

(*Continued from preceding page*)

coast broadcast from the theatre stage and a parade-pageant.

Five stations broadcast from the stage over NBC's blue network, contributing nearly ten hours of time to the fete.

Miss Trevor topped a cast which presented a sketch from "Allegheny Uprising" on the air. Mayor Scully and Maurice Spitalny's NBC orchestra rounded out the air radio show.

A unique broadcast over the same station was the radioing of a press interview from the star's suite at the local Hotel William Penn. Other stations aided with interviews, feature broadcasts, advance "plugs" and special broadcasts, over WJAS, WCAE, WWSW and KQV.

More than 1,000 marchers, ten bands and dozens of floats, covered wagons, ox-carts and period exhibits made up a 14-block-long parade to the theatre Friday afternoon. Pathe newsreel covered this, the premiere and other celebration phases. One hundred policemen along the line of march wore backwoods' coonskin caps. They later acted as "bodyguard" for Miss Trevor.

Mayor Scully, Miss Trevor and local and visiting celebrities reviewed flag raising ceremonies from special stands constructed at the theatre.

Grand Marshal of the parade was Col. George E. A. Fairley, Pittsburgh Director of Public Safety.

The festivities began Thursday morning with the arrival at Pennsylavnia Station of the star and her party. A full day of stunts, interviews, broadcast and other activities followed.

Miss Trevor participated in the parade and was guest of honor at a tea tendered by the heads of Pittsburgh women's organizations, also taking part in several press stunts previously arranged.

Following the premiere, she was guest at a dinner attended by 700 leading citizens in the Chatterbos Room of the Hotel William Penn.

Miss Trevor also dedicated KDKA's new transmitting unit in suburban Allison Park and was honored at a breakfast for 125 advertising men invited by the station for the event. Among those attending was Major Lennox Lohr, president of NBC.

Incident to the dedication, Miss Trevor placed a microfilm copy of the picture's script in the KDKA "Time Capsule," in Allison Park.

Pittsburgh's leading department stores and all five-and-ten emporiums cooperated in the premiere program. Window displays and large scale advertising tie-ins were arranged by them.

The stores participating included Rosenbaum Co., Boggs & Buhl, Kaufmann's, Joseph Horne Co., Meyer Jonasson, Gimbel Brothers, Frank and Seder, Sears & Roebuck and Spear's.

Local theatre people who directed the campaign were Harry Kalmine, Warner zone manager; Charles E. Kurtzman, manager of Loew's Penn; Mike Cullen, Loew's division manager; C. J. Latta, assistant to Mr. Kalmine; Joseph Feldman, advertising and publicity head of Pittsburgh's Warner office, and his assistant, James Totman. Those representing RKO, under the direction of Mr. McCormick, were Charles Levy, Louis J. Allemann and Carl Rigrod.

RKO's Second Field Show Next Week

Kay Kyser, radio swingster, called North Carolina's "No. 1 Boy," from Rocky Mount, will be welcomed on November 15th with a big homecoming celebration. Governors of North and South Carolina and Virginia have been invited to attend, with other notables. The occasion will be accented in two Rocky Mount movie houses with the "world premiere" of "That's Right, You're Wrong," with personal appearances by the star and his regular weekly coast-to-coast radio broadcast at both places.

"BABY" LE ROY WILL MAKE A "COMEBACK"

"Baby" LeRoy, the baby star of a few years back, reenters the films as the star of Paramount's "The Biscuit Editor", that company announced last week.

It was revealed, also, that Paramount has kept the child on its payroll, for just such an eventuality—his reemergence as a juvenile instead of a baby star.

Rocky Mount townfolk will participate with an old-fashioned dance in one of the planter's warehouses. Ten thousand persons are expected to dance to the Kyser band strains.

Bands from Duke University, North Carolina University, Wake Forest, the local high school, Legion post and military units will head the parade.

The Center and Carolina theatres of the Kincey Circuit will show "That's Right, You're Wrong," with time out for the parade and an early closing for the homecoming dance to be broadcast.

Kyser will arrive at Rocky Mount on the morning of the 15th where after greetings from home town folks and notables from the district he will be driven with his mother, Mrs. P. B. Kyser, in the "flivver" he owned as a boy to his home on Sunset Avenue. Throughout the day and night, Kay will be honored at various functions. He with other members of the cast will make personal appearances at the twin-theatre premiere.

H. S. Orr, manager of the Center theatre and chairman of the affair, reports the cooperation of 20 local committees, with Mayor J. Q. Robinson the honorary chairman.

Following this, Kyser's first film musical will open in 250 theatres throughout the country over the Thanksgiving holiday. National release is November 24th.

"Elizabeth and Essex" Opens in Philadelphia

For the "world premiere" of Warner Brothers' "The Private Lives of Elizabeth and Essex," starring Bette Davis and Errol Flynn, which took place Wednesday night at the Boyd theatre, Philadelphia, a series of screenings were held for executives of the Motion Picture Forum and the Motion Picture Committee of the Federation of Women's Clubs as well as for the Superintendant of the Department of Visual Education, principals of schools and teachers, radio commentators and newspaper writers, and motion picture critics.

On the radio, spot announcements were taken on seven stations a week in advance of opening, and an "inquiring reporter" stunt was worked in front of theatres with the reporter interviewing passers-by on the coming premiere.

Philadelphia "fathers" decorated Chestnut Street from 18th to 20th with flags, banners and shields. On the Mastbaum theatre, a banner was hung announcing the premiere.

Twenty-thousand score cards carrying theatre copy on the reverse side were distributed at the Temple-Bucknell football game, and an additional 20,000 were given out at the Penn-North Carolina game. Menus of restaurants carried announcement copy. 350 window cards were posted, while 100 small window cards went to schools, 10,000 post cards were mailed to Women's Clubs. 20x30 library display card was prepared for all libraries in the city showing the historical aspects and carrying theatre copy. 10,000 heralds were sent to the colleges of Bryn Mawr, Haverford, Beaver, LaSalle, Temple, Rosemont, Swarthmore, Drexel, and the University of Penn.

Following its bow in Philadelphia, "Elizabeth and Essex" will have simultaneous openings in 200 key situations during its week of national distribution, November 11th. These will be preceded by special advance campaigns planned under the supervision of Charles Einfeld, advertising and publicity director, who is in New York now for the purpose.

Warners Set Seven Cagney Broadcasts

A record number of coast-to-coast radio broadcasts for a single picture is claimed by Warners who announce air exploitation for "The Roaring Twenties" over seven national programs during the next ten days. These include interviews, dramatizations of the script and song "plugs" of the tunes featured in the film. Among the programs to ballyhoo the Cagney-Lane feature, are:

"Strange as It Seems," CBS hookup, Thursday evening; Bing Crosby's show, NBC network, featuring an interview with Mark Hellinger, associate producer and author of the picture, Thursday; Kate Smith Hour, CBS hookup, November 10th, this in addition to spot "plugs" over Miss Smith's ten daytime national broadcasts during the same week; John Messner, NBC net work, will present a cavalcade of "The Roaring Twenties" songs; Lux Radio Hour, CBS network, will feature an interview with Mark Hellinger; John Gambling and "His Gamboliers," over MGS hookup, will present two broadcasts on successive mornings this week; and Richard Himber, NBC hookup.

United Artists Plan Advance Drives

Monroe Greenthal, United Artists' director of exploitation, is in Hollywood conferring with producers and publicity officials to form plans for an extensive advance exploitation campaign on new films.

Campaigns for pictures in early stages of preparation are being mapped as well as current sales promotion ideas on pictures finished or in work.

Mr. Greethal's stay in Hollywood is indefinite.

11th Annual Amateur Film Show April 5

The 11th annual international show of amateur motion pictures will be held April 5th, at the Barbizon Plaza theatre, New York, on April 8th at the Newark Art Club and on April 14th at Dartmouth College, according to announcement of Duncan MacD. Little.

All films entered must be received at 33 West 67th St., N. Y., not later than March 1st, 1940. All films must be 16mm and may be black and white or colored, silent or sound (on film or scored with records). If scored with records, detailed cue sheets, and if possible appropriate records, should accompany the film. It is requested that films run between 8 and 15 minutes.

"BLUE SKY" COMMISSIONS, STUDIO-AGENT PARTNERSHIPS RULED OUT

Actors Win Strict Regulation of Managers When Board Ratifies Agreement; Fees Limited to 10 Per Cent

Hollywood's actors, after years of strenuous battling, succeeded Monday in effecting a strict regulation of agents and managers of stars and players, and in limiting agents' commissions to ten per cent, thereby stopping the tactics of some agents over two decades in charging actors whatever commission they thought the traffic would bear—15 per cent, 20 per cent, even more.

The commission now allowed agents in motion pictures is the lowest in any theatrical field, and the regulations governing their conduct toward and relations with player clients are the strictest, far stricter, for example, than the stipulations set forth by Actors Equity for "approved managers" operating in the legitimate theatre.

Seventy-nine pages of "dos" and "don'ts" for agent-managers and for talent comprise the new "law and order" which will govern their relations to players.

Board Ratifies Agreement

The board of directors of the Artists-Managers Guild, comprised of talent agents and managers, in a meeting ending in the wee sma' hours of Tuesday morning, ratified the agreement for the franchising of agents, as demanded by the Screen Actors Guild. The Actors Guild board has already approved the pact.

Directors of the talent-managers, following the Tuesday session, issued this statement: "It is the consensus of opinion that the agreement is going to work to the advantage of all parties concerned and the fact that a unanimous vote was given covering the ratifications of the agreement is an indication unto itself as to how the full membership feels regarding same."

The pact, which runs to Dec. 31, 1943, not only limits commissions of agents to ten per cent, but also provides for arbitration of all disputes between the agent and the client and establishes rigid control of the entire agency situation involving the disciplining and fining of violators, both agents and actors.

Divorced from Agencies

One of the contract's principal features is the prohibition of participation in a talent agency by any person engaged in the production, distribution or exhibition of motion pictures. Such participation down through the years has brought many conflicts over certain talent agencies where the retention of that agency was reported to be necessary in order to gain employment in the studio of the participating producer or studio executive.

Under terms of the agreement the Actors Guild will immediately upon application grant franchises to agents now members of the Artists-Managers Guild, and the latter group agrees not to adopt a "closed shop" for managerial endeavors.

Members of the Actors Guild are barred from using agents not franchised by the Guild but the measure is not retroactive from September 18, 1938.

Other provisions of the agreement include:

Nothing in the pact shall be construed to abridge or limit any rights, powers, or duties which state or federal authorities have or may have.

The joint consent of the Actors Guild and the Artists Managers Guild is needed for any amendments.

FILM EXPORTS SHOW INCREASE

September exports of photographic and projection goods from the United Artists show an increase over the same month last year, according to the report of the Department of Commerce, Washington. Exports in this field increased $122,000 over the figure for September, 1938, which was $1,286,000. In the same month of this year the figure was $1,408,000.

The first nine months of this year, however, shows a decline of $801,000 over the total of the same period last year. Up to the end of September the total figure for 1939 was $14,114,000 against $14,915,000 for 1938.

The Actors Guild may grant waivers to agents excusing compliance with terms of the basic contract.

The period from October 15th to December 1, 1939, is fixed as the application period.

The Actors Guild must notify the Artists-Managers Guild of its refusal to grant franchises to certain agent applicants who shall have the privilege of arbitration on eligibility qualifications.

Minors' Position

If a minor attempts to disaffirm an agency contract by reason of the fact the minor signed during the minor's minority, the Actors Guild agrees to consider such conduct on the part of the minor as conduct unbecoming a Guild member and is subject to penalties and discipline.

The Screen Actors Guild will negotiate with the Artists-Managers Guild any time after July 1, 1942, with reference to extending the term of the agreement or of making a new one.

The Screen Actors Guild agrees not to pass any rule prior to September 18, 1938, forbidding an actor to pay a maximum commission less than ten per cent of the member's earnings.

If lower maximum commissions are sought by the Actors Guild, and the Artists-Managers Guild protests, the matter is then up to arbiters who, before granting the Screen Actors Guild terms, first, must find: That the level of salaries in the film industry is materially lower than the level for the period from September 1, 1938, to September 1, 1939; that customary services rendered by agents for film actors materially is less than rendered in the same period, or that the relative standing of the film industry as a branch of the entertainment world has suffered materially so as to reduce the motion picture industry to a position of substantially less importance than it occupied in the entertainment world during the aforementioned period.

No agent shall be required to join the Artists-Managers Guild as a condition to receiving a franchise.

The actor or agent has the right to terminate the contract if the actor fails to receive 18 days pay for work performed in the preceding 120 days.

Agency contracts are not assignable by either party.

No member of the Screen Actors Guild may engage the use of the deal through any agent in the film business either partially or exclusively unless such an agent has a franchise from the Guild. Contracts entered into from and after September 18, 1938, are void unless such a franchise can be secured by the agent under this agreement.

Agents' assistants or sub-agents also must have a franchise from the Screen Actors Guild.

Agents agree to use all reasonable efforts to assist the actor in procuring employment for services of the actor as an actor in the film business, to counsel and advise the actor in matters which concern the professional interest of the actor, be truthful in statements to the actor, and not to engage in dishonest or fraudulent practices.

Agents or aides must be available at all reasonable times, and must not share offices and telephones with other agents or aids without the Screen Actors Guild's approval.

No Gratuities

No agent shall receive, directly or indirectly, any remuneration, consideration, gift, gratuity or other thing of value from any producer of motion pictures or any executive (major or minor) of any producer of motion pictures except such gifts as may be customary under ordinary social usages.

Agents, however, may collect commissions when representing as an agent an executive or other employee producer or when representing a producer as his agent.

Agents may collect commissions from the producer for services in providing for the loaning out of the services of the actor provided the actor is under contract to the agent.

No agent shall be entitled to receive commissions based on compensation received by the actor for services to be performed by the actor in any territory in which the agent does not maintain an office capable of servicing the actor.

Agents and sub-agents are subject to a fine not exceeding $5,000, or to suspension or revocation of franchise for the following:

Employment of any person as sub-agent who does not hold the proper franchise; failure to pay over to the actor all moneys belonging to the actor; sharing of commissions, fees, earnings, or proceeds in violation of these regulations; engaging in or being interested in production, distribution, or exhibition of motion pictures; willful and intentional failure to comply with the terms of an award by arbitration tribunal; theft, embezzlement, misappropriation of funds, forgery, fraud, or dishonest conduct; or for charging or contracting to charge in excess of ten per cent commissions.

Double Commissions Barred

Paying of "double commissions," i.e. contracting to pay total commissions amounting to more than ten per cent to two or more agencies, is banned.

Actors must be given full data concerning the ownership of the agency.

If the agency has an interest in exhibition, production, or distribution of films, the Screen Actors Guild may object if it believes that such activity is adverse to actor clients.

If the agent is barred from a studio, he may elect to name another agent.

Franchise fees range from $50 to $2,500, annually, depending upon the agency's gross receipts.

Applications for agents and sub-agents bear the words: "Applicant has never been convicted of crime, involving embezzlement, theft, fraud, forgery, or dishonest conduct. If the foregoing is incorrect, applicant shall strike it out and attach to this application a statement giving all of the details with reference to any such conviction."

Critic Turned Exhibitor Tests Theatre Problems

Finds Public Reaction Best Standard for Criticism

by JULIAN B. TUTHILL

Theatre Editor,
Hartford Daily Times

WHEN a movie critic turns exhibitor he is likely to find that "selling" pictures on a printed page and at the box office demand two different techniques.

If he is a critic who writes to inform his readers rather than to entertain himself, he will find his viewpoints most often justified in the night's grosses . . . for movie audiences are not sophisticated nor are they great respectors of artistic achievement.

Stars rather than stories are more important at the box office; stories rather than stars are often most important in a critic's reaction.

When I took time out this summer to establish a summer picture theater at one of the Connecticut shore resorts, I quite naturally booked in some of the pictures that I had enjoyed as a critic. One of them in particular, was most disappointing at the box office. It was RKO's "A Man to Remember." Those who came, liked it and justified my own enthusiasm . . . but there weren't enough stars in it, and not enough people came. The same thing occurred several times during the first month in which I operated Cinema City.

Associated with me I had two partners known as the Conrose Artists. They are promoters of dance bands and the Palomar Roller Skating Rink in Hartford. They knew nothing about motion pictures.

After a month of heavy losses, they took over the buying of pictures. Contracts which I had signed were broken, we wept across the desks of the New Haven film exchanges, pictures were bought at a figure far below what I had been told was the absolute minimum, and Cinema City started to make money. Not a great deal of money . . . not enough, even, to make up the previous losses before the end of the season. A number of relatively unimportant pictures with good "names" in the cast drew respectable audiences.

It was heartening, however, to find some pictures which combined both a good story well told and a cast of bright luminaries, topping expectations. Among them were "Dark Victory" and "Wuthering Heights," neither of which is what might be considered an "ideal" summer vacation picture.

Sound View, where Cinema City is located, is not a high class resort. It is peopled by average working folk, those who make up the bulk of a city movie audience.

Aside from our patrons' insistent demand for stars and stories with which they were familiar, they asked new releases. There was no evidence throughout the summer that people are willing to wait for good pictures. They'll travel 20 or 30 miles in their car to see a picture they are interested in, rather than wait seven days for it to clear. We had to wait 14 days after New London and seven days after Saybrook for releases. Pictures went through these towns too slowly in many instances and I began to see the evil of block booking and protection as far as the little fellow is concerned.

JULIAN B. TUTHILL

The summer season at Sound View is only 10 weeks long, and there is neither the time to play the turkeys every theater is asked to buy, nor is there sufficient opportunity for profit to permit them to be discarded.

For years my desk at the Hartford Times has been bombarded with arguments for and against block booking. My little soiree as a movie manager has not changed my own opinion regarding such matters. It still seems to me that there is no great hazard in buying pictures in blocks if there can be some access to other product. I don't think any theater has the right to demand protection on more pictures than it can show. It seems to me if a theater having such protection finds that it cannot play a picture within a reasonable time after its release date, it ought to relinquish the print to some other theater. In other words, I believe that protection should start with release dates rather than play dates.

If the New London and Saybrook Theatres along the Connecticut shore are more important spots than Cinema City, which they unquestionably are, they ought to have first whack at the pictures, but they ought not to be in a position where they can hold things up indefinitely.

Several films that played Hartford and New Haven a month ago are still not available to me at Sound View because they haven't yet played New London. That is my only real grievance . . . that and the wobbly stand that distributors take with regard to the price they ask. The business would be vastly more dignified if, instead of reducing prices when it becomes obvious that the established rate is too high, an equitable percentage agreement, without guarantee were worked out. That's the arrangement Warners offered on "Dodge City," and it resulted in a pleasant relationship all the way 'round.

I have lost a considerable amount of money in my first venture as an exhibitor, more than I'll be able to make as a critic for some months, but I have gained something too. I have proven to myself that I am not such a bad critic after all, for I write of the films in the same vein that I would use if I were to meet my next door neighbor on the street and we were to get to talking about it.

The boys who seek to make their own comment a greater literary masterpiece than the show itself are, in my opinion, all wet . . . even if their composition is more brilliant. What we need in this business is more honesty among ourselves, greater consideration of others whose tastes may vary.

RKO Reorganization Hearings Resume Dec. 5th

George J. Schaefer's absence on the Coast caused William Bondy, federal judge, Wednesday in New York to grant a further adjournment of hearings on the RKO reorganization proceedings to December 5th. The board of directors of RKO are postponing a study of a new proposed agreement of underwriting offered by the Atlas Corporation, proponent of the plan, until Mr. Schaefer's return to New York on November 15th, Richard Jones, of Simpson, Thacher and Bartlett, attorneys for Atlas, told the court.

Judge Bondy took the cudgels in defense of Atlas and of RKO as well when minority group representatives launched an attack upon the delay in bringing forward a new agreement. Under any circumstances, Judge Bondy said, he would consult with RKO directors on the fairness of any new agreement before approving it, and Mr. Schaefer's presence would be necessary.

Killed in Auto Crash

A smashup of an automobile carrying Paramount theatre executives Wednesday caused the death of E. Paul Phillips of the theatre's operation department and serious injury to Charles Burton, circuit architect, and L. J. Ludwig, of Paramount's Minnesota theatres subsidiary, who were taken to Waseca Hospital, Waseca, Minn.

The circuit executives were driving from Minneapolis to Sioux Falls, S. D.

Buy Interest in Exchanges

Herman Rifkin's interests in Republic's Boston and New Haven exchanges, have been purchased by the company, James R. Grainger, president, said Wednesday. Jack Bellman, former eastern district sales manager, has been appointed Buffalo manager for Republic.

Eastern Production Plea

Fiorello H. LaGuardia, mayor of New York, and a committee of film and other labor leaders in New York started discussion Wednesday on the mayor's idea of transplanting part of Hollywood's production to the east.

New Publicity Assistant

Florence Gale has joined the staff of Producers Pictures Corporation as assistant to Eddy Graneman, publicity director.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

ROCKEFELLER CENTER, New York's $100,000,000 city-within-a-city, got its last rivet Wednesday, a silver one, set to rest by John D. Rockefeller, Jr., leaning on a 60-pound riveting hammer driving into the base of the 14th and last building unit of the Center, at 1230 Sixth Avenue, two blocks south of the 1270 building which houses Quigley Publications, RKO Radio Pictures and other pillars of picturedom.

Presence of Columbia University's Dr. Nicholas Murray Butler at the ceremonies attending the dedication, which completed construction of three square city blocks of office and theatre buildings, acres of gardens and miles of shops and restaurants, reminded the New York *Daily Mirror* that if one lives to the year 2015 A.D., he will see the Nicholas Murray Butler of that day employing the Rockette Dancers of the Music Hall of tomorrow. In that year, Columbia University, which owns the land on which Rockefeller Center stands, and receives $3,300,000 a year in rent, will inherit, without charge, the entire $100,000,000 development.

Only 135 years ago Dr. David Hosack (who attended Alexander Hamilton after his fatal duel with Aaron Burr, then generously paid the passage to Europe for the disgraced Burr) bought the site in midtown New York for a paltry $4,807.36—plus 16 bushels of wheat.

Dr. Hosack, mocked as "extravagant" at the time, built a Botanic Garden on the site. In 1812 the State of New York bought the land for $74,000, gave it to Columbia two years later, although at the time the University would have preferred $8,000 in cash instead.

Completion this week of the 14th and final building brings out a few statistics, one war note:

Into the construction of Rockefeller Center went enough steel to build 12 battleships.

The 14 buildings in the Center have 21,292 windows, giving steady work to 35 window washers; one window in Building No. 14 takes two men three days to wash, is 200 feet long, two stories high—biggest in the world.

Five million tourists a year visit the Center, its Music Hall Theatre (world's largest, 6,200 seats) and National Broadcasting Corporation's manifold radio studios—no radio studios touch the RCA building structure; they are hung from ceilings, in order to be insulated from noise and vibration.

▽

We thought *Film Daily* was reporting on the war when we read their headline: *"Slaughter Improving."*

The improvement was in the condition of Byron Slaughter, of Paramount's branch office in Charlotte.

▽

Stowed in the bottom of the U. S. Maritime Commission's City of Flint, seized by the Nazis, is a shipment of sound projection booth equipment, consigned to a theatre in Ireland by J. A. Tanney's S.O.S. Cinema Supply Company, New York. If and when the "booty" reaches a Nazi exhibitor, Mr. Tanney expects there will be some fun, for few, if any American-made sound systems have ever been used in Germany, due to the strict monopoly maintained by Tobis-Klangfilm Sound over there.

▽

Phil Cooke of the air says that advertising agencies handling radio accounts are 85 per cent confusion and 15 per cent commission.

DESTINY

Unknown, Warner Brothers had a most appreciative audience during a late-hour rehearsal preview at their Broadway Strand, the other evening. Uninvited, unheralded, the cleaning women of the house were off in a corner — watching "Dust Be My Destiny".

MR. GROVER WHALEN'S NEW YORK WORLD'S FAIR is gone—so is Mr. Grover Whalen (he's in Scandinavia or someplace). Gone, too, are Meyer Berger's funny fables in the New York Times about the frantic flats of Flushing Meadows, Mr. Berger in his daily reporting having described the place and certain of its personages in a manner that would still the pens of the most critical critters of stage and screen.

The Fair had hardly gotten under way when Meyer Berger called it a "Stark-Mad Steppe," "Bedlam Bog," the "Awry Acres" of a "Muddled Morass." Warming up to his subject he shot a hard one-two with a "Hallucination Heath" and "Haywire" Heath, pulling nary a punch with some more heaths: "Hapless," "High-hat," "Harried" "Haggard" and "Hokum" heaths.

He then called it the "Mad Marsh," and "Mad Meadow," a whole bunch of bogs: "Blunder Bog," "Barmy Bog," "Blatant Bog," "Boondoggle" and "Brainstorm" bogs, adding a special assortment of other epitaphs: "Frenzied Fen," "Quaint Quagmire," "Addlepate Acres" and "Frantic Fen," "Maudlin Moor" and "Fallen-Arch Fen," "Arty Acres," "The Moor of Many Madmen," "Fiddle-Faddle Flat," et al., etc., etc.

To the always-carnationed Grover, himself, Mr. Berger appended: "The Great White Father of Muttering Meadow."

▽

Hollywood is a funny place.

Luis Flores, 17-year-old transient from El Paso, Tex., saw a grocery store under alteration, squeezed through a hole in the wall and ate so much he was unable to get out. He called police.

"There's a burglar here," he said, "send help."

"How do you know there's a burglar there?"

When the cops arrived, he told them, "I'm the burglar. I can't get out."

▽

Monday's Metro-Goldwyn-Mayer home office executive conferences on sales policies for new product were described in a Motion Picture Daily headline thusly:

SELZNICK DUE TODAY
FOR "WIND" PARLEYS

▽

David Weissman out in Hollywood thinks the war has made the newspapers map-happy.

▽

And Rob Wagner says that war propaganda won't frighten him until he sees a poster with Sally Rand in a nurse's uniform.

THERE are some peeved chorus girls over at New York's Roxy theatre these days, and they're aiming their arrows at the Mohawk Carpet Mills, Inc., of Amsterdam, New York.

To the Mohawk Mills went the economic pleasure of weaving another "world's largest rug," a two-ton oval running 40 feet by 58 feet, made from 469 rugged sheep, for the lobby of the Roxy, to replace the old oval which for 12 years had stood the strains of the hoofs of 124,800,000 Roxy theatregoers (Mohawk statistics).

Great crowds greeted the unloading of the chenille mastodonic, Monday, from the truck which bore it from Amsterdam to 50th Street and Seventh Avenue. The theatre management had its staff of 59 male workers on hand and their 118 arms heaved as one under the weight.

The Mohawk's publicity writers did nobly up to this point, telling, in eloquent language, of the reception of the rug. But here they slipped—and badly, explaining that the Roxy chorus was there, also, a chorus which the Mohawk Carpet press agents called the "Gay Forty" girls, instead of the "Gae Fosters."

▽

Domestic Note, from Chicago:

While John Barrymore continues to draw vast crowds with his play, "My Dear Children," his ex-wife, Elaine Barrie Barrymore, is seen on the screen of local theatres in "How to Undress Before Your Husband."

▽

David Sarnoff's NBC-RCA engineers have been trying for years to get television out of the laboratories and over the horizon, and now along comes U. A. Sanabria, associated with Dr. Lee DeForest in the American Television Institute, submitting to the U. S. War Department plans for a flying torpedo operated by television, "so explosive that it could destroy a battleship."

▽

We know of at least four members of the motion picture trade press in New York who are feeling quite kindly toward United Artists these days.

U.A.'s press agents sent handsome corsages to the homes of members of the trade press, addressing each personally to each Missus, and enclosing a card in each box with the touching message: "Eternally Yours." The ladies still believe that the corsages were sent by their husbands.

▽

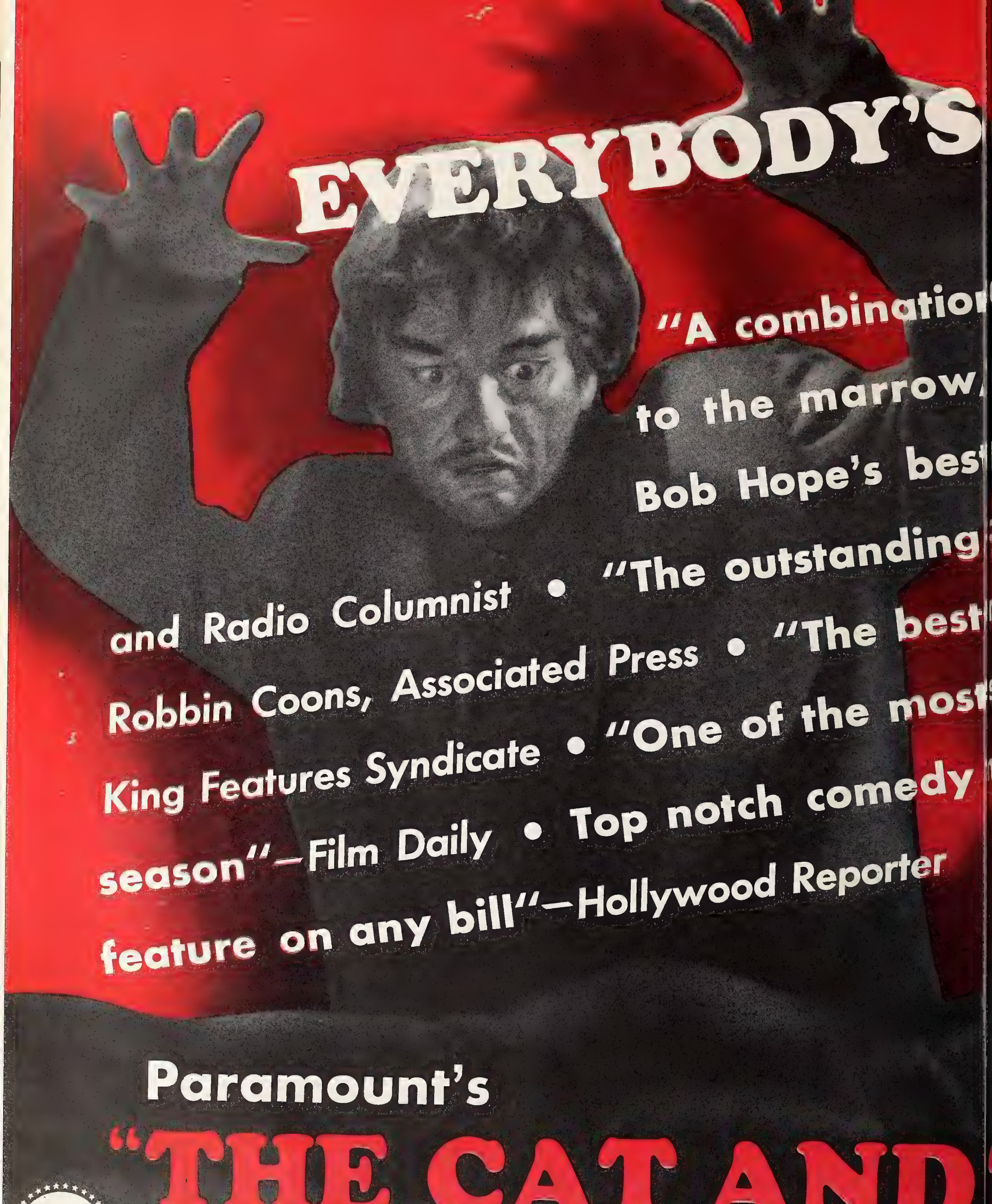
Hollywood and the Broadway stage have their Simone Simone, and Mussolini has his Simone Simoni—he's a general in Il Duce's army.

▽

Managers of Loew theatres whose toughest job might be the handling of crowds rioting to get Bingo cards, should consider the new war duties of their colleagues in London. Charles Raymond, managing Loew's Empire, for one, may be seen at every performance addressing audiences on deportment and procedure in case of an air raid, pointing to exits to the nearest air raid shelters, explaining that in the event of an air siren sounding off, the regular performance will continue as usual and the patrons can either stay or rush to the shelters.

Mr. Raymond's projectionists, being nearest to a roof that is no air bomb repellent, wear steel helmets and have four times the usual fire fighting equipment on hand.

"C'est la guerre."



EVERYBODY'S

"A combinatio

to the marrow,

Bob Hope's best

and Radio Columnist • "The outstanding

Robbin Coons, Associated Press • "The best

King Features Syndicate • "One of the most

season"—Film Daily • Top notch comedy

feature on any bill"—Hollywood Reporter

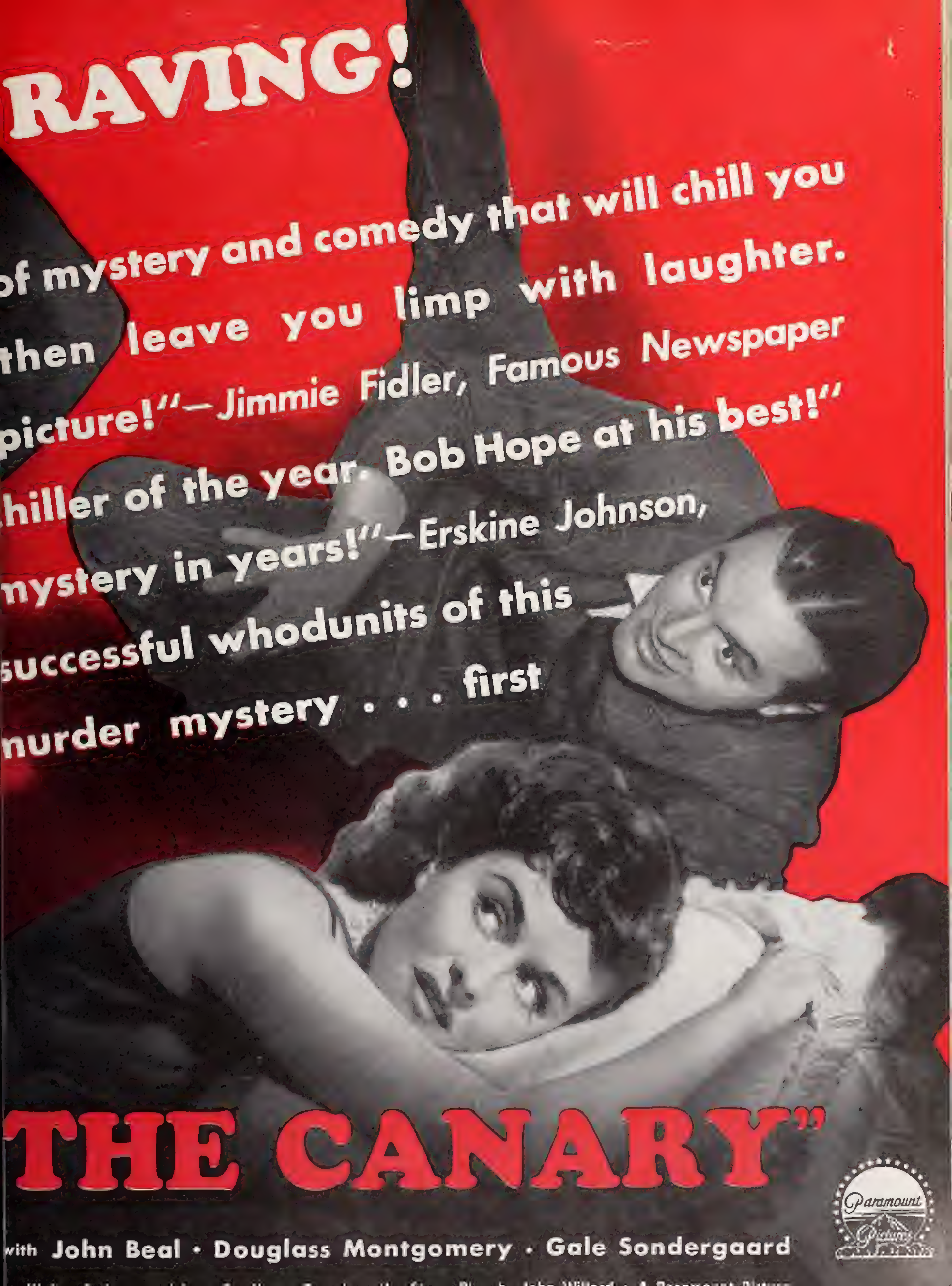
Paramount's

"THE CAT AND

starring

Bob Hope and **Paulette Goddard**

Elizabeth Patterson • George Zucco • Directed by ELLIOTT NUGENT • Screen Play



RAVING!

of mystery and comedy that will chill you then leave you limp with laughter.

picture!"—Jimmie Fidler, Famous Newspaper

hiller of the year. Bob Hope at his best!"

mystery in years!"—Erskine Johnson,

successful whodunits of this

nurder mystery . . . first

THE CANARY"

with John Beal · Douglass Montgomery · Gale Sondergaard

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

First Love

(Universal)

Deanna Durbin Song Film

Herewith the Joe Pasternak-Henry Koster way with script and camera accounts again for a graceful, eyeable, earable and altogether entertaining Deanna Durbin song film, as dependable a product, commercially and audiencewise, as the studios of Hollywood achieve. In it the young lady sings four songs, each in its proper place and with the accustomed pertinency to narrative, and the emotions of an adolescent in love are dealt with realistically and with no phony underscoring. It's a solid picture.

Miss Durbin graduates from a girls' school in the opening sequence and is back in the class room again at the finale after a series of experiences in the luxurious home of a fabulously wealthy uncle whose fabulously spoiled family make her life miserable while the staff below stairs befriend her. Into this series of events screen playwrights Bruce Manning and Lionel Houser have interjected, undisguised and with good-humored modernization, the better parts of "Pollyanna," "The Ugly Duckling" and quite literally "Cinderella." These combine to produce a singularly refreshing tale.

Robert Stack as the young man with whom the young lady falls in love has little screen time, yet uses it well. Helen Parrish is adroitly detestable as the jealous cousin and Leatrice Joy, returning to films to play the sophisticated mother, stakes out a valid claim on a new screen career. Eugene Pallette as the long suppressed millionaire father who finally takes matters in hand, Charles Coleman as a sympathetic butler and Kathleen Howard as an old maid school teacher who knows all about love and what it does to people turn in three superb performances.

Although a rounded and polished production in every department, formal narrative technique is departed from on several occasions with impressive result. People talk to their images in mirrors and the images talk back. Dancers in a ballroom fade out of the picture without notice when their presence ceases to be important. These and similar uses of the camera and what used to be called trick photography add an important touch of unreality to a story never too seriously pitched.

In common with her previous pictures, this Durbin vehicle is a fine, clean, wholesome entertainment item designed for any and all of the world's peoples of all ages and both genders. Miss Durbin's singing equals her best and her acting continues to mature. This story is somewhat lighter, somewhat more to the comedy side, but no less refreshing and effective than her others. The picture is showmanly material in every meaning of the term.

Previewed at the Pantages theatre, Hollywood, where it evoked honest applause at several points and satisfied a mixed audience utterly.—WILLIAM R. WEAVER.

Produced and distributed by Universal. Producer, Joe Pasternak. Director, Henry Koster. Screen play, Bruce Manning. Cameraman, Joe Valentine, ASC. Film editor, Bernard Burton. Sound supervisor, Bernard B. Brown. Sound recorder, Joe Lapis. Costumer, Vera West. Art director, Jack Otterson. Unit art director, Martin Obzina. Assistant director. Frank Shaw. Unit publicity writer, Ray Hoadley. Running time, when seen in Hollywood, 84 minutes. Release date, Nov. 10, 1939. General audience classification.

Connie Harding	Deanna Durbin
Barbara Clinton	Helen Parrish
Ted Drake	Robert Stack
James Clinton	Eugene Pallette
Walter Clinton	Lewis Howard
Mrs. Clinton	Leatrice Joy
Wilma Van Everette	June Storey
George	Charles Coleman
Mike	Frank Jenks

That They May Live

(Mayer-Burstyn)

Accusation of War

The original title of this French importation was "J'Accuse" and what it accuses is war and all the wars of tomorrow. It is not what commonly is known as an entertainment picture, nor is it a propaganda picture in the accepted sense. It cries out against the inhumanness of man, but hammers at the thesis so constantly as to weaken the message. A different approach, especially where the screen is concerned, seems in order when it is considered that for 20 to 25 years the public has been subjected intermittently to gruesome films on the horrors of warfare.

The story is well acted by a competent cast. A French patrol is sent out the night before the Armistice. Only two men return, one mortally wounded. Before he dies he clasps the hand of the sole survivor, placing him in communication with all the dead of the World War. He had assured his fellows that there never would be another war.

The years from the Armistice are spanned swiftly and the survivor becomes blind. The war talk of 1939 arouses him and he is able to see again. He calls to the World War dead to arise and protest. As the mutilated dead march again (portrayed by Les Gueules Cassées, the French mutilated veterans of the war) the living are frightened and the survivor of the last patrol is burned to death.

Abel Gance wrote and directed the picture.

Victor Francen heads the cast, which includes Line Noro, Marie Lou, Jean-Max, Renee Devillers, Georges Saillard, Paul Amiot, Rollin, Andre Nox and Walter.

Reviewed in a projection room in New York. —PAUL C. MOONEY, JR.

Distributed by Mayer-Burstyn, Inc. A Forrester-Parant Production. Directed by Abel Gance. Scenario, Abel Gance. Dialogue, Steve Passeur. Music, Henry Verdun. Played by The Symphonic Orchestra of Paris. English titles, Pierre van Paasen. Technical assistance, Julian Leigh. Photography, Roger Hubert. American editing, Harry Glass. PCA Certificate No. 02685. Running time, 73 minutes. Release date, November 6, 1939. Adult audience classification.

Too Busy to Work

(20th Century-Fox)

Comedy

Now well into its fourth year of consistent popularity, the Jones Family series continues, here, in high gear on a wide open straightaway. This time the regular cast enjoys assistance in the speed, pep and laugh department from the able and agile Joan Davis, who pours into the film a liberal measure of her peculiarly effective slapstick art.

The screen play by Robert Ellis, Helen Logan and Stanley Raud opens with the estimable John Jones so busy being Mayor Jones that the Jones drugstore is approaching bankruptcy. By way of showing him what would happen to the household if his wife neglected her housekeeping as he neglects his store, she takes up amateur acting. From there on complications become many and hilarious, the proceedings winding up in an amateur play which works out as they always do but more so.

Otto Brower's direction is successful in speed, clarity and point. Produced for Sol Wurtzel by John Stone, it ranks high among the pictures of the series, perhaps highest.

Previewed at the Upton theatre, Los Angles, where it had 'em, as the saying is, rolling in the aisles.—W. R. W.

Produced and distributed by 20th Century-Fox. Executive producer, Sol Wurtzel. Associate produer, John Stone. Directed by Otto Brower. Screen play by Robert Ellis, Helen Logan and Stanley Raud. Photographed by Edward Cronjager. P.C.A. certificate No. 5,687. Release date, November 17, 1939. Running time, when seen in Los Angeles, 65 minutes. General audience classification.

CAST

John Jones	Jed Prouty
Mrs. John Jones	Spring Byington
Jack Jones	Ken Howell
Roger Jones	George Ernest
Lucy Jones	June Carlson
Granny Jones	Florence Roberts
Bobby Jones	Billy Mahan
Lolly	Joan Davis
Cracker McGurk	Chick Chandler
Mrs. Randolph Russell	Marjorie Gateson
Wilbur Wentworth	Andrew Tombes
Tommy McGuire	Marvin Stephens
Gilligan	Irving Bacon
Betty (Mayor's Secretary)	Helen Ericson
Raymond	Harold Goodwin
Charlie Carter	Hooper Atchley
Hank Fidler	Fred Kelsey
Springer	Chester Clute
Jailer	George Watts

Little Accident

(Universal)

Baby Sandy's Third

Although fitted out with a considerable array of adult names for exploitation use, this third of the Baby Sandy pictures is primarily and completely a background for display of the infant star. Adult roles, handled ably enough, are subordinated to the baby's. Here, it is to be noted, reference to the child is as she and her, stabilizing that detail of identity.

Titled for and derived, very remotely, from a stage play that got itself widely discussed in its day as risque, daring, and the like, the film has been produced and directed by Charles Lamont as a largely and unabashedly slapstick comedy, going back to Sennett for much of its comedy material. Paul Yawitz and Eve Greene shaped their screen play accordingly. It has to do with a baby, left with the usual note in the office of a newspaper expert on baby culture, who writes as a woman but is in fact a man. Complications are of the sort indicated by this start.

Previewed at the Alexander theatre, Glendale, Cal., where it induced no notable reaction for or against.—W. R. W.

Produced and distributed by Universal. Producer and director, Charles Lamont. Screen play by Paul Yawitz and Eve Greene. Photographed by Milton Krasner. Edited by Frank Cross. P.C.A. certificate No. 5'684. Release date, Oct. 27, 1939. Running time, when seen in Hollywood, 65 minutes. General audience classification.

CAST

Herbert Pearson	Hugh Herbert
Alice Pearson	Florence Rice
Perry Allerton	Richard Carlson
Tabby Morgan	Ernest Truex
Joan Huston	Joy Hodges
Matisse	Fritz Feld
Mrs. Allerton	Kathleen Howard
Mr. Allerton	Howard Hickman
Paper Hanger	Edgar Kennedy
Artemus Glenwater	Etienne Girardot
Jeff Collins	Charles D. Brown

Jeepers Creepers

(Republic)

Hillbilly Melodrama

The Weaver Brothers and Elviry return in another of Republic's hillbilly melodramas with the romantic roles taken by Roy Rogers and Maris Wrixon, borrowed from Warner Brothers for this production, while Loretta Weaver, 22-year-old daughter of Elviry, makes her screen debut as the mountain girl constantly seeking the affections of the sheriff (Rogers).

The several wellknown songs, sung by Roy and the Weaver Brothers and Elviry, accompanied by their claptrap musical instruments, include "In the Shade of the Old Apple Tree," "Little Brown Jug" and the more recent "Jeepers Creepers," which was one of the better hit tunes of the season.

"M. K. Durant," unscrupulous financier, discovers a coal vein in hillbilly Pineville. When the mountain folk refuse to sell their property "Durant" puts up the money for back taxes and acquires title. The town folk band together under Rogers and try to drive out the mining company. A forest fire is started by the miners. "Durant" is rescued by "Rogers" and his men. "Durant" returns the land and dissolves the mining company.

With the supporting cast of Billy Lee, Lucien Littlefield, Thurston Hall and John Arthur the picture progresses with a steady, if not swift, pace.

Reviewed in New York at a press showing in Republic's projection room.—George Spires.

Produced and distributed by Republic. Associate producer, Armand Schaefer. Directed by Frank McDonald. Original screen play by Dorrell and Stuart McGowan. Production manager, Al Wilson. Photographed by Ernest Miller. Supervising editor, Murray Seldeen. Film editor, Ernest Nims. John Victor Mackay, art director. Musical director, Cy Feuer. Costumes by Adele Palmer. P. C. A. No. 5716. Release date, October 27, 1939. Running time, 69 minutes. General audience classification.

CAST

Abner	Leon Weaver
Cicero	Frank Weaver
Elviry	Elviry
Roy	Roy Rogers
Connie	Maris Wrixon
Skeeter	Billy Lee
Grandpa	Lucien Littlefield
M. K. Durant	Thurston Hall
Violey	Loretta Weaver
Peabody	John Arthur

Our Neighbors the Carters

(Paramount)

Domestic Comedy Drama

Charles R. Rogers' second contribution to the Paramount program offers another small town American family confronted with troubles of various kinds but triumphant and happy in the end.

Fay Bainter and Frank Craven as the mother and father give the film the benefit of their long experience and sound ability. Edmund Lowe and Genevieve Tobin in the secondary adult roles have somewhat less congenial material to work with. The youngsters in the family are quite appropriately cast.

S. K. Lauren's screen play, based on Renaud Hoffman's story, is about an old-fashioned druggist whose loss of his store brings him to the edge of ruin, at which point well intentioned wealthy friends seek to give him a trust fund in exchange for one of his children. On this melodramatic turn of events rests the emotional appeal of the piece, a somewhat extreme appeal weighted to counterbalance a measure of implausibility. Individual acting by Miss Bainter and Mr. Craven give this situation its effectiveness. In earlier sequences Mr. Craven and Mr. Loew share some good comedy moments.

Ralph Murphy directed the film in straightaway fashion. It is suitable, as to content and manner, for the type of audience which has indicated solid interest in the several series of family comedy dramas.

Previewed at the Village theatre, Westwood, Cal., where it was undemonstratively received. —W. R. W.

Producer, Charles R. Rogers. Director, Ralph Murphy. Photographer, George Barnes, ASC. Screen play, S. K. Lauren. Based on a story by Renaud Hoffman. Sound mixer, Charles Hisserich. Film editor, William Shea. Art directors, Hans Dreier and Earl Hedrick. P.C.A. Certificate No. 5761. Running time, when seen in Hollywood, 75 minutes. Release date, November 24, 1939. General audience classification.

CAST

Mrs. Carter	Fay Bainter
Doctor Carter	Frank Craven
William Watson	Edmund Lowe
Mrs. Watson	Genevieve Tobin
Junior Carter	Bennie Bartlett
Paul Carter	Donald Brennan
Dickie Carter	Scotty Breckett
Mattie Carter	Joyce Arleen
Gloria Carter	Gloria Carter
Pop	Edward McWade

The Affair Lafont

(Transatlantic Films)

Melodrama of Motherhood

Maternity, frustrated or too successful, makes the scandal sheet basis for this subject. French linguistic gatherings, the customers who remember and liked the passive pulchritude of Corinne Luchaire in "Prison without Bars," will find her again here.

The production carries a trace of similarity to the American production of happy reception, "The Old Maid," although the Gallic interpretation of whose baby belongs to whom and why does not carry the high grade dressing of its predecessor. Mlle Luchaire preserves her passivity despite the fact that she is exposed to sin, scandal and a gunshot wound from her sister's pistol. Leonid Moguy directed in heavy fashion the sob sister script from Gina Kaus. English superimposed titles were adequate if not always legible.

The picture begins briskly enough with the shooting of "Claire" by her sister, "Catherine Lafont," as the girl is racing to the office of her brother-in-law. "Claire," who has loved a cad unwisely, is able to palm off the baby as belonging to her sister, who it seems is about to be divorced because she is unable to produce an heir. Two years later, "Claire," because the scoundrel father is demanding blackmail money and she has a delayed stirring of maternal instinct, demands her baby. To prevent the expose, the sister shoots her. Anyway, the patient recovers and gives up the child to "Catherine."

Seen at a mid-afternoon performance at the Little Carnegie Playhouse, one of New York's arty cinema centers, where the small audience did not register any positive reaction.—Joseph F. Coughlin.

Distributed by Transatlantic Films. Director, Leonid Moguy. From the story by Gina Kaus. No. P. C. A. Certificate number. Running time, 85 minutes. Release date, November 4, 1939. Adult audience classification.

CAST

Claire	Corinne Luchaire
Catherine Lafont	Annie Ducaux
Pauline	Pauline Carton
Marguerite Angel	Marguerite Pierry
Le Greffier	Armand Bernard
Gerard	Claude Dauphin
Robert	Roger Duchesne
Michel Lafont	Raymond Rouleau
L'Usurier	Dalio
Le Pere	Leon Belieres
Le Juge Brissac	Jacques Copeau

The Llano Kid

(Sherman-Paramount)

Outdoor Action with Music

Harry Sherman presents in "The Llano Kid" the picturization of an O. Henry short story which emerges as an outdoor film dotted with music, mostly of Mexican folksong variety. It is Tito Guizar's film, his work in the title role being a step farther in the planned development of his career.

Supporting Guizar are Gale Sondergaard, Alan Mowbray, Jane Clayton, Emma Dunn, Minor Watson, Chris Martin, Carlos De Valdez, Anna Demetrio, Glenn Strange and Tony Roux. Wanda Tuchock paced out her adaptation of the O. Henry tale, "The Double Dyed Deceiver," to fill 70 minutes of screen time. E. D. Venturini directed.

"Llano Kid" poses as long lost son of "Dona Teresa," rich Mexican ranch owner, as part of his plot with two Americans, "Mr. and Mrs. Travers." An outlaw, "Llano Kid" is regenerated through love of his intended victim and betrothed, with an officer of law who trails him from the United States agreeing to let his masquerade go through in view of the fact that the outlaw has killed his real son.

Previewed at the studio projection room in Hollywood.—V. K.

Produced and distributed by Paramount. Producer, Harry Sherman. Director, Dan Venturini. Photographer, Russell Harlan, ASC. Based on story by O'Henry. Screen play, Wanda Tuchock. P. C. A. Certificate No. 5603. Running time, 70 minutes. Release date, December 8, 1939. Audience classification.

CAST

The Llano Kid	Tito Guizar
Dona Teresa	Emma Dunn
John Travers	Alan Mowbray
Lora Travers	Gale Sondergaard
Lupita	Jane Clayton
Sheriff McLane	Miner Watson
Dissipated Mexican	Harry Worth
Fat Maria	Anna Demetrio
Sixto	Chris Martin
Don Pedro	Carlos De Valdez
Henderson	Glenn Strange
Jose	Tony Roux

Dead End Kids On Dress Parade

(Warner Brothers)

Military School Drama

The appellation of "Dead End Kids" is a misnomer here; they are as unlike the east side New York ragamuffins they portrayed in "Dead End" as were the "Rover Boys" of another generation. The sharp-tongued, cigaret stunted, beer drinking character that was Leo Gorcey seemed destined to remain. At the start of "Dress Parade" his was the only part reminiscent of the "Kids'" earlier films. But at the end his transformation is the most complete of all.

The setting is a military school, a school, incidentally, that may leave many a former or current cadet slightly giddy with the wonder of it, not to mention the sentimentality cloying the hallowed halls. Neither drill nor sports play a part in the action. The competitive phase emerges on the scholastic side as "Slip Duncan" (Gorcey) crams like mad to lead the school.

"Slip" comes to the school a rebellious character. Partially responsible for an accident that injures "Rollins" (Halop), he is ignored by the other cadets. He sets out to excel in studies and does, but still his schoolmates present the cold shoulder. At the summer maneuvers—the scenes resemble newsreel shots of regular Army sham battles—"Slip" rescues

(*Continued on page* 50)

BLONDIE BRINGS UP BABY

BASED UPON THE COMIC STRIP CREATED BY **CHIC YOUNG**

WITH

THE BUMSTEADS

PENNY **SINGLETON** as Blondie ★ ARTHUR **LAKE** as Dagwood

LARRY **SIMMS** as Baby Dumpling

DANNY MUMMERT • JONATHAN HALE

Screen play by Gladys Lehman & Richard Flournoy

Directed by FRANK R. STRAYER

●

Blondie brings up Baby... and baby brings down the house! She discovers the kid is a genius...and if YOU have any sense at all...you'll rush to book the newest and grandest of all the sensational series!

THE BUMSTEADS... AMERICA'S MOST LOVABLE FAMILY... ARE GAILY IN DUTC

COLUMBIA PICTURES
AGAIN!
A Columbia Picture

(*Continued from page 47*)

a cadet from a burning ammunition dump, and gains the devotion of the students.

Reviewed at the Strand theatre, New York. A capacity afternoon audience, many of them evidently high school students there to hear Hal Kemp's orchestra, continued noisy during the showing of the film. Whenever the American flag was displayed, however, the audience applauded.—P. C. M., Jr.

Produced and distributed by Warner Brothers. Director, William Clemens. Original screen play by Charles Belden and Tom Reed. Photography, Arthur Todd. Film editor, Doug Gould. P. C. A. Certificate No. 5543. Running time, 60 minutes. Release date, November 18, 1939. General audience classification.

CAST

Cadet Major Rollins	Billy Halop
Cadet Ronny Morgan	Bobby Jordan
Cadet Johnny Cabot	Huntz Hall
Cadet Georgie Warren	Gabriel Dell
Slip Duncan	Leo Gorcey
Dutch	Bernard Punsley
Colonel Michael Reiker	John Litel
Cadet Lieutenant Murphy	Frankie Thomas
Mrs. Neeley	Cissie Loftus
Captain Evanus Dover	Selmer Jackson
Father Ryan	Aldrich Bowker
Hathay	Douglas Meins
Dr. Lewis	William Gould
Colonel William Duncan	Don Douglas

Mirele Efros

(Credo)

In-Law Trouble

Appreciation of this classic Yiddish stage drama naturally will find its fullest realization among the racial groups familiar with the original dialogue. Nevertheless, the theme, the mother-in-law versus daughter-in-law contest, is universal in any tongue. The treatment here is broad with a heavy sentimental side but intermittently spiced with humorous native mannerisms. Women are likely to have a particularly good time if the amount of tears shed at the performance attended is indicative. The English superimposed titles are more than adequate.

What the production lacks in setting, camera manipulation and directorial pace is more than compensated by the human story and the expert acting. Berta Gersten, one of the first ladies on the Yiddish stage, offers her fine, matronly looks and an excellent performance. Michael Rosenberg demonstrates capital comic talents. A depiction of religious and folk ways of the characters is interesting in a pictorial sort of way, but impedes the plot.

The woman of the picture's title is a wealthy and shrewd widow, more interested in making a living for her two sons than for herself. One marries a girl from an inferior social circle, who demonstrates her cultural nature by arranging to force her mother-in-law to leave her business and her home. However, the ceremony of confirmation of a grandson unites the group once again.

Seen at an afternoon performance of the New York Cameo theatre, former stamping ground for proletarian pictures rather than personal problem plays, a good sized audience was especially responsive to the comedy business.—JOSEPH F. COUGHLIN.

Produced by Roman Rebush. Distributed by Credo Pictures, Inc. Director, Josef Berne. From the play by Jacob Gordin. Screen play, Ossip Dymow and Josef Berne. Original musical score, Vladmir Heifetz. Cameraman, J. Burgi Contner. Production manager, George Moskov. Technical adviser, Jacob Mestel. Art director, Sam Corse. Editor, Leslie Vidor. English titles, Julien Leigh. Sound engineer, Edwin Schabbehar. Assistant director, Louis Brandt. Special assistant, Lewis Jacobs. Costumes for Miss Gersten, Madame Anna Kay. No P. C. A. Certificate number. Running time, 90 minutes. Release date, October 19, 1939. General audience classification.

CAST

Mirele Efros	Berta Gersten
Nuchemtze Chana-Dveire's	Michael Rosenberg
Shaindel	Ruth Elbaum
Yosele	Albert Lipton
Chana-Dvoire	Sarah Krohner
Shalmen	Moishe Feder
Donya	Louis Brandt
Machle	Paula Walter
Shleimele	Jerry Rosenberg
Dina	Ella Brouner
The Badchen	Rubin Wendroff
Pogorelsky	Jacob Mestel
Coachman	Moishe Schorr
Peasant	Eugene Sigaloff
Barwoman	Clara Deutchman

Legion of Lost Flyers

(Universal)

Aerial Melodrama

Another chapter from the teamwork exploits of Richard Arlen and Andy Devine is detailed in this aerial melodrama of a corps of birdmen who, because of unsavory records, justified or not, have established an outpost squadron of their own away up in the frozen wastelands of Alaska.

The story is a bit far fetched, particularly the miraculous crack-up escapades of the hero-aviator, "Loop Gillan," but the constant take-offs and landings are pictorially exciting, if confusing to plot structure. The writers, Ben Pivar and Maurice Tombragel, have allowed their imaginations to soar. Action fans, however, should have a spine-tingling holiday.

The romantic sequences seemed to have been slipped in to allow breathing spaces for the air aces and refueling for their craft. Of course, there is a good serving of comedy moments, with Devine in the cast. In fact, the laugh lines offered Andy in his present vehicle, especially through the mammoth and stoical cooperation of an Eskimo woman, should have almost as much showmanship value as the main barrel rolling business.

"Loop" leaves the States under a cloud of suspicion for bailing out of a transport plane, goes to an Alaskan airport to join up with some other bent winged flyers, and through the encouragement of "Beef" and "Paula" begins to lift his name from under the ceiling zero of disrepute. By rescuing "Perry," whom "Loops" knows to be the one guilty of the charge, he forces the real culprit to confess by way of the radio, hooked up with a field station.

Flight maneuvers of the film were witnessed at the Rialto filmport on Broadway on a rainy afternoon, a good time for picture watching, if not for actual flying. A packed audience of practically 99 and 9/10 per cent masculine constituency seemed to enjoy the aerial gymnastics in a thorough, if not fully credulous, manner.—J. F. C.

Produced and distributed by Universal Pictures. Associate producer, Ben Pivar. Director, Christy Cabanne. Original screen play, Ben Pivar and Maurice Tombragel. Cameraman, Jerome Ash. Art director, Jack Otterson. Costumes, Vera West. Film editor, Maurice Wright. Sound supervision, Bernard B. Brown. Sound recorded, Charles Carroll. Assistant director, Vaughn Paul. P.C.A. Certificate No. 5649. Running time, 65 minutes. Release date, November 3, 1939. General audience classification.

CAST

Loop	Richard Arlen
Beef	Andy Devine
Paula	Anne Nagel
Martha	Ona Munson
Jake	Guinn Williams
Ralph	William Lundigan
Bill	Theodore Von Eltz
Freddie	Jerry Marlowe
Smythe	Leon Ames
Frenchy	Leon Belasco
Bertha	Edith Mills

Moments of Charm of 1940

(Paramount)

Spitalny and All-Girl Orchestra

Phil Spitalny and his All-girl orchestra offer a variety of entertainment in this issue of Paramount Headliners. The modern "Toy Trumpet," Schubert's "Ave Maria" and a violin interpretation of the "Bee" are featured. The group becomes a choir for the "Ave Maria." The final number is Cole Porter's dance tune, "Begin the Beguine." The color is not particularly pleasing, however. Altogether, this is an average musical short subject.—Running time, 11 minutes.

An Organ Novelty

(Vitaphone)

The Three Crawfords

Mr. and Mrs. Jesse Crawford, organists, have appeared in many short subjects. Now a third member of the Crawford family, their 13 year old daughter, joins them at their favorite musical instrument, and Miriam Grahame and Robert Simmons sing. The songs played and sung include "My Darling," "Shadow Waltz," "My Blue Heaven," "My Buddy" and "I Know that You Know." Directed by Joseph Henabery.—Running time, nine minutes.

Naughty Neighbors

(Vitaphone)

Looney Tune Cartoon

The feud between the Martins and the McCoys comes in for a bit of ribbing in this Leon Schlesinger cartoon, with Porky the pig and Petunia the pig representing the warring clans. Porky is all for calling off the feud, and succeeds in establishing a temporary armistice. All is quiet when Pork and Petunia go for a walk, but once the stuttering pig is out of sight the clans start warring again. When Porky tosses his "pacifier," a hand grenade, into the midst of the battlers, peace comes once more to the mountains.—Running time, seven minutes.

Ice Cutters

(RKO Pathe)

Hockey

The ice hockey season is approaching. Here the Pathe cameramen have visited McGill University in Montreal, where ice hockey is considered a more important sport than baseball or football. The McGill varsity and scrub teams demonstrate the rudimentary formations and stick work of the skating game in slow motion, and the varsity then proceeds to show the scrub team how goals should be made. Running time, nine minutes.

Cohn Says Rumors of Columbia Sale Are False

The following statement was issued Tuesday by Harry Cohn, president of Columbia Pictures Corporation.

"Rumors recently circulated to the effect that the control of Columbia Pictures Corporation is being sold or transferred, or that negotiations are in progress for such sale or transfer, are entirely false and without any basis.

"I have not discussed, nor has any other representative of this company held discussion of any kind with any person or persons, in or outside of the motion picture industry, in connection with the sale of Columbia stock.

"I have instructed the company's attorneys to investigate the origin of such rumors as have been published and to take such steps as they may in their judgment deem necessary."

Meet To Determine "Wind's" Selling

David O. Selznick, the producer; John Hay Whitney, the financier; Nicholas Schenck, president of Loew's, the distributor; Al Lichtman, his assistant; and William F. Rodgers, MGM general sales manager, met at mid-week in New York City to set up sales policies on Mr. Selznick's "Gone With the Wind," and to decide on the "premieres," possibly several of them.

Mr. Rodgers Wednesday afternoon said that no decision had been reached; that announcement by this week's end would possibly convey information about the picture's opening, but not the selling terms.

Any announcement of selling terms would be phrased in a "general" manner, Mr. Rodgers said, indicating further sales conferences with MGM field officials would precede definite information.

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•

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STAGE AND FILMS SET NEW PACT TO GIVE HOLLYWOOD AID TO BROADWAY

Minimum Basic Agreement, Awaiting Formal Approval, Would End 2-Year Estrangement Over Royalty Payments

Hollywood motion picture producers and the stage of Broadway, estranged for more than two years because of an argument between the film companies and dramatists over royalty payments for film rights, are about to "bury the hatchet," returning Hollywood backing to Broadway plays.

Concluding more than a year of arguing and negotiating over a new agreement, between the dramatists and representatives of the major companies, the Dramatists Guild of the Authors League of America over the weekend finally released a completed minimum basic agreement governing the licensing of motion picture rights to film-producers who financially back plays. (Complete text starts in adjoining columns.)

Paramount, RKO and Twentieth Century-Fox were reported Wednesday on Broadway as preparing to reenter stage production. In past seasons, Columbia and Warners have been the most prominently identified with stage backing.

Royalty Payments Stipulated

The pact stipulates the royalty payments which the film producer must make in advance to the dramatist and his interests for film rights, starting with a first payment of $5,000, and with additional and higher payments as the run of the play progresses. In no event are these payments returnable to the film producer regardless of whether he purchases the rights.

If the production is abandoned, film rights are lost by the film-producer backer. Films from plays may not be released prior to expiration of one complete season after the play has closed, except by agreement by both sides.

Vote Expected Soon

The agreement becomes effective as soon as members of the Dramatists Guild, play producers and stage managers formally vote approval, which is expected soon. The pact will run from Dec. 31, 1939, for one year.

Hollywood financed stage plays, openly and otherwise, for years, as a means of developing story material and playwrights and discovering occasional new acting talent. Recognizing the potential box office value of films based on exceptional stage hits, bidding among film studios for film rights frequently sent the price out of all proportion to expected returns. When film producers, several years back, started to finance plays, it was expected that because of their backing they would have the inside track on the acquisition of film rights. This soon proved to be a fallacy.

In the Broadway season of 1935-36, Hollywood backed about 30 stage plays, but in the following season, when the Dramatists Guild enforced stiff contractual requirements, for considerably higher financial remuneration of dramatists and other demands, Hollywood backing was given to less than 13 plays. The total dropped lower in subsequent seasons as motion picture producers became further discouraged.

In the last four years of the "estrangement," Actors Equity and other strong forces of the stage have more or less "demanded" that Hollywood return to the support of the stage.

Text of Stage-Film Agreement For Financing Broadway Plays

New minimum basic agreement for licensing of motion picture rights to film-producer financial backers of stage plays, through which Hollywood backing would be returned to Broadway after an absence of two years, follows:

Minimum Basic Agreement for licensing of motion picture rights to financial backer of plays entered into this day of , 19 , between hereinafter referred to as the "Manager", and The Dramatists' Guild of the Authors' League of America, Inc., hereinafter referred to as the "Guild," acting on behalf of all of its present and future members (who are hereinafter referred to as "Authors");

WHEREAS, there is now in effect a Minimum Basic Agreement between the Guild and Theatrical Producing Managers which defines the rights and interests of the respective parties in plays written by members of the Guild and produced by such Managers (which agreement is hereinafter called the "Guild Basic Agreement"); and

WHEREAS, the Guild Basic Agreement as amended provides for the licensing of motion picture rights prior to production, to a motion picture producer who shall finance the stage production of the play (hereinafter referred to as the "Backer"), provided there shall have been negotiated and agreed to a Basic Agreement between the Guild and Managers containing minimum terms and standards which shall control the licensing of such rights; and

WHEREAS, this agreement has been negotiated; and

WHEREAS, the Manager has signed the Guild Basic Agreement and is in good statnding with the Guild,

NOW, THEREFORE, in consideration of the premises and of the terms and conditions and mutual covenants entered into, the parties hereto agree as follows:—

ARTICLE I—SCOPE OF THE AGREEMENT

Section 1—The Effective Agreements

The terms herein contained are the minimum standards which shall control both the production of the play and the licensing of motion picture rights under a contract for the licensing of motion picture rights prior to production of the play, to a motion picture producer who shall finance the stage production. In each instance, an individual agreement (hereinafter called the "Individual Agreement"), which may contain special terms not in conflict herewith, shall be entered into between the Author, the Manager and the Backer. Such Individual Agreement shall recite that it is subject to this Basic Agreement, and shall contain a commitment on the part of the Backer to do and perform all things on his part as set forth herein.

The Production Contract (under the Guild Basic Agreement), this agreement, the Individual Agreement, and the Negotiator's motion picture contract shall constitute the only existing agreements concerning the subject matter hereof. The Negotiator in this agreement referred to shall mean the Motion Picture Negotiator functioning under the provisions of Article IX of the Guild Basic Agreement. Nothing herein contained or contained in the Individual Agreement shall in any wise affect the Guild Basic Agreement under which the play referred to in the Individual Agreement shall be produced, except only as specifically modified in connection with the disposition of motion picture rights to plays produced and backed as herein provided. The disposition of motion picture rights to plays not produced under a valid Individual Agreement shall remain governed by the relevant provisions of the Guild Basic Agreement and by the instructions promulgated thereunder, despite backing of the play by a Motion Picture Producer.

Individual Agreements shall not be valid or effective unless they shall have been signed by all the respective parties thereto and countersigned by the Guild before the beginning of rehearsals of the play.

Section 2—Contractual Relations

If the Manager is a corporation or partnership, the Manager shall, in the Individual Agreement, designate a person (hereinafter called the "Independent Manager") as the person who shall be in charge of the production of the play. Such Independent Manager shall have sold right to act on behalf of the Manager under the production contract; his approval in writing of each member of the cast shall in all instances be first obtained. In the event the Independent Manager shall for any reason cease to function as such, the Manager shall forthwith name a new Independent Manager, who must first be approved in writing by the Author and the Guild. If a person named by the Manager is not so approved the Manager shall name another until a person satisfactory to the Author and Guild is named. The person designated as the Independent Manager must be a Manager in good standing with the Guild, and must become a party to the Individual Agreement and responsible for the obligations of the Manager thereunder incurred during the time he shall have functioned as Independent Manager.

Neither the Manager nor the Independent Manager shall be employed by the Backer or be under contract, verbal or written, with him, nor shall he receive any compensation from the Backer, except under Individual Agreements entered into hereunder; provided, nevertheless, that if a Manager or Independent Manager is under contract with the Backer, under which contract his relationship with the Backer shall not, in the opinion of the Author and Negotiator be in conflict with his duties and interest as Manager or Independent Manager hereunder, then upon revelation of such contract and upon consent of the Author and Negotiator, a person holding such contract may act as Manager or Independent Manager hereunder.

Section 3—Duration

This agreement shall be effective and valid only in respect to plays produced under Individual Agreements made not later than the 31st day of December, 1940.

ARTICLE II—THE PRODUCTION OF THE PLAY

Section 1—The Backing

The Backer shall agree as follows:—

(a) To pay all expenses incurred and in connection with the production and presentation of the play in a first-class manner, (subject to the provisions of Article IV, Sec. 3 hereof) for the period contemplated in this contract including the expense of preliminary and out-of-town tryouts; in cases where the Manager shall be a partnership or corporation, to make available to the Independent Manager a sum of money satisfactory to him and sufficient for such purposes.

(b) Not to take an actor or actress out of the cast during the run of the play or during any continuance of the run in the succeeding theatrical season, for employment by the Backer or Manager in a motion picture or in another play without the written consent of the Author and Negotiator. But the Backer shall be free to negotiate for the services of such actor or actress to commence after the closing of such run and any continuance thereof.

(c) To reveal to the Author all known information respecting any existing contracts or commitments of all proposed members of the cast.

Section 2—The Manager's Obligations

The Manager and/or Independent Manager agrees as follows:—

(a) The profits of the Manager from the production of the play shall be set aside into a reserve fund, which shall be maintained at not less than Fifteen Thousand Dollars ($15,000), and which said reserve fund shall be used for the production and operation of the play on the road with the original and/or with second companies. The Manager shall have the right, within the first 15 weeks of the run in New York, to decide upon such road tour. If the Manager shall decide against such road tour, after the said 15 week period, the amount in the said reserve fund shall be distributed according to respective interests.

(b) The Manager shall furnish each week to the Author and Negotiator a statement of the operating expenses and gross box-office receipts. The Negotiator by his accredited accountant (who may be the accountant of the Guild) shall have access to the records, receipts, check books, and all other books of account, contracts, and other data respecting the production of the play. The reasonable cost of the services of such accountant shall be taken by the Negtotiator for payment out of the initial payment made by the Backer for motion picture rights, before any distribution of the balance of such payment is made.

(c) In all cases where the play is wholly financed by the Backer, the Independent Manager shall in any event receive for himself not less than Fifteen Percent (15%) of the monies paid by the Backer for the motion picture rights. In the event, however, that the Backer shall only partially finance the production and

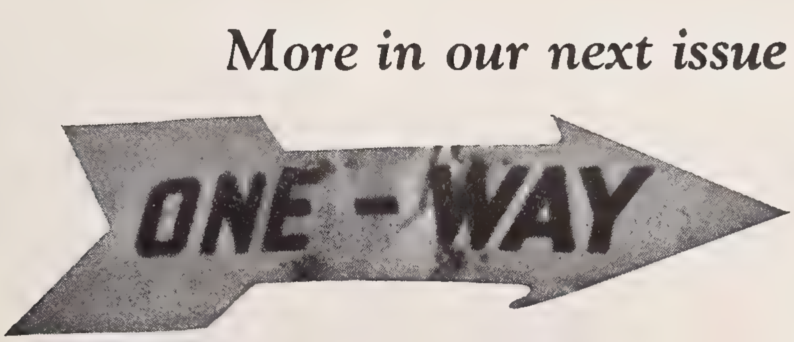
(*Continued on page* 54)

TODAY!

Special M-G-M Flash!

POMONA, CAL.—The greatest musical that M-G-M or any company ever made was sneak-previewed here this week. The picture is "BALALAIKA". It is Nelson Eddy's best role since "Naughty Marietta" and it launches a glamorous personality in Ilona Massey. Audience reaction tremendous!

More in our next issue of TODAY!



M-G-M

TEXT OF NEW STAGE-FILM AGREEMENT

(*Continued from page 52*)

presentation of the play, the percentual payments to the Independent Manager may be modified so that he shall in any event receive for himself such proportion of Fifteen Percent (15%) of the motion picture payments as the Backer's investment bears to the total investment in the production and presentation of the play. The Independent Manager shall not in any event exchange such percentage payments for a stated sum of money.

(d) In contracts for rental of theatres the company's share of gross box-office receipts shall be on prevailing market terms, and no theatre contract shall be made which permits the closing of the run in conflict with the provisions of Section 3, Article V hereof unless a special concession has been agreed upon.

(e) The Manager shall not take an actor or actress out of the cast during the run of the play or during any continuance of the run in the succeeding theatrical season for employment by the Backer or Manager in a motion picture or in another play without the written consent of the Author and Negotiator.

(f) The Manager shall reveal to the Author all known information respecting any existing contracts or commitments of all proposed members of the cast.

ARTICLE III—
THE AUTHOR'S OBLIGATIONS AND PRIVILEGES

Section 1—Road Tour by Author

If the Manager does not arrange a road tour of the play to begin within 15 weeks of the New York opening, or, if the Manager shall, in writing, prior to the expiration of 15 weeks run in New York, state his determination not to arrange for such road tour, and not to tour the New York company after the New York run ends, the Author shall have the right to take out, or arrange with others to take out, such road tour or tours on his (Author's) own account. The privilege of the Author to take out or arrange such road tour or tours on his own account shall not be exercised until the closing of the New York run unless the Manager shall otherwise in writing consent, such consent not to be unreasonably withheld. The Author's right to arrange for such road tour or tours on his own account shall be exercised within three weeks after (a) the Manager advises that he does not intend to send out a road company, or, (b) fails for one week to reply to written inquiries as to his intentions.

Section 2—Continuation by Manager of Run in New York or on Tour

In the event that the Backer exercises his privilege under the terms of Article V, Section 3 hereof, to direct that the play be closed in New York or on tour under the formulas therein contained, the Manager may nevertheless continue the run, although motion picture payments by the Backer would be suspended, subject to the provisions of Article VI, Section 4 hereof.

Section 3—Continuation by Author of New York or Tour Run

In the event that the Backer exercises his privilege under the terms of Article V, Section 3 hereof, to direct the closing of the run in New York City, or on tour, and the Manager shall not desire to continue the run on his own behalf under the provisions of Section 2 of this Article, then the Author shall have the right to continue or arrange for the continuance of the run on his own account. The Manager must notify the Author within 48 hours after receiving closing notice whether he proposes to continue such run on his own account, failing which notification to the Author the Author shall have the absolute right so to continue the run.

Section 4—Taking Over Properties

In the event the Author takes out or continues a road tour, or continues the New York run, under Sections (1) or (3) of this Article, he may (provided the New York run shall have terminated, or at the end of the New York run) (a) purchase the physical properties of the play owned by the Backer at a cost not to exceed Twenty Percent (20%) of the original cost thereof; or (b) rent them at a cost not to exceed Fifteen Percent (15%) of the First Ten Thousand Dollars ($10,000) of gross weekly boxoffice receipts of the production in which such properties are used, and Twenty Percent (20%) of the excess over Ten Thousand Dollars ($10,000), until Forty Percent (40%) of the original cost of the properties shall have been paid, after which no further payments shall be made for the use thereof; or (c) rent the properties at such percentage of the net profits of the production in which the properties are used, as may be mutually agreed upon. If, within three days after the Author requests, in writing, a consideration thereof, the Author and Backer shall not be in accord as to which of the alternatives (a) or (c) shall be adopted, or if the alternative (c) is accepted, what the percentage of profits shall be, then the Author shall have the absolute right to use the properties under the provisions of alternative (b). If the Manager shall be the owner of said properties or some of them, then the provisions of this section shall likewise apply to him wherever reference is made to Backer.

PLAY PRODUCERS FACE CODE CHARGE

Two members of the League of New York Theatres, the producers' organization, were summoned to appear on Tuesday, October 31st before the body to answer charges of violating the code which controls the distribution of theatre tickets. The trial was set for about 12 hours before the code expires. Actors Equity Association met the same day to decide whether the code should be continued or dropped. Equity has held that the League has failed to inforce its own code.

The League attempted to discipline a member once before but no action was taken. However, Equity was expected to extend the code until it could be determined if the producers really wished to enforce it. The League also has summoned a number of ticket brokers.

Gustave A. Gerber, attorney for the Associated Ticket Agencies, held that real enforcement of the regulations could come only when the brokers themselves draft a code.

The Author shall also have the right to take over by assignment from the Manager and Backer any or all contracts for rental of properties, to which assignments permission shall be arranged for in the original rental contract, if possible.

Section 5—Rights and Limitations Respecting Continued Run or Road Tour by Author

(a) No credit shall accrue to the Manager under the provisions of Section 3, Article IV of the Guild Basic Agreement by reason of presentations given by the Author or his licensees in any continued run or road tour hereunder. Provided, however, that the date of closing of the first-class run for the purpose of fixing subsidiary rights and releases thereof under the provisions of Article VIII of the Guild Basic Agreement shall be the date of closing of such run by the Author or his licensees.

(b) The Manager shall consent that the Author may take over contracts of the cast at his option.

(c) If the production taken out or arranged by the Author shall not be a first-class production, it shall not be announced and advertised as being a first-class production.

(d) If the run of the play is continued by the Author in New York City under the provisions of Sections (2) or (3) of this Article and the weekly operating expense under which the play is presented in such continued run is reduced by Twenty-five Percent (25%) or more below the weekly operating expense of the last week of operation by the Backer, then the first-class New York run of the play shall be deemed ended for all purposes under this Agreement and the Guild Basic Agreement, as of the time such reduced budget is effective. But the right of the Author so to continue the play at reduced budget is not otherwise affected.

ARTICLE IV—
BACKER'S OBLIGATIONS AND PRIVILEGES

Section 1—Abandonment of Production

In the event that there is no production in the manner and within the time limited in the production contract and in the Individual Agreement hereunder, or in the event that an out-of-town tryout or run is given and the production is then abandoned by the Manager without opening in Borough of Manhattan, then no motion picture rights shall accrue to the Backer, and all sums advanced by Backer shall be retained, and this agreement and all its terms and provisions shall automatically and without notice come to an end; provided, nevertheless, that the Backer shall have the right, subject to the approval in writing of the Author and Guild, (a) within 5 days after such closing out-of-town or (b) at any time before the day fixed in the Individual Agreement for opening of the play, to substitute another Manager hereunder. The approval of the Guild and the Author to such substituted Manager shall not be unreasonably withheld.

Section 2—The Picture License Agreement

The contract licensing the motion picture rights to the Backer shall be in accordance with the Guild Basic Agreement and this agreement, and in form agreed upon and approved by the parties thereto and the Negotiator, and shall be countersigned by the Guild at the time of the making of the Independent Agreement hereunder. Such contract shall provide that the motion picture to be made thereunder may be released not earlier than after the expiration of one complete theatrical season following the theatrical season in which the play shall have closed in New York; except that such picture may be released earlier if the New York and road runs of the play by the Manager, Author or any other party shall have actually terminated without intent to re-open. "Theatrical season" in this section referred to shall be deemed to end on May 31st of each year.

Section 3—Partial Backing

In the event the Backer undertakes to finance the production and presentation of the play only partially, the Backer shall nevertheless be bound to all the terms and provisions of this agreement and responsible for their fulfillment on Backer's part; and the obligation of the Backer to pay all the expenses connected with the production and presentation of the play in accordance with Article II, Section 1 (a) hereof shall not be affected by the failure of any other party to fulfill his obligation for partial backing.

ARTICLE V—CLOSING THE PLAY

Section 1—Operating Expense and Income

The parties shall arrive at an estimated budget of weekly operating cost of the play (hereinafter called "estimated operating budget"), which said estimate shall be stated in the Individual Agreement. Such estimated operating budget shall include the following expenses and no other:

Share of theatre—Amount of guarantee or first monies, if any; if theatre is held on rental basis, then reasonable rent plus ordinary reasonable operating expenses of the theatre;
Director's royalties—not to exceed Two Percent;
Author's royalties;
Salaries of Cast;
Stage Manager;
Assistant Stage Manager;
Extra Stage Hands, if any;
Booking fee of the play on the road;
Office expenses—not to exceed One Hundred Fifty Dollars ($150) a week;
Share of advertising, posters, heralds, etc.
Company Manager;
Business Manager—not to exceed One Hundred Dollars ($100) a week;
Press Agent;
Necessary Insurance;
Replacement of props;
Dues of League of New York Theatres;
In plays with music; conductor; share on musicians; three heads of departments, if necessary; wardrobe woman; assistant and dressers, if necessary; necessary stage hands; replacing, repairing and cleaning costumes;
Transportation and hauling.

In applying the formula for closing in Section 3 hereof:

(a) The actual amount paid for operating expenses in each week (hereinafter called the "operating expense") shall be used regardless of the amount stated as the estimated operating budget; except that in no event shall the sum so used be in excess of Twenty Percent (20%) of the estimated operating budget;

(b) The income to the Manager (hereinafter called the "gross receipts"), where the production is on a sharing basis, shall be considered the company's share of the gross box-office receipts in excess of the guarantee, if any; and the gross receipts, where the theatre is taken on a rental basis, shall be considered the box-office receipts, less rent and ordinary reasonable operating expenses of the theatre.

(c) Box-office receipts shall include all sums received by the Manager from any source above the regular box-office price of tickets.

Section 2—Cuts and Reductions

The Manager shall apply, when necessary or advisable, for salary and royalty cuts and other reductions to reduce the operating expenses, and shall notify the Author and Negotiator promptly upon so doing. In the event that the Manager does not so apply, the Author shall have the right to apply therefor on behalf of the Manager and in his name; provided, however, that such application may not be made subsequent to three days after the Author shall have received notice of closing.

Section 3—The Formula for Suspension of Production

(a) The Manager may close the play in New York City at the end of the first, second, third or fourth week, if the gross receipts for each said respective week shall not exceed the following percentages of the operating expenses for that week:—For the first week, Fifty Percent (50%); the second week, Sixty-Six and Two-Thirds Percent (66⅔%); the third week, Eighty-

(*Continued on page 56*)

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NAME____________________ THEATRE____________________

ADDRESS____________________ CITY________________ STATE____________

PAYMENTS BASED ON RUN OF PLAY

(*Continued from page* 54)

Three and One-Third Percent (83⅓%); and the fourth week, One Hundred Percent (100%). Thereafter, he may not close such run unless the gross receipts shall, for three consecutive calendar weeks, be less than the operating expenses, and for each of such three consecutive weeks, the gross receipts be less than the gross receipts for the preceding week.

For purposes hereof, each week, including the first, shall end on Saturday night. If the play shall open later in the week than Monday night, the computation hereunder for the first week shall be based on the pro rata operating expense and gross receipts for the performances played in that week.

(b) The Manager may close the road tour or tours on consent of the Guild (each company being considered a separate unit) when, from operating expense and gross receipts data furnished by the Manager to the Guild it appears to the satisfaction of the Guild that such tour, for three consecutive weeks, has shown, or is showing that it is an apparently unprofitable venture.

(c) In determining the right to close the play because of deficiency of receipts, neither the week before Christmas nor the week before Easter shall be considered as one of the weeks referred to in this Section.

(d) If the Manager shall, during a run, decrease the established box-office price of tickets, then no week or weeks prior to the effective date of such reduction may be considered as within the closing formula.

Section 4—Notice of Closing

The closing of the play shall not take place in any event after the first week unless the Author shall have been given at least one week's written notice of such closing.

ARTICLE VI—PAYMENT FOR PICTURE RIGHTS

Section 1—Advance Payments

The Backer shall pay to the Negotiator as a first payment at the time of the making of the Individual Agreement the sum provided for therein, but in no event less than Five Thousand Dollars ($5,000); if the play shall have run a second week, in New York, the Backer shall pay the Negotiator an additional sum of Two Thousand Five Hundred Dollars ($2,500); and if the play shall have run a third week in New York an additional sum of Seven Thousand Five Hundred Dollars ($7,500). None of these payments is to be returnable in any event, and the said sums shall be paid over by the Negotiator in the manner provided in the Guild Basic Agreement. The sums so paid shall be an advance upon the further weekly payments provided for in Section (2) hereof.

For the purposes of this section, each week, including the first (regardless of day of opening) shall end on Saturday night, and payments for the second and third week shall become due if any performances are given in such respective second and third weeks.

Payments under this section shall be made to the Negotiator not later than four days after the close of each said week as so defined.

Section 2—Payments Based on Run of the Play

(A) The Backer shall pay to the Negotiator for each week the play shall run (except as provided in Section (3) hereof) a sum fixed in the Individual Agreement based upon the gross weekly box-office receipts in New York and on tour, which sum shall not be less than the following:—

1. For plays operating on a weekly operating budget of Seven Thousand Five Hundred Dollars ($7,500) or less per week:—
   (a) For the first fifteen weeks of the run in New York, Fifteen Percent (15%) of the first Five Thousand Dollars ($5,000); Twenty Percent (20%) of the next Five Thousand Dollars ($5,000); and Twenty-Five Percent (25%) of the balance over Ten Thousand Dollars ($10,000) of such receipts.
   (b) For the next fifteen weeks of the run in New York, Fifteen Percent (15%) of such receipts.
   (c) After thirty weeks of the run, Twelve and One-Half Percent (12½%) of all such receipts.
   (d) For the run or runs on Tour, Ten Percent (10%) of all such receipts.
2. For plays operating on a weekly budget of more than Seven Thousand Five Hundred Dollars ($7,500), but not more than Fifteen Thousand Dollars ($15,000) per week:
   (a) For the first fifteen weeks of the run in New York City, Ten Percent (10%) of the first Five Thousand Dollars ($5,000); Fifteen Percent (15%) of the next Five Thousand Dollars ($5,000); and Twenty Percent (20%) of the balance over Ten Thousand Dollars ($10,000) of such receipts.
   (b) After fifteen weeks of the run in New York City, Twelve and One-Half Percent (12½%) of all such receipts.
   (c) For the run or runs on tour, Ten Percent (10%) of all such receipts.
3. For plays operating on a weekly budget of more than Fifteen Thousand Dollars ($15,000) per week:
   (a) Seven and One-Half Percent (7½%) of the gross weekly box-office receipts throughout the run in New York City.
   (b) For the run or runs on tour, Five Percent (5%) of all such receipts.

(B) The percentage payments for motion picture rights shall in each week be governed according to the schedule in this Section set forth, according to the actual operating expenses for such respective week, regardless of whether the operating expenses shall from time to time shift from one of the three above named categories to another.

EXHIBITORS FIGHT PARI-MUTUEL BETTING

The proposed amendment to the New York state constitution to legalize pari-mutuel betting at race tracks will be submitted to the voters at the election on Tuesday, November 7th, and exhibitors in the State are cooperating with other business and civic groups endeavoring to enlist public opposition to the measure.

The independent theatres are especially interested in the matter. The M. P. T. O. A. of Western New York considered the question at a general meeting in Buffalo on October 30th. Similar meetings have been held by circuit heads and independent theatre men in New York City.

(C) Payments for plays which open outside of New York City shall be at a rate not less than the minimum weekly payments in Subdivision (A) hereof set forth for tour runs, except that no payments need be made for the first three weeks of road playing before the New York opening of dramatic productions and five weeks of musical productions; but no motion picture rights shall accrue to the Backer unless and until there shall have been an opening in the Borough of Manhattan, failing which opening in Manhattan, the payments made under this subdivision shall not be returnable to the Backer.

(D) All payments hereunder shall be based upon the weekly receipts from all sources whatsoever, including any and all sums over and above regular box-office prices of tickets received by the Manager, or by anyone in his employ, from ticket agencies, brokers or other persons, and any other additional sum whatsoever received from the performance of the play.

(E) Payments by the Backer hereunder for each week shall be made not later than Wednesday of the succeeding week. The Negotiator shall pay over such sums in the manner provided in the Guild Basic Agreement.

Section 3—Suspension of Payments for Picture Rights

No percentage payments need be made by the Backer for any week in which the gross receipts of the play shall be less than the operating expense for that week.

Section 4—Payments After Manager or Author Takes Over Play

In the event that the Manager, on his own behalf, continues the production under the provisions of Section 2, Article III hereof, or the Author or his licensee continues the production in New York or takes the production out on tour under the provisions respectively of Sections 1 and 3, Article III hereof, the Backer shall not be liable for operating expenses beyond the time fixed by him under the provisions hereof for closing in New York, or on tour. But in such event the Backer shall make motion picture payments to the Negotiator at the percentage agreed upon in each week or weeks in which the gross receipts of such continued run or road tour exceed the operating expense of such respective week or weeks.

Section 5—Resumption of Picture Payments

In the event that the play shall close because of strike, illness of a member of the cast, or for any other reason, but with the intent to resume the presentation of the play, picture payments under Article VI shall be resumed upon such re-opening.

ARTICLE VII—SPECIAL CONCESSIONS

Section 1—When Called For

Where circumstances arise as a result of which either Manager or Author desires special or specific concessions in this Basic Agreement, they, or either of them, may apply to the Guild for permission in the particular case, to waive or modify any of the provisions of this Agreement; and under such circumstances the Guild may, in its discretion, waive or modify particular provisions of the Agreement in each particular case. The Guild may prescribe conditions for such waiver or modification. The Guild agrees that no discrimination shall be exercised, it being the intention that special or specific concessions made to one Manager be made to others similarly situated if warranted by the circumstances.

Section 2—Procedure

Whenever a concession is requested, the matter shall be submitted to a meeting of the Council of the Guild, which shall be held within ten (10) days of the request. Such matter shall be determined by those present and voting at any regular meeting or any special meeting called for the purpose by a majority vote unless otherwise specified herein.

ARTICLE VIII—ARBITRATION

Section 1—Obligation to Arbitrate

Any claim, dispute, difference, misunderstanding, controversy, or charge of unfair dealing arising under or in connection with or out of this agreement or the Individual Agreement, and any difference between the Guild and the Manager or Independent Manager arising out of the subject matter hereof shall be submitted to arbitration. Each of the parties to the Individual Agreement shall agree that the decision of a majority of the arbitrators shall be final and binding; and the ruling and directions, if any, of such arbitrators shall be carried out and fulfilled by each party affected thereby.

In the event that any controversy or question arises involving the subject matter hereof concerning a situation not specifically provided for in this agreement, then the rights, privileges, remedies and obligations of the parties to the Individual Agreement in respect to such matter or thing shall be determined by arbitration.

The procedure under this Article shall be the same procedure as outlined in Section 2, Article XV of the Guild Basic Agreement; except, however, that in lieu of the provisions of Subdivisions (d) and (e) as contained in said Section 2, Article XV of the Guild Basic Agreement, the Arbitrators shall be appointed as follows:

(a) The Guild shall appoint two arbitrators who, if the Author is a party to the proceedings, shall be approved by the Author; the Manager shall appoint one arbitrator, and the Backer shall appoint one arbitrator. These arbitrators shall be appointed within seven days from the mailing of the complaint. When the Guild is a party to the proceeding, it may appoint as arbitrator a member of the Guild other than an officer, and such member shall not be disqualified merely because of his membership in the Guild.

(b) The arbitrators so appointed, or a majority of them, shall, within ten days from the date of the mailing of the complaint, appoint a fifth arbitrator. In the event that the arbitrators so chosen, or a majority of them, shall not agree upon a fifth person within said ten days, then the fifth arbitrator shall be selected by the Executive Secretary of the American Arbitration Association.

(c) The arbitrators shall have the power to fix damages against any party to the Individual Agrement for a breach on his part in such sum as they shall deem fair and reasonable under the circumstances.

Section 2—Guild Action

If, as the result of an arbitration wherein the Manager or Independent Manager is complainant, an award is rendered against the Author, the Guild shall discipline the Author in such manner as in its discretion it shall deem advisable; and if the award is rendered against the Manager or Independent Manager where the Author or the Guild is complainant, the Guild may in its discretion declare such Manager or Independent Manager in bad standing.

ARTICLE IX—AMENDMENTS

This agreement may be amended at any time upon negotiation of such amendments by the Guild and the Managers.

Warners Sell Music Sales Corporation

Warner Brothers this week sold the Music Sales Corporation to Paul Gerwitz of New York. The deal concluded Warners' participation in the music retail business. The film company will confine its activity to publishing through Music Publishing Holding Corporation and its subsidiaries, Harms, Inc., M. Witmark & Sons, Remick Music Corporation and New World Music Corporation.

The Music Sales Corporation operated concessions in department stores as retail outlets for sheet music.

WHAT THE PICTURE DID FOR ME

Columbia

CLOUDS OVER EUROPE: Laurence Olivier, Valerie Hobson, Ralph Richardson—You will be able to get along without this one. It has a rather "screwy" plot but the English English is delivered at machine gun speed to the extent that I found it difficult to understand much of it. We had a fair house the first night and how they did stay away the second! Running time, 79 minutes. Played October 8-9.—Dr. G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

FIRST OFFENDERS: Walter Abel, Beverly Roberts, Johnny Downs—A very fine program picture good for any situation. Business normal.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

LITTLE ADVENTURESS, THE: Edith Fellows, Robert Fiske, Jacqueline Wells—We played this on a double bill with "Hopalong Cassidy" to best weekend business in some time.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MR. SMITH GOES TO WASHINGTON: James Stewart, Jean Arthur, Edward Arnold, Claude Rains, Guy Kibbee, Eugene Pallette, Beulah Bondi, Ruth Donnelly—I have just seen one of the greatest emotion pictures of my life. It is a film called "Mr. Smith Goes to Washington." I am filled with song and tears and I am sitting on a mountain peak watching a new run rising over this land, States with a new insight on kindness, greatness—a new realization of the meaning of truth and freedom. For once, and it is a rare occasion indeed, I am proud to be connected with the cinema industry; thankful of the privilege to be one of that army of theatre managers whose duty it now is to make certain that every citizen in his community is on hand when "Mr. Smith" comes to town. My one regret at this moment is that a lack of foresight and of faith—however excusable because of Hollywood's notoriously high percentage of disappointments—caused critics of motion pictures to exhaust all of the superlatives in our language, so that when a truly great film arrives, sincere praise cannot be properly bestowed.

The tears were in my eyes when the picture closed, and, all during, the power of the production caused the back of my neck to crawl. I am just as tough as any of you, possibly as sophisticated. Perhaps it is all done mechanically out there in Hollywood; perhaps you will cross this off as another rave and start licking your fat thumbs to count dollar bills, but some day you will wander in and see it and if it doesn't get you, doesn't make you all Stars and Stripes Forever inside, it is not because you are "superior" and British, or heartless and Nazi; it is because you are stupid and lost.

"Mr. Smith Goes to Washington" should be shown to every member of the Senate and Congress, and if the outcome of this exhibition were a law making it compulsory for every citizen of the U. S. to see it, then I should be satisfied—even if an extra 10 per cent of the gross were exacted by the Government to go toward supporting not only those nearsighted men of movies who continue to feel the public must be treated as though possessing their own ignorance, but also those who, failures and in poverty, have attempted poison the roots of our democracy. Played October 20-25.—C. T. Cooney, Jr., Waldo Theatre Corp., Waldoboro, Maine. General patronage.

First National

ANGELS WASH THEIR FACES: "Dead End Kids," Ann Sheridan, Ronald Reagan, Bonita Granville, Frankie Thomas—This picture pleased on a weekend and drew average or better, so believe that these kids do have some following. Not quite up to their best, but an entertaining picture that you are not ashamed of.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

CONFESSIONS OF A NAZI SPY: Edward G. Robinson, Francis Lederer, Paul Lukas—Was looking for good business on this picture but was disappointed. People just don't go for this stuff, which was no fault of the picture, as most of them that did see it liked it. Running time, 102 minutes. Played October 6-8.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

DARK VICTORY: Bette Davis, George Brent, Humphrey Bogart, Geraldine Fitzgerald—Another hit from W. B. that did a good business. Running time, 104 minutes. Played October 14-15.—Robert Dittrich, Viking Theatre, Cranfills Gap, Texas. Small town patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

DAUGHTERS COURAGEOUS: Lane Sisters, Gale Page, John Garfield, Fay Bainter, Donald Crisp, Jeffrey Lynn, Dick Foran, May Robson, Frank McHugh—This did not come up to expectations and did not equal "Four Daughters" but it is a pleasing picture. Priscilla Lane gives very good performance and has good support from the rest of the cast. This should do over in small town. Average business. Running time, 107 minutes. Played October 13-14.—Miss Jean L. George, Jubilee Theatre, Deloraine, Manitoba, Canada. Small town and rural patronage.

DUST BE MY DESTINY: John Garfield, Priscilla Lane—Picture well received. A little difficult to sell but trailer does a fair job and word of mouth does the rest. A picture that is different not only in fact but in that it did some business. Running time, 88 minutes. Played October 8-10.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

DUST BE MY DESTINY: John Garfield, Priscilla Lane, Billy Halop, Bobby Jordan—Good picture; good business. Two of the "Dead End Kids" are in it. Running time, 88 minutes. Played October 15-16.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DUST BE MY DESTINY: John Garfield, Priscilla Lane—Great team. I may be prejudiced and braggadocio when I say that I picked that Lane gal for stardom after seeing her in her first picture. Most natural bit of femininity ever to hit the flickers. When this doll passes her youthful stage she will be ripe for heavy dramatic parts and the ultimate successor for Bette Davis. Good business and people liked it. Running time, 88 minutes. Played September 23-28.—Stanley Lambert, Rialto Theatre, Racine, Wis. General patronage.

EACH DAWN I DIE: James Cagney, George Raft, Jane Bryan, George Bancroft—A mighty good action picture that is too tough for Sunday but a good one for any other night. Prison stuff but it still goes if presented right, and this pictures does just that. Not worth the money as Warner found out, but will do all right and will please.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

ESPIONAGE AGENT: Joel McCrea, Brenda Marshall, Jeffrey Lynn, Frank McHugh—Very good and very timely for me. Did better than average business. Everybody does good work and this new gal, Brenda Marshall, was liked by the audience. She has flashing dark eyes and a way of tossing her hair that had the playboys of the town wishing they could meet up with a gorgeous donkey like that. Running time, 83 minutes. Played October 7-10.—Stanley Lambert, Rialto Theatre, Racine, Wis. General patronage.

NO PLACE TO GO: Fred Stone, Gloria Dickson, Dennis Morgan—Another little "quickie" that did not have much or go any place. All right for double bill only. Just another picture. Running time, 55 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

OLD MAID, THE: Bette Davis, Miriam Hopkins, George Brent—I was afraid that the title and costumes would kill this one but we did average or better and pleased most everyone, including the men. Women will get a big kick out of the picture and enjoy the cry. Bette Davis does herself credit, maintaining her usual high quality performance, even the minutest details. Run it and tell the women about it. They'll get there.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

Metro-Goldwyn-Mayer

BLACKMAIL: Edward G. Robinson, Ruth Hussey, Bobs Watson—Another good picture from MGM. Ideal midweek or Saturday closing picture. Brutal in spots, crammed with action and has them on the edge of their seats many times. Built up with the proper shorts you have an ideal evening's entertainment. Played October 4-6.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

DANCING CO-ED: Lana Turner, Richard Carlson, Artie Shaw and His Orchestra—Looks good enough for holdover time any place. Lana Turner is everything Metro claims her to be and we predict bright stardom for her. She comes here at a time when we need sparkling new personalities like hers. Our patrons raved about her, wanted more of her pictures. Artie Shaw's band is a great asset to selling the feature. Running time, 84 minutes. Played October 14-17.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

FAST AND FURIOUS: Franchot Tone, Ann Sothern—"Fast and Furious" is an ideal midweek picture. Picture well paced with laughs and not a dead moment. Tone back in good graces again. It isn't big but will please them all. Running time, 70 minutes. Played October 11-15.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

LADY OF THE TROPICS: Robert Taylor, Hedy Lamarr—Enough mean things have been said about this film. After all, could **you** make a better one? Address all replies to MGM Studios. Played September 14-15.—C. T. Cooney, Jr., Waldo Theatre Corp., Waldoboro, Maine. General patronage.

MAISIE: Ann Sothern, Robert Young, Ruth Hussey, Ian Hunter—Not bad. Although the title does nothing to indicate it, this is about half Western, but I think it will be enjoyed by most any sort of audience. Running time, 74 minutes. Played October 15-16.—Dr. G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

MIRACLES FOR SALE: Robert Young, Florence Rice, Henry Hull—This seems to be one of those mystery things, so much so that not more than a small fraction of our patrons ever found out what it was all about, and I believe our people would rather see pictures that can be followed without putting the old brain in extra high gear. Running time, 71 minutes. Played October 13-14.—Dr. G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

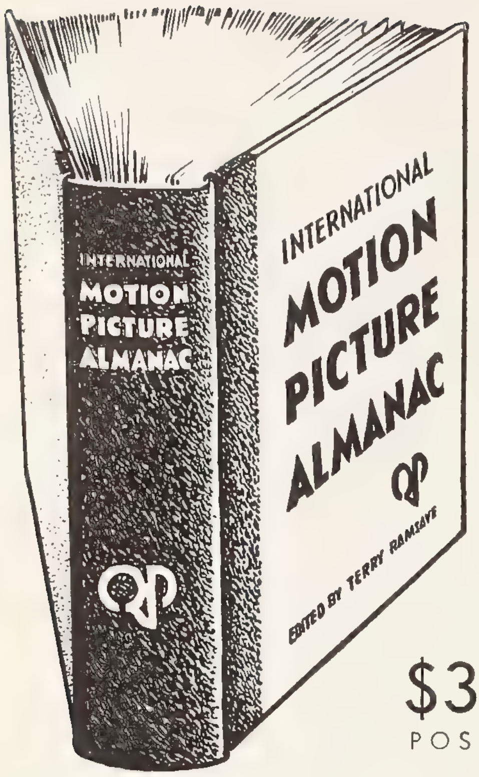
MUTINY ON THE BOUNTY (reissue): Clark Gable, Charles Laughton, Franchot Tone—Held up good for return run. Still remains one of the few truly great pictures ever made and never fails to thrill audiences. Running time, 130 minutes. Played October 10-13.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

THEY ALL COME OUT: Rita Johnson, Tom Neal—Here is a picture that is both entertaining and educational. You probably can not get them to "Come Out" in vast numbers, as the cast will not appeal and the title has not much drawing power, but everyone who sees the picture will be glad to have taken a chance on it. Running time, 89 minutes. Played October 6-7.—Dr. G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

THUNDER AFLOAT: Wallace Beery, Chester Morris, Virginia Grey—A swell picture that drew extra business and pleased them all. Very timely and, with Wallace Beery as the hardened old salt to bolster the dull moments, this went over in a big way. Had a hot date, thanks to Metro, and a marvelous print, nearly new.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

THUNDER AFLOAT: Wallace Beery, Chester Morris, Virginia Grey—Another Wallace Beery picture. Big, lovable Wallace that is admired by all in another good picture. I was somewhat in doubt about this one as a heavily German community and "Confessions of a Nazi Spy" folded, but this one, while dealing with submarine warfare in the last World War, does alright. It is good any day of the week and shorts should be light and fast as picture deals entirely with

(*Continued on following page*)



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QUIGLEY BOOKSHOP
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(*Continued from preceding page*)

sea and its troubles. Chester Morris OK. Very little romance. Running time, 95 minutes. Played October 15-17.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

THUNDER AFLOAT: Wallace Beery, Chester Morris, Virginia Grey—Good picture; good business. Not the best Beery ever made but it will please the men. Shows the sinking of submarines by depth bombs. Running time, 94 minutes. Played October 18-19.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

VACATION FROM LOVE: Dennis O'Keefe, Florence Rice—Don't let this one slip up on you as we did. It's a real fine comedy. Everybody liked it. Business just fair.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

WIZARD OF OZ, THE: Judy Garland, Frank Morgan, Ray Bolger, Jack Haley, Bert Lahr, Billie Burke, Margaret Hamilton—This is a pretty picture and there is some mighty clever stuff recorded in the film but we certainly didn't break any house records. Played this on Sunday against our better judgment, due to insistence of exchange personnel, and know that a weekend would have done better. It's one of the problem child things that they make and someone has to pay the freight but if you can buy it right, run it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

WOMEN, THE: Norma Shearer, Joan Crawford, Rosalind Russell, Paulette Goddard, Joan Fontaine; Mary Boland, Virginia Weidler—Classy. Excellent. Extended runs in any spot. Different and a credit to any house. Running time, 131 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

Monogram

ROSE OF THE RIO GRANDE: Movita, John Carroll—A fair picture that did only average business. Running time, seven reels. Played October 7-8.—Robert Dittrich, Viking Theatre, Cranfills Gap, Texas. Small town patronage.

SKY PATROL: John Trent, Marjorie Reynolds, Milburn Stone—Pleased the kids and aviation fans. Nothing colossal but got by OK. Running time, 61 minutes. Played October 14-17.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

Paramount

CASSIDY OF BAR 20: William Boyd, Russell Hayden—Weekend the biggest Saturday night that we had for some time. That's the answer.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

DEATH OF A CHAMPION: Lynne Overman, Susan Paley—A good program picture that pleased a small crowd, due, no doubt, to night football as the main competition.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

JAMAICA INN: Charles Laughton, Maureen O'Hara, Leslie Banks, Emlyn Williams—This one merely pulled the Laughton fans but at that there were quite a few. I sold Laughton as "the paunchy, suave egotist, the moronic terror of 'Jamaica Inn' ". Capitalize on the fact that the book sold over one million copies. Those Britishers had better learn to talk slower or enunciate better. The patrons burn because they miss lines of dialogue. This seems to be true with all English made product. (As if you folks didn't know it!) Running time, 97 minutes. Played October 14-17.—Stanley Lambert, Rialto Theatre, Racine, Wis. General patronage.

MAGNIFICENT FRAUD, THE: Akim Tamiroff, Lloyd Nolan, Patricia Morison, Mary Boland—That's it, "Magnificent Fraud."—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

$1,000 A TOUCHDOWN: Joe E. Brown, Martha Raye—One of the best Joe Brown pictures for the past two years. Patrons enjoyed it very much. It was really funny and had lots of laughs. Running time, 75 minutes. Played October 15-16.—S. J. Backer, Avon Theatre, Hankinson, N. D. Rural and general patronage.

ST. LOUIS BLUES: Dorothy Lamour, Lloyd Nolan, Tito Guizar—A good picture that did only an average business because of a fair. Running time, 87 minutes. Played September 29-30.—Robert Dittrich, Viking Theatre, Cranfills Gap, Texas. Small town patronage.

STAR MAKER, THE: Bing Crosby, Linda Ware, New Sparks, Louise Campbell—The best that Crosby has had for some time and that was due largely to the talented children that he had of all ages. As far as scenario goes, there was none. This Linda Ware has a swell voice, sensational in a 14-year-old girl.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

STAR MAKER, THE: Bing Crosby, Louise Campbell, Ned Sparks, Linda Ware—Our patrons like Bing, so with good support from his cast and with Sparks as his usual caustic self, this proved good box office. Appeals to young and old alike. Running time, 94 minutes. Played September 18-19.—Miss Jean L. George, Jubilee Theatre, Deloraine, Manitoba, Canada. Small town and rural patronage.

Republic

IN OLD MONTEREY: Gene Autry, Smiley Burnette, George Hayes—These westerns seem to be getting better but I don't break any house records with them. Have had their salesman tell me what they do in other spots but we can't do it and as far as we are concerned they are just another western with a premium on them.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

KANSAS TERRORS, THE: Three Mesquiteers (Robert Livingston, Raymond Hatton, Duncan Rinaldo), Jacqueline Wells—Average western picture suitable for Friday-Saturday. Running time, 60 minutes. Played October 20-21.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WALL STREET COWBOY: Roy Rogers, George Hayes, Raymond Hatton—This star, with the better than usual supporting cast, is one of our consistent western performers. Our patrons like Roy Rogers and support his pictures fairly well.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

RKO Radio

BACHELOR MOTHER: Ginger Rogers, David Niven, Charles Coburn—You can play this and be confident that all your patrons will enjoy it. Lots of rollicking fun. Ginger Rogers will not only please her old fans but make new ones. Niven gives splendid performance. Running time, 80 minutes. Played October 9-10.—Miss Jean L. George, Jubilee Theatre, Deloraine, Manitoba, Canada. Small town and rural patronage.

FIVE CAME BACK: Chester Morris, Lucille Ball, Wendy Barrie, Kent Taylor, John Carradine, Allen Jenkins, Joseph Calleia, C. Aubrey Smith, Kent Taylor, Patric Knowles, Elisabeth Risdon—I have just been sitting for over an hour on the edge of my seat and I am pleased to report that RKO at last is responsible. Not since "The Informer" have I had the pleasure of witnessing as fine a socalled "B" picture from this company.

"Five Came Back" is one of the most entertaining, most exciting, perfectly paced and neatest films we have shown all year. It all bears out my contention that a capable group of players, none of them "stars," socalled, skillfully blended into an excellent story, will always result in a picture worthy of notice, while the countless super-colossal films, basing their bid for merit on a camera hogging pair of stuffed "stars" moving around and meandering across the screen with their faces hanging out, result in waste. To have Charles Boyer at the controls would have meant close-ups of eyes filled with haunting memories and back flashes to aged mothers in churches. Hedy Lamarr, as a passenger, would have entailed much footage devoted to eyes and eyelashes and a 1,000 feet of dewy and tropical verdure. Gentlemen, as examples, I give you the new era of "starless" pictures, good pictures with players underplaying the action and the story. On land, I give you "Stagecoach"; on the sea, "U-Boat 29"; in the air, "Five Came Back." Played September 26-27.—C. T. Cooney, Jr., Waldo Theatre Corp., Waldoboro, Maine. General patronage..

IN NAME ONLY: Cary Grant, Carole Lombard, Kay Francis—Cary Grant should never take a part as he does in this picture. He is the pawn of two women, fighting each other to possess him. No action and not much opportunity for Cary Grant to show off his natural enthusiasm. However, the "names" will pull enough to give you a good return for your investment. Running time, 94 minutes. Played September 29-October 3.—Stanley Lambert, Rialto Theatre, Racine, Wis. General patronage.

IN NAME ONLY: Carole Lombard, Cary Grant, Kay Francis—The old triangle: woman marries for money and then husband falls in love with pretty widow, but again love triumphs over lust for monetary means. K. Francis takes role of gold seeker to perfection. Splendid performances by Carole and Cary. Little less than average business. Running time, 92 minutes. Played October 16-17.—Miss Jean L. George, Jubilee Theatre, Deloraine, Manitoba, Canada. Small town and rural patronage.

WAY DOWN SOUTH: Bobby Breen, Sally Blane, Alan Mowbray—Very short. This means you have 63 minutes running start on the audience and you had better make use of it because they come out fast and you can never tell but what there might be a Metcalf or an Owens in the audience. Running time, 63 minutes. Played September 19-20.—C. T. Cooney, Jr., Waldo Theatre Corp., Waldoboro, Maine. General patronage.

State Rights

AMERICAN GANG BUSTERS, THE: John Dillinger, Alvin Karpis, "Pretty Boy" Floyd—Here's the picture that will pack the house and please. The criminal lives of these vicious desperadoes that ended with the G-Men, including Clyde Barrow, Bonnie Parker, "Machine Gun" Kelly and Bruno Richard Hauptman. Book it and dust off the SRO. Running time, 72 minutes. Played October 17.—S. J. Backer, Avon Theatre, Hankinson, N. D. Rural and general patronage.

Twentieth Century-Fox

ADVENTURES OF SHERLOCK HOLMES, THE: Basil Rathbone, Nigel Bruce, Ida Lupino—Mildly diverting.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

ARIZONA WILDCAT, THE: Jane Withers, Leo Carrillo, Pauline Moore, Henry Wilcoxon—Just fair. Did slightly better than normal business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

ELSA MAXWELL'S HOTEL FOR WOMEN: Linda Darnell, James Ellison, Ann Sothern, Elsa Maxwell, Lynn Bari—The story of young women making their way in a large city, their lives, their loves and their fear of growing old. Typical of Elsa Maxwell's saying, "Any girl in her right mind never buys her own dinner." The ladies enjoyed this but the men were not so enthusiastic. Just average business. Running time, 81 minutes. Played October 6-7.—Miss Jean L. George, Jubilee Theatre, Deloraine, Manitoba, Canada. Small town and rural patronage.

INSIDE STORY: Michael Whalen, Jean Rogers—Just a little picture suitable for the lower half of a dual. Running time, 61 minutes. Played October 10.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

JESSE JAMES: Tyrone Power, Henry Fonda ,Nancy Kelly, Randolph Scott—We played this on a return in place of some that didn't mean a thing and at bargain night prices. Did a nice business and pleased as good as the first run. Many came to see it again and if you can get a decent deal on this picture, I would say run it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

KENTUCKY: Loretta Young, Walter Brennan, Richard Greene—Just as good as it ever was and we did a nice business on the return at bargain night prices. Had plenty come to see it again and if you can buy it right, book the picture for a return in place of some punk you don't want to run.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

MY LUCKY STAR: Sonja Henie, Richard Greene, Joan Davis, Cesar Romero, Louise Hovick, Billy Gilbert—An interesting little picture with enough of everything in it to please most any theatregoer. As usual, the ever popular Sonja Henie (she rates second to none here) was outstanding as both a skater and an actress. Particularly impressive was the tinted ice ballad based on "Alice in Wonderland." The boys were also pleased with the comedy supplied by the Davis-Ebsen duo, Miss Davis coming very close to bringing the house down, especially when she informed Sonja that they were to share the same "cell' together. Cesar Romero also crashed through with another fine performance, but the audience here was very disappointed in Richard Greene and Louise Hovick. "Pistachio Nuts" Gilbert was his usual argumentative self, adding a bit of comedy in his own inimitable style. Running time, 90 minutes. Played October 21.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

RAINS CAME, THE: Tyrone Power, Myrna Loy, George Brent—It took India and its terrific rains to bring out the true character of an English noble woman; from a women whose only thought was of herself to a woman who found a love so great that she gave up her life in order that it might not be destroyed. "Lady Esketh" as portrayed by Myrna Loy, Tyrone Power and George Brent give outstanding performances. All in all you can't miss on this picture. Running time, 101 minutes. Played September 29-30.—Miss Jean L. George, Jubilee Theatre, Deloraine, Manitoba, Canada. Small town and rural patronage.

RAINS CAME, THE: Mryna Loy, Tyrone Power, George Brent—Very good production that pleased the average movie fan. 20th Century is leading the parade. Running time, 104 minutes. Played October 8-10.—S. J. Backer, Avon Theatre, Hankinson, N. D. Rural and general patronage.

RAINS CAME, THE: Mryna Loy, Tyrone Power, George Brent—Excellent. Extended runs in any spot. Pleased to good business. Running time, 102 minutes. —W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

SECOND FIDDLE: Sonja Henie, Tyrone Power, Rudy Vallee—Tyrone "Jesse James" Powers scores another hit and the beautiful Sonja shares the honors. The cast includes Rudy Vallee and Mary Healy. An excellent musical that you can't help but enjoy. Running time, 87 minutes. Played October 15-17.—Guy G. Black, Plaza Theatre, Lyons, Neb. Small town patronage.

STANLEY AND LIVINGSTONE: Spencer Tracy, Richard Greene, Nancy Kelly, Walter Brennan, Charles Coburn, Sir Cedric Hardwicke, Henry Hull—Another box office hit from Fox. Outstanding performance by Spencer Tracy. He braves unknown perils of the dark interior of Africa and conquers. One of the highlights of the picture is Tracy's speech in defense of his belief in Dr. Livingstone when all but a very few friends doubted him. It has action, drama and romance plus W. Brennan's added humor to make this an unforgettable show. Running time, 101 minutes. Played September 29-30.—Jean L. George, Jubilee Theatre, Deloraine, Manitoba, Canada. Small town and rural pat-patronage.

STORY OF ALEXANDER GRAHAM BELL, THE: Don Ameche, Loretta Young, Henry Fonda—A wonderful attraction that drew only ordinary business. Played September 13-14.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

United Artists

CAPTAIN FURY: Brian Aherne, Victor McLaglen, John Carradine, June Lang, Paul Lukas—Very, very good. It has story, action and some comedy, and if this is the result of unit production they could make a lot more and business would be better (and that, I understand, is how UA produces). It certainly gets results. Aherne, McLaglen and Carradine right up on top of their roles all the way. But June Lang is rather stilted in her acting. I would say, a little more experience. She has an attractive presence, but she did not seem sure in her small role.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

CAPTAIN FURY: Brian Aherne, Victor McLaglen, Paul Lukas, June Lang—We didn't do much on this picture of the Australian Robin Hood and have never been able to sell English made or dialect pictures to our patrons. However, this is one of the better action pictures and if you can get them in, they'll like it because the action is fast.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

FOUR FEATHERS: John Clements, June Duprez, C. Aubrey Smith, Ralph Richardson—An outstanding production. Honors to John Clements for his superb performance. The best color photography I've seen for some time. A sure-fire hit at box office. Best business I've done this fall. Running time, 115 minutes. Played September 15-16.—Miss Jean L. George, Jubilee Theatre, Deloraine, Manitoba, Canada. Small town and rural patronage.

MAN IN THE IRON MASK, THE: Louis Hayward, Joan Bennett, Joseph Schildkraut, Warren William, Alan Hale—This picture drew well and it deserved the support it received. The acting all was tops and Miss Bennett more attractive than I remembered her and she did fine work as did all the characters. I, too, thought that some were stock shots but that was not apparent to the audience, I am sure. No matter. The picture pleased.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

THEY SHALL HAVE MUSIC: Jascha Heifetz, Andrea Leeds, Joel McCrea, Gene Reynolds—I was a bit afraid of this one before we played it but, Friend Exhibitors, there is absolutely no need for fear. Just play it. If Governments would put musical instruments into the hands of our children instead of guns what a grand place this old world would be. Jascha Heifetz and his violin are superb and, although he plays quite a few long selections, yet it never grows monotonous in any place. Gene Reynolds practically steals the show. He's a young star who has everything it takes and then some. Everyone enjoyed this show. Running time, 101 minutes. Played September 22-23.—Miss Jean L. George, Jubilee Theatre, Deloraine, Manitoba, Canada. Small town and rural patronage.

TOPPER TAKES A TRIP: Roland Young, Constance Bennett, Billie Burke—This, if I remember right, does not measure up to the first one. And for my audience Billie Burke with her fluttery, affected, squeaky voice puts three strikes on any picture. They don't like her and they are vocal about it. It got by as usual and it has its moments.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

WINTER CARNIVAL: Ann Sheridan, Richard Carlson, Helen Parrish, Robert Armstrong—A good picture that did average business and pleased my Sunday crowd, mostly young people. Plenty of action in the skiing sequences and winter sport events. Worth a playdate and can be bought right.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

Universal

BIG TOWN CZAR: Barton MacLane, Tom Brown, Ed Sullivan—Played with "Unexpected Father." No one seemed to like either one of these.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

HAWAIIAN NIGHTS: Johnny Downs, Mary Carlisle, Constance Moore—A swell little feature. Laughs, swing and good native sequence. Running time, 65 minutes. Played October 21-24.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

SPY RING, THE: William Hall, Jane Wyman—Average "B" entertainment. Nothing to get excited about. Running time, 63 minutes. Played October 10-13.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

THREE SMART GIRLS GROW UP: Deanna Durbin, Nan Grey, Helen Parrish, Charles Winninger, Robert Cummings, William Lundigan—This picture pleased all that saw it. Running time, 86 minutes. Played October 13-14.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

THREE SMART GIRLS GROW UP: Deanna Durbin, Nan Grey, Helen Parrish, Charles Winninger, Robert Cummings, William Lundigan—Positively aces. Couldn't ask for a better picture. Upped average business for a good three days. Running time, 122 minutes. Played October 18-20.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

TWO BRIGHT BOYS: Jackie Cooper, Freddie Bartholomew—Average entertainment that got by in good shape. Running time, 67 minutes. Played October 18-20.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

UNDER-PUP, THE: Gloria Jean, Robert Cummings, Nan Grey, C. Aubrey Smith, Virginia Weidler, Ann Gillis—A picture that movie houses were made to show. Sparkles with down-to-earth goodness and brought us excellent comments. Gloria Jean is definitely a hit. Running time, 89 minutes. Played October 21-24.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

UNEXPECTED FATHER: Mischa Auer, Baby Sandy—Played with "Big Town Czar." No one seemed to like either one of these.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

UNEXPECTED FATHER: Mischa Auer, Baby Sandy—A picture that is a picture. Absolutely tops in all respects. This boy, Auer, has something on the ball that they all like. Do not waste this one on a double or bargain night as it is good for the best playing time in the week for a short run. A comedy that will certainly bring them in. Running time, 78 minutes.—A J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

WHEN TOMORROW COMES: Irene Dunne, Charles Boyer—A wonderful show in all respects but we had to show to too many empty seats. It must have been too highbrow. Anyway, the draw is very poor. The story starts from nowhere and gets there. In our small midwestern town it is just another picture good for midweek date only. Running time, 95 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Warner Brothers

INDIANAPOLIS SPEEDWAY: Pat O'Brien, John Payne, Ann Sheridan, Gale Page—Good programmer. Second half for the big spots. Stand alone in the sticks. Running time, 81 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

(*Reports continued on following page*)

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Short Features

Columbia

COMMUNITY SING, NO. 1 (Crosby Hits): King Sisters—Tops. This reel is too short; should be made into a double reel. Very good. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

LONE MOUNTIES, THE: Krazy Kat Cartoons—Just another cartoon. Not so hot. Running time, six minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

MONTMARTRE MADNESS: Music Hall Vanities—Not so hot. This series has been a disappointment the whole season. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

PIE A LA MAID: Charley Chase—Real good. If you want a comedy, book this one.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SOJOURN IN INDIA: Columbia Tours—Very interesting and instructive.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

STORY OF ELIAS HOWE, THE: Fools Who Made History—The first of this series is very good. Heavy, so run with a light feature, action or comedy. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Metro-Goldwyn-Mayer

BOOKWORM, THE: Cartoons—Good cartoon in color. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DOG DAZE: Our Gang—Usual Gang comedy that pleased the kids.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

FOOTBALL THRILLS OF 1938: Pete Smith Specialties—Swell for your sport fans. Pete Smith picks out the highlights of eight big games, then shows them to you in marvelous photography. Every good play pictures in detail with Pete Smith doing the explaining.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

GOLDILOCKS AND THE THREE BEARS: Cartoons—A very good cartoon, worth a date. Third time I had it set and finally got it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

HELP WANTED: Crime Doesn't Pay Series—You cannot go wrong on a Metro short. Excellent as is this top series of the industry. Running time, 19 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

YANKEE DOODLE GOES TO TOWN: Passing Parade, No. 6—Better get this right now. Swell short that will make you feel right to be an American citizen. Not propaganda but swell stuff.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

Paramount

DESERT ADVENTURE, A: Grantland Rice Sportlights—These boys really get the job done with their little bow and arrow. Exciting sport reel and swell for action program.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

MUSIC THROUGH THE YEARS: Jan Garber and His Orchestra—This is a swell musical and you'll enjoy every minute of it. Will please all classes of patronage and worth a date on your best time.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

RKO Radio

BROTHER GOLFERS: Turnesa Brothers—No good for small towns where there are only a few golfers in proportion to the audience. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

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Twentieth Century-Fox

MYSTIC SIAM: Magic Carpet Series—Just a filler.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SAND HOGS: Adventures of the Newsreel Cameraman—An excellent portrayal of the hazardous duties which confronted those brave men who worked so diligently and so intelligently to construct the beautiful Lincoln Tunnel, that we might travel between New York and New Jersey with speed and comfort. If you haven't booked this one yet, do so at once and give your patrons a break. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

STRANGER RIDES AGAIN, THE: Terry-Toons—Awful. Fox certainly makes very poor cartoons.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Universal

GOING PLACES: No. 64—Excellent, as has been this entire series throughout the past season. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Vitaphone

BROADWAY BUCKAROO: Red Skelton—I didn't see this but the help said it was very good.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

DANGEROUS DAN McFOO: Merrie Melodies—Swell. Do not miss this one. Plenty of laughs. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

DEAN OF THE PASTEBOARDS: Vitaphone Varieties—If you think you can play a good game of cards, see this short. If you have been wondering why you couldn't find the pea in that good old "three shells and a pea game," see this short. For its type it's OK. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

DEFYING DEATH: Floyd Gibbons' "Your True Adventure" Series—Good, as are most of this series.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

HOBO GADGET BAND: Merrie Melodies—This cartoon is just different enough to be good and worth a date on most any program.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

JEEPERS CREEPERS: Looney Tunes—Entertaining black and white cartoon. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LARRY CLINTON AND HIS ORCHESTRA: Melody Masters—A fair orchestra short with some good singing by Bea Wain. The boys here were not particularly impressed with the numbers, the only one having any appeal being "Old Folks." Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

LEITH STEVENS AND HIS ORCHESTRA: Melody Masters—A fair musical with the usual number of songs and band numbers.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

LITTLE BROTHER RAT: Merrie Melodies—Good cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PORKY'S HOTEL: Looney Tunes—Good enough black and white cartoon. Running time, seven minutes.—E. M. Freiburger, Paramount Theater, Dewey, Okla. Small town patronage.

POW WOW: Technicolor Specials—A very nice treatise on the American Indian in color with a glimpse of them at their yearly gathering on the New Mexico reservation. Met them coming home and saw where they had been in this short subject.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

SCALP TROUBLE: Looney Tunes—Another cartoon that did its share of filling in.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

WITNESS TROUBLE: Grouch Club—Very good. Plenty of laughs. Do not be afraid of it. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Miscellaneous

LOUIS-PASTOR FIGHT FILM: As good a fight picture as we have played in some time. It did extra business but nothing like the Louis-Schmeling fight.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Serials

Columbia

FLYING G-MEN: Robert Paige, Richard Fiske, James Craig, Lorna Gray—Ran the first episode and wasn't so crazy about the buy. This company's serial lack that certain something. I still believe that a big market waits for another "Green Archer."—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

SPIDER'S WEB, THE: Warren Hull, Iris Meredith—We have just finished this serial and will say that it did create some interest. They put plenty of action in these but no cast and the direction is terrible. Don't know why someone can't make a good one again.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

Film Quiz Planned

Motion Picture Specialties, Lester S. Tobias general sales manager, has acquired for the United States "Keen-o-Kwizz," a series of motion pictures applying the radio quiz principle to the screen. The first series will cover 13 weeks. Each film contains 10 questions which the patrons are to answer on specially prepared cards. "Keen-o-Kwizz" is declared by Mr. Tobias' office to be free from lottery.

Six All-Negro Films

Argus Pictures will produce six feature pictures with all-Negro casts. The first, yet untitled, will be a comedy drama with a cast including Gladys Snyder and Florence O'Brien of "The Swing Mikado," Monte Halley, Sheldon Brooks, writer of "The Dark Town Strutters Ball," and F. E. Miller. The film will be directed by Arthur Dreifuss and distributed by International Roadshows.

RKO To Release Garmes' Film

"And So Goodbye," independent production made by Lee Garmes, will be released through RKO. The picture is from a story by Mildred Cram and Adele Comandini. The picture will be made in the East, with Charles Winninger, C. Aubrey Smith, Harry Carey, Maria Ouspenskaya, Binnie Barnes, Jean Parker and Richard Carlson. A. Edward Sutherland will direct.

Christie-Monogram Deal

W. Ray Johnson, Monogram president and Al Christie, comedy producer, are discussing a possible three-picture deal. The films would be made at the Eastern Service Studio. Al Christie has just directed "Everything Happens to Ann" for Arcadia Pictures.

Rice To Head Dramatists Guild

Elmer Rice will succeed Robert E. Sherwood as president of the Dramatists Guild at the election next Tuesday. He has been nominated for the post and is assured of election.

New Orleans Manager Retires

J. A. C. Miller, manager of the Lafayette theatre in New Orleans, has turned over control to the Merrie Shows, Inc. Mr. Miller has been in ill health. Charles Levy, head of Merrie Shows, assumed management of the Lafayette.

John J. O'Connor, RKO theatre head, has taken over control of the Des Moines Orpheum which was being operated under a pool arrangement by the A. H. Blank circuit. The pool was terminated by mutual consent.

U. S. FURTHER EASES PROCEDURE IN KEY TRUST CASE AGAINST MAJORS

Williams Calls Trial Before March Unlikely; Interrogatories Simplified; Extension to November 15th for Answers

The United States Department of Justice seems to be beginning to take into account the problems confronting the major motion picture companies in their complex legal preparations against the Department's "key" anti-trust attack, in the socalled New York case, in which suit the Government seeks to divorce production-distribution from exhibition, and change other forms of policy and procedure of the business.

"Breathing Spell" Indicated

After setting out at the beginning with an expressed determination to push its attack to an early conclusion, and battling the majors through the early months of the preliminary court skirmishes, the Department last month gave indications of an "easing-up." Paul Williams, assistant to Thurman Wesley Arnold, U. S. assistant attorney general in charge of trust prosecutions, said that a trial before March, 1940, was unlikely, giving the distributor defendants assurance of a "breathing spell."

The Department then agreed to an extension to November 1st of the date for the answering of complex interrogatories demanded of the majors. This week the Department further relaxed its stand by agreeing to narrow some of the interrogatories. At the same time, it granted still another extension, to November 15th, of the date for the defense either to prepare answers or object to the interrogatories as filed.

New Aide Appointed

However, personnel of the Government forces arrayed against the motion picture industry were strengthened this week by the appointment of William P. Farnsworth, at one time second to Sol A. Rosenblatt in administration of the industry's NRA Code, as a special attorney in the anti-trust division of the Department of Justice, assigned to assist Paul Williams, special assistant to the Attorney General in charge of film prosecutions.

Mr. Farnsworth's first connection with the administration was during the Hugh Johnson days when he was a deputy administrator in the motion picture division of the National Recovery Administration. He was later connected with Hallie Flanagan's Federal Theatre Project.

Appointment of the former N. R. A. official was seen in Washington as a step by the Department of Justice in preparation for actual trial of some of the several cases it has filed against the major and large independent circuits in various sections of the country, which are now going through the preliminary maneuver stage.

At one time Mr. Farnsworth produced Broadway shows, following his embarkation on a legal career. In 1933 he joined the NRA. At the time NRA laid off some 1,500 of its personnel Mr. Farnsworth stayed on and from March, 1937, to August of the same year he was New York administration officer of the Federal Theatre Project. After this work he returned to law practice.

No one, however, in corporate, operating or legal circles within the defendant major companies, has outwardly expressed any expectation of abandonment by the Government of its case on the basis of the Department's new easier procedure.

MORE GRAND JURY PROBING ON COAST

Further U. S. Grand Jury proceedings in the film income tax and labor cases which are being pressed in Los Angeles by the Department of Justice will be initiated within a few days, it was disclosed last Friday in Washington by Attorney General Frank Murphy.

The work in Los Angeles is "not finished," according to Attorney General Murphy, although it had been understood that the initial proceedings had been completed when a transcript of the testimony was forwarded, two weeks ago, to Washington by Charles Carr, special assistant to Frank Murphy. No decision has been reached in the cases, the Department chief said, although a quick termination following the collection of additional evidence which is now being sought. Attorney General Murphy denied that any offer of settlement has been made in any of the income tax cases.

"Satisfactory Progress," Reports Williams

A partial agreement by the Government to narrow some of its interrogatories to specific cases in the New York anti-trust suit was reached Monday in New York after a conference between attorneys for the majors and Paul Williams, special assistant U. S. attorney general.

Mr. Williams termed "satisfactory" the progress made by himself and the attorneys for the majors on the difficult question of interrogatories. He also said that he did not expect answers to be made to both interrogatories from the Government and the majors for at least two or three months. According to him, the interrogatories which will be filed in addition to the one already submitted by United Artists will not cause the Government any difficulty in its answers.

Judge Advises Majors To Settle Out of Court

Majors charged with keeping desirable films away from an independent theatre were advised last Friday by Federal Judge William H. Kirkpatrick at Philadelphia to settle out of court. Otherwise, the judge indicated that the ruling would go in favor of the Landis theatre, Vineland, N. J., which seeks an injunction to "smash monopolistic practices by a combine which gives chain theatres preference on runs of feature films."

The case has been under consideration since July. On October 20th the judge summoned to his chambers William A. Schnader, former attorney general, and Morris Wolf, attorneys for the 13 defendants, and State Senator Harry A. Shapiro, counsel for the Landis theatre. The judge told the conference that "the plaintiff was entitled to some redress" and suggested an "amicable settlement."

Warners operates two theatres that compete with the Landis in Vineland.

The defendants in the action are: Warner Bros. Pictures, Inc.; Warner Brothers Circuit Management Corp.; Warner Bros. Theatres of New Jersey; Warner Bros. Theatres of Pennsylvania; Vitagraph, Inc.; Paramount; RKO; Loew's Inc.; Twentieth Century-Fox; Columbia; Universal and United Artists.

Revised Interrogatories Served in Florida Suit

The Washington Operating Company, which runs the Cameo and Surf theatres in the Miami area, has served revised interrogatories on Paramount Enterprises, Inc., Wometco circuit and the major distributors. John W. Holland, federal district court judge, sustained the objection of defense counsel that the original interrogatories were directed at officials of the companies rather than at the companies.

Henry K. Gibson, attorney for the Washington Operating Company, requested in the revised interrogatories that the individual replying for the company state his official position. Questions asked included matters pertaining to sales personnel and sales policies. The questions try to establish grounds for the charge of monopoly which the plaintiff has brought against the defendants. An attempt is made to determine if the theatres of Paramount Enterprises and the Wometco circuit received special prices, cancellation privileges, allowance for advertising and other expenses. The questions likewise seek to ascertain the policy of the distributors towards independent theatres.

Vitagraph was served with 53 interrogatories, Paramount 50 and the others—Loew's, Universal, Twentieth Century-Fox, RKO-Radio and Columbia Pictures—38 questions. The answers must be submitted within 15 days, but the companies are expected to file objections in federal court on November 7th.

Depositions Taken In La Crosse Suit

Attorneys in the $1,000,000 suit of the La Crosse Theatres Company against the Welworth Theatres Company, Minnesota Amusement Company, Twentieth Century-Fox, United Artists, Paramount and other companies collected last week depositions from officials of theatre companies. Depositions were taken from W. D. Burford, Aurora, Ill., official of the La Crosse Theatre Co.; M. Levy, Minneapolis, Twentieth Century-Fox representative, and Ed Ruben, Minneapolis, president of the Welworth company.

The suit was introduced by the La Crosse company about a year ago. The defendants, the theatre companies and film distributing companies are charged with operating in restraint of trade.

Westway-Edgwood Injunction Hearing

November 15th has been set by federal district court judge, Calvin W. Chestnut, in Baltimore, for hearing the injunction application of the Westway Theatre Company against the Edgwood Theatre Company and seven major companies. The judge has informed the attorneys for both sides of the decision.

Wright Assigned To Griffith Case

Robert L. Wright, special assistant attorney general, has returned to Washington from duties in Chicago in order to work on the Government's anti-trust suit against the Griffith Circuit in Oklahoma.

Quick Watson
—the NOODLE!

What medium of advertising is the envy of every National Advertiser?

- **Elementary, my dear Watson! The NATIONAL SCREEN TRAILER on your screen, selling a 100% customer-audience at every performance.**

What medium of advertising makes action speak louder with words?

- **A simple deduction, Watson! The NATIONAL SCREEN TRAILER combining the highlights of your picture . . . with the emphasis of printed selling copy . . . into one streamlined, quick-action entertaining sales message . . . at one and the same time.**

Quick, Watson, the Noodle! Why is the NATIONAL SCREEN TRAILER the BEST SELLER IN THE BUSINESS?

- **Because, my dear Watson, it's cheap and effective . . . it actually sells seats at lower cost per person reached than any other advertising you can buy.**

Got a Special Problem?
Solve it with NATIONAL SCREEN SERVICE Special Announcement Trailers!

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor
GERTRUDE MERRIAM, Associate Editor

The "What" and "Why" of Showmanship

That's a happy term coined by Elmer Rhoden—"showbusinessman"—which could apply to the theatreman possessing a well-secured sense of promotional balance in exercising his showmanship. Let's say he's the kind of a lad who restrains his enthusiasm over a project until its possibilities can be charted in recognizable boxoffice channels. That would only be good business, defined perhaps in terms of "what" and "why". Campaigns reported here recently can be pointed out as sound examples of this what-and-why procedure in dealing with various phases of exhibition. For instance:

The city of Huron, South Dakota, celebrates an annual Cow-Hen-Sow Day in recognition of the commercial importance to the community of these agricultural assets. Invitations are limited to farmers and rural residents in the trade territory. Everything is free, including movies. The three Minnesota Amusement theatres are turned over to the committee by City Manager Jim Eshelman for special morning shows, the expense of which is borne by the cooperating merchants.

That's the "what" of the tiein. Eshelman explains the "why" this way:

"First, unquestionably we get many people in our theatres on this day who return as steady customers. Second, our community standing is strengthened by cooperating with the Chamber of Commerce and merchants. Third, this program of motion picture entertainment keeps out any other form of opposition amusement that might otherwise be brought to town for the occasion."

Recently detailed in these pages, the "what" of Wally Cowen's campaign on "Beau Geste" at the Princess in Modesto, Calif., was a concentration of his campaign upon the farm folks and rural trade. The "why" was based on the unsettled weather the week previous to the opening, which delayed harvesting of the grape crop. Writes Wally:

"This led us to believe that farmers and harvesters would have time on their hands to come to town in response to our campaign. That they did so is shown by the attendance, mostly from out of town, which gave us a very satisfactory gross we would not have gotten otherwise."

From the time he dated in "Stanley and Livingstone" at the M. & P. Uptown, Bath, Me., Francis Gooch worked over a "what" concerning original newspaper reports that might have been carried in the local press, long ago, on the famed controversy upon which the story of the picture is based. Gooch thumbed back through the daily's files and found his material in the 1872 volume. The "why" was translated into a feature, written by the Round Tabler, incorporating quotes from the early stories, in addition to a strong buildup for the date.

"The feature was given unusual space and position," Francis reports, "because both the editor and the publisher were pleased to have the fact brought home to readers that the paper was going strongly nearly 70 years ago."

There is no one certain formula for successful showmanship, since it is made up of many differing factors that defy analysis. The nearest thing to it is a process of elimination of every "what" that cannot logically be linked to a profitable "why".

It may be a bit on the fabulous side, but the story is still being told of the exhibitor who wanted to put on a high school football pep night as a tiein with the "Hunchback of Notre Dame".

△ △ △

It is pleasing to have members point to this department as a consistent source of boxoffice aid. But the best expression of these services is in evidence when Round Tablers who have been frequently mentioned here on the work they are doing are selected for better jobs.

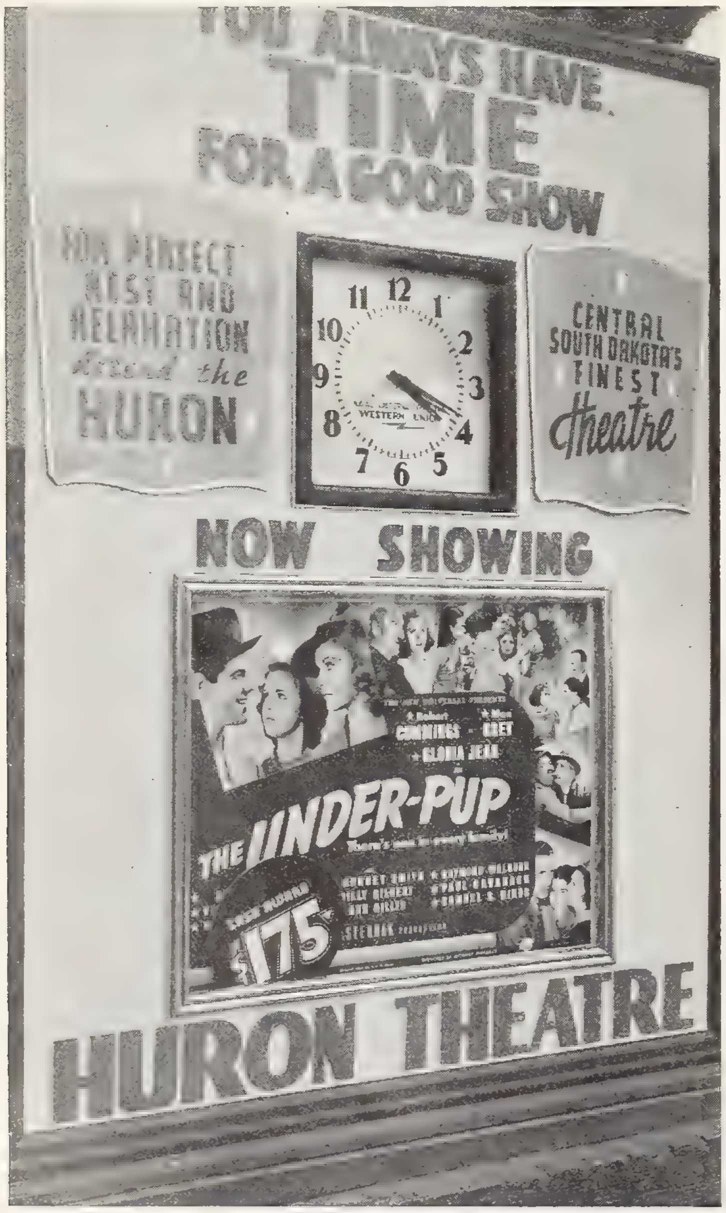
That immediately would concern Chuck Shannon of the Warner Pittsburgh district, just promoted to the circuit's new Boulevard, and Dave Martin to Fox West Coast's United Artists in Inglewood, California. Both are deserved breaks to men who rate them, as will be endorsed by members who follow them in these pages.

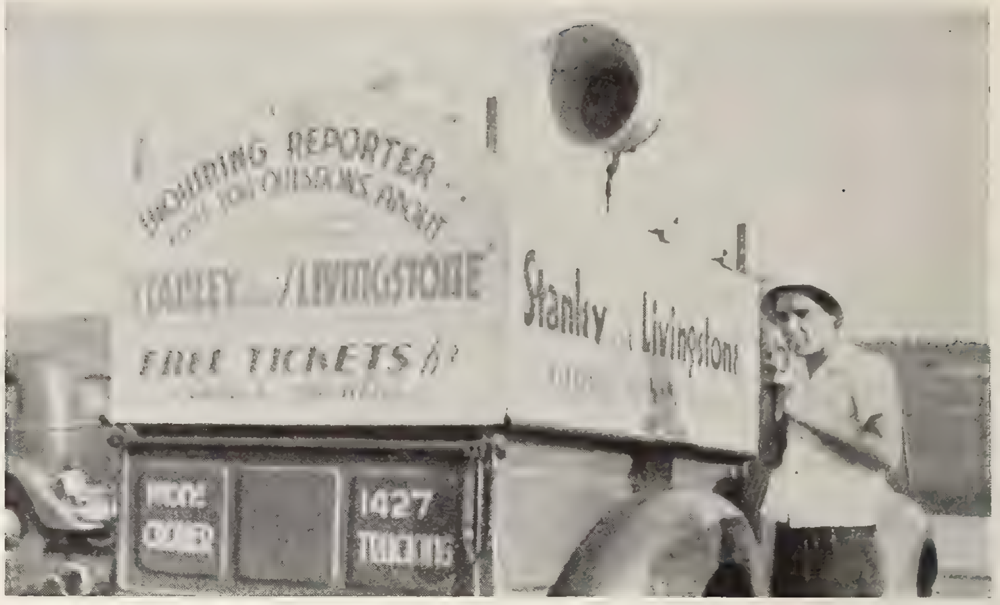
A-Mike Vogel

Round Table In Pictures

With his assistant pulling an inquiring reporter gag, Lou Hart at Schine's Glove in Gloversville sent his sound truck out as advance on "Stanley and Livingstone", covering the main streets of every nearby town. To those correctly answering questions relating to the explorer and reporter, guest tickets were awarded.

Panel below is a permanent display promoted by Jim Eshelman at the Huron in Huron, S. D., in prominent store window. Clock, the property of the store, carries copy above to the effect that folks always have time for a good show. Scene stills and plug for current and forthcoming attractions are included, in addition to institutional copy.

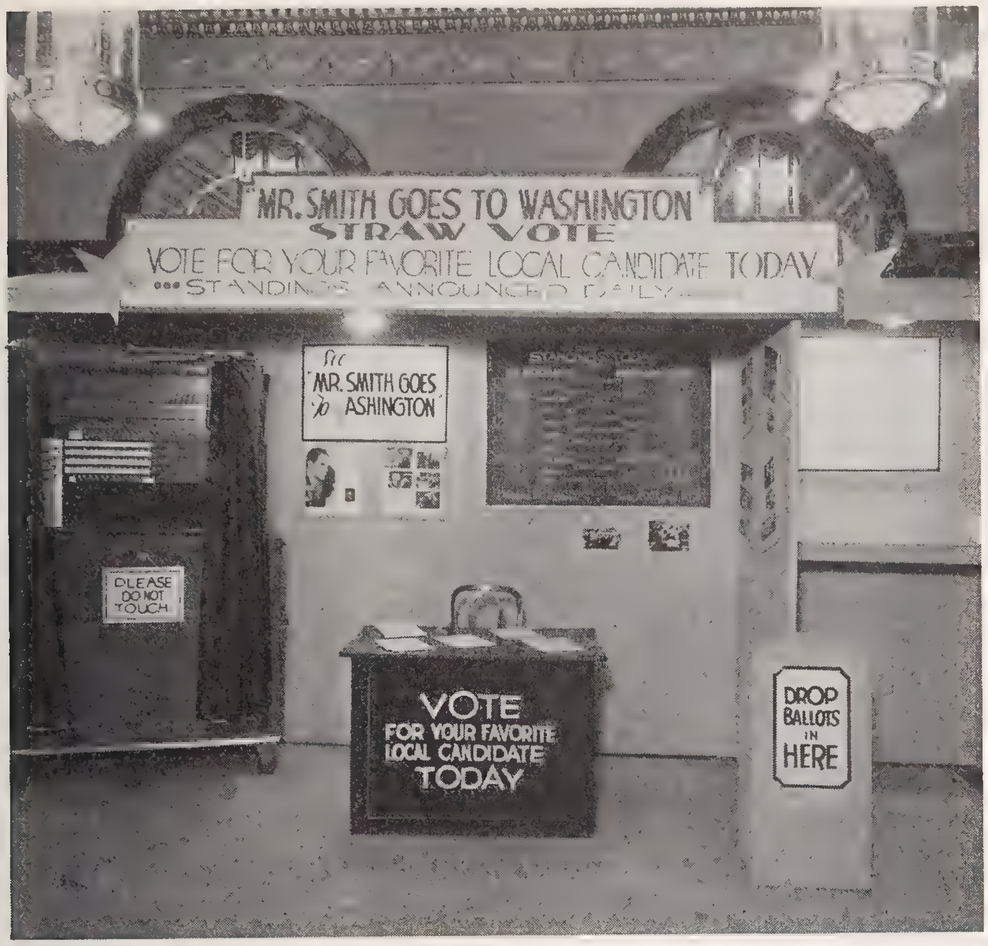

YOU ALWAYS HAVE
TIME
FOR A GOOD SHOW
FOR PERFECT REST AND RELAXATION attend the HURON
CENTRAL SOUTH DAKOTA'S FINEST theatre
NOW SHOWING
THE UNDER-PUP
HURON THEATRE


INQUIRING REPORTER
STANLEY and LIVINGSTONE
FREE TICKETS
Stanley and Livingstone
1427

NAVY NIGHT
WALLACE BEERY
CHESTER MORRIS in THUNDER AFLOAT

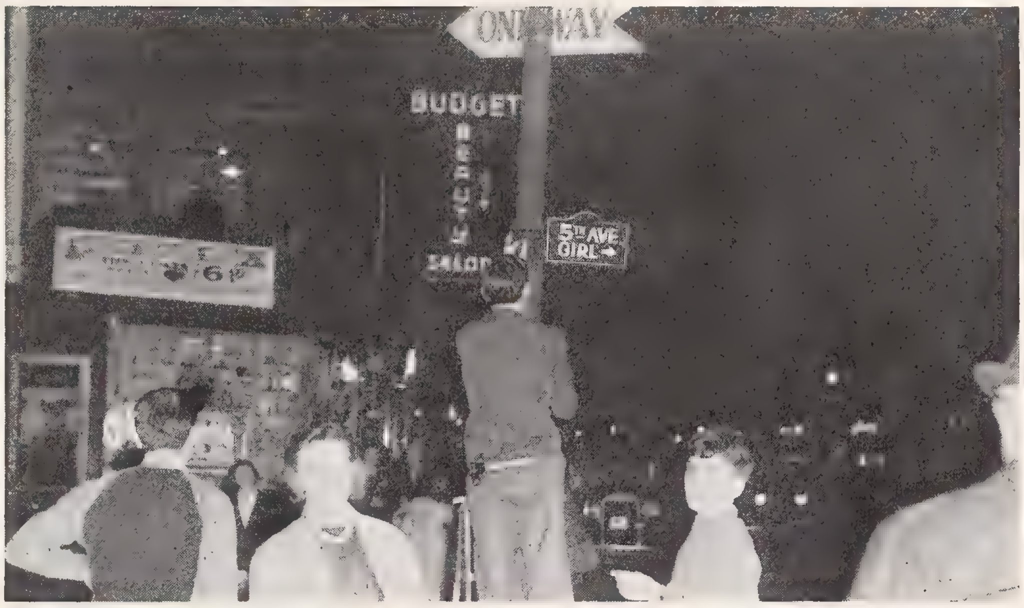
Illustrated above is part of the Naval Reserve Band in addition to Navy and Naval Reserve officers who covered a three-mile stretch of Detroit's main thoroughfares to boost Navy Night and "Thunder Afloat" at the United Artists Theatre. Stunt, which was arranged by Bob Corbin, included officer on duty in lobby answering questions. . . . Tying in with the local Bantam car agency, Publicist Milt Harris for the Loew Theatres in Cleveland promoted car below which, appropriately bannered for "Beau Geste", was driven about town by man dressed in uniform of the French Foreign Legion.

BEAU GESTE
'BEAU GESTE' Rides THE BANTAM
"BEAU GESTE"
LOEWS STATE

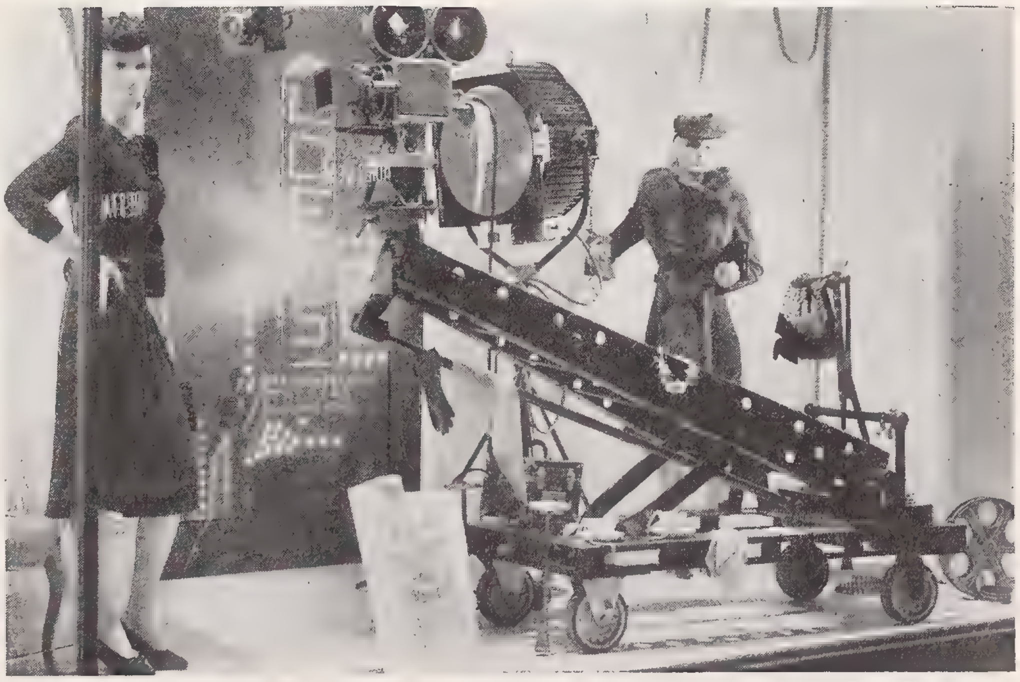

"MR. SMITH GOES TO WASHINGTON"
STRAW VOTE
VOTE FOR YOUR FAVORITE LOCAL CANDIDATE TODAY
STANDINGS ANNOUNCED DAILY
See MR. SMITH GOES to WASHINGTON
PLEASE DO NOT TOUCH
VOTE FOR YOUR FAVORITE LOCAL CANDIDATE TODAY
DROP BALLOTS IN HERE

Walking book-bally was used as an advance on "Wizard of Oz" by Manager Earle H. Bailey at the Harris-Warren in Warren, Pa. Cutouts of the various characters in the picture were pasted on either side of the book, together with title, cast and playdates. That lad with the broad smile is Earle, himself.

Tying in with the local election for "Mr. Smith Goes to Washington", Dick Walsh, Lafayette Theatre, Buffalo, built an election booth, ballot boxes, etc., for his lobby display. Standings of local candidates were changed daily on blackboard. Display also consisted of regulation voting machine which was loaned by local election board for the occasion. Also planted around the booths were scene stills from the picture.


ONE WAY
BUDGET
BEAUTY SALON
5TH AVE GIRL

The city fathers of Waterbury, Conn., granted permission to Ed Fitzpatrick at the Poli to affix "Fifth Avenue Girl" street signs to available lampposts around the main stem and business intersections. To be noted at right are the small white arrows with title, pointing to the general direction of the theatre where the marquee held an advance plug for the picture. Signs were put up at peak traffic hours to gather crowds to watch the doings.



The first time in Toronto that a store has given six windows to any one picture is reported by Stan Gosnell of Loew's Theatre for his date on "The Women", display at right being representative of the elaborate flash. Further picture atmosphere was supplied by Gosnell who included such shooting appurtenances as boom, klieg lights, cans of film, etc., etc., store furnishing the background. In addition to the windows, the theatreman secured three quarter-page ads with full picture mention.

"FIRST" OF THE "LAST"

Selection of the Fortnighters in the first two-week preliminary period of the Fourth and Last Quarter of the year finds 30 entrants selected for Appointments as the Competitions near their 1939 finish. As usual, who they are and where is noted here. It may further be noted that most of the names mentioned are of theatremen who have been in the thick of the battle since the beginning.

RAY BELL
Loew's, Washington, D. C.

E. C. CALLOW
Boyd, Philadelphia, Pa.

M. H. CHAKERES
Regent, Springfield, O.

MOON CORKER
Palace, Athens, Ga.

DICK CRUCIGER
Columbia, Portsmouth, O.

FRANCIS DEERING
Loew's, Houston, Tex.

ED FITZPATRICK
Poli, Waterbury, Conn.

LOU GOLDEN
Orpheum, St. Paul, Minn.

FRANCIS GOOCH
Uptown, Bath, N. Y.

STAN GOSNELL
Loew's, Toronto, Ont., Canada

LOU HART
Glove, Gloversville, N. Y.

BILL HARWELL
Ohio, Canton, O.

DAN HUDSON
Strand, Duluth, Minn.

GEORGE IRWIN
Lyceum, Duluth, Minn.

A. J. KALBERER
Indiana, Washington, Ind.

DICK KIRSH
Aldine, Philadelphia, Pa.

GUS LAMPE
Keith, Syracuse, N. Y.

ED McBRIDE
Loew's State, Providence, R. I.

PAT McGEE
Paramount, Syracuse, N. Y.

JOHN MANUEL
Schine's Strand, Delaware, O.

LOU METZGER
Spreckels, San Diego, Cal.

E. MOULE
Capitol, Brantfort, Ont., Can.

GLENN NELSON
Harris, Findlay, O.

JOSEPH NEVISON
Grange, Philadelphia, Pa.

KEN PRICKETT
Dickinson, Junction City, Kan.

FRANK SHAFFER
Dixie, Staunton, Va.

W.-CLYDE SMITH
Paramount, Hot Springs, Ark.

KNOX STRACHAN
Laroy, Portsmouth, O.

F. TICKELL
Capitol, Calgary, Ont., Canada

DICK WALSH
Lafayette, Buffalo, N. Y.

The Second Fortnight of the Quarter is now current. In all, there are just four two-week periods until the finish of the Quarter and the selections for consideration in the Annual Awards. This selection will be from among entrants conspicuously represented in the Quarterly honors, and the scoring for the rest of November and December will no doubt have some bearing on the final choices.

Gumbel Utilizes Neon For Street Bally Sign

Reported by Hap Hasselo as being a ballyhoo that knocked John Q. Public right off its local pins was the ingenious neon sign devised and constructed by his projectionist, Fred Gumbel at the State Theatre, in Worthington, Minn. The sign itself, measuring some 22 by 28 inches, had batteries placed in a small box with wires running up the metal tube to the neon.

Sign, which could be switched on and off at will, proved to be a street stopper. Entire cost being $5.00 for the tube and 75c for the lumber used in construction. Sign weighed 20 pounds, and when the bally man stopped to rest, there was always a crowd of interested spectators who gathered to admire and read the theatre message.

"LET'S HEAR FROM YOU"

Street Ballys Featured In Recent Lampe Activities

Lad dressed uniform of the French Foreign Legion paraded the streets of Syracuse, as part of Gus Lampe's "Beau Geste" campaign at the Keith Theatre, back banner carrying title, cast and play dates. After opening of the picture a large trough full of sand was planted on busy corners and same boy in uniform traced title, theatre, stars and playdates in the sand.

Through tieup effected with the Syracuse *Herald* on "Honeymoon in Bali," Lampe planted an add-a-line contest with unfinished limericks on the picture run daily, guest tickets going to those submitting best "last lines." While for "Star Maker," lad dressed in cap and gown with back banner sang "School Days" as he worked through downtown area. Large victrola promoted from store was used out front playing hit tunes from picture, music stores were tied in featuring window displays of music and mounted stills and radio coverage included spot announcements, transcriptions, etc.

"LET'S HEAR FROM YOU"

Wright Builds Entrenchment For "Bombs Over London"

Big punch of Erle Wright's "Bombs Over London" campaign at the Strand in Syracuse was a sidewalk display consisting of an entrenchment built of sandbags inside of which was an old anti-aircraft gun captured in the last war. At each side were two large rapid-fire guns which were obtained from Army headquarters and next to which was a boy dressed in full field equipment.

Four-foot cutout bombs with red lights attached hung from under marquee, windows of boxoffice and all front glass doors were strapped with paper tape, similar to those used overseas to protect windows in case of air raids, sound effect records of airplane and machine gun were used on loudspeaker from roof to marquee and window cards were planted in strategic spots about town.

Author of Story Tied to Opening of "Roaring 20s"

Centering his campaign for the world premiere of "Roaring Twenties" at the Spreckels in San Diego around the fact that Mark Hellinger authored the film, Lou Metzger landed newspaper stories with art work on the ex-columnist, together with photos and copies of wires from various celebrities. Blowups of these wires were also prominently displayed in the theatre lobby. Featured in the theatre was a 40 by 60 display containing large photo of the journalist, together with his wire and picture copy.

Street bally consisted of man dressed to represent the outstanding character of the picture, "Old Man Prohibition", with back copy reading "Remember me? I helped you sow your wild oats in the 'Roaring Twenties,' now at the —," etc. Special front was created for the opening, with giant cutout head of Cagney, with stills as panels on either side. Special 24-sheets were made up on silk screen process, with figures of Cagney and Lane measuring 10 feet in height. These were posted in the best locations in town ahead of opening. Additional outside billing was gotten through the posting of half-sheets on municipal trash cans.

Celebrities Wire Congrats

For his opening day ad Metzger ran copy of congratulatory telegram from New York addressed to Hellinger at the theatre and signed by such celebrities as Winchell, Sobol, Vallee, James Walker, Bert Lahr, J. C. Flippen, and others. Following day's ad carried copy of Hellinger's wire to Metzger in acknowedgment.

"LET'S HEAR FROM YOU"

Boxing Gloves Distributed By Pollock on "Golden Boy"

On the recent Friday the 13th, Les Pollock at Loew's, in Rochester, used as his street bally on "Golden Boy" a man dressed to represent a fight manager who was sent out to distribute small tags on which were printed "Who says Friday the 13th is unlucky? Your luck will change when you see," etc.; attached to card were miniature celluloid boxing glove charms.

Wurlitzer Music Store devoted an entire window to display of violins with scene stills and tiein copy as did beauty parlor, department store and large paint store, whose tiein copy was to the effect that artists using their paints would find they had as much punch as the picture.

"LET'S HEAR FROM YOU"

Mitchell's Novelty Envelopes

Distributed on streets to store clerks, office girls and at beauty parlors were the teaser envelopes used by Round Tabler J. L. Mitchell at the Genesee Theatre, in Waukegan, Ill., as an advance on "Bachelor Mother." Outside carried copy reading: "Something every baby needs. Look inside!" In the envelope was a pink slip attached to which was a safety pin picture copy, cast and playdates.

The 'What's What' About Display Ads On the Next Pages

(1) Though Taylor topped the billing in this black-and-white 105 lines on 2 col., Harry Botwick aimed for reader-attention here to build up "Lady of the Tropics" at the State, Portland, Me., on the wide curiosity about Hedy Lamarr. Female lead was given the edge in art and copy, most of space used to follow up Botwick's "Dream Girl" lead line. Copy for second feature was placed where it would do the most good.

▽

(2) Without undue loss of white space, Les Pollock holds down his Saturday copy with this typical 28 lines on 2 col., in effect, an announcement board on the current show at Loew's Rochester. All the necessary information is included, with Owl Show copy standing out in a readable reverse.

▽

(3) Instead of piling copy into this 120 lines on 2 col., for "Mr. Smith" at the Strand, Portland, Me., Leo Young concentrated the selling atop with an endorsement under his signature. Body of ad then was kept for title, stars and cast, with cut of leads making a neat eye-catcher.

▽

(4) To cover as wide a boxoffice horizon as possible on "Mr. Smith" at the Alvin, Pittsburgh, the Tyson-Hoel ad forces of Harris Amusement adopted the conversational slant for first-person emphasis about the date. The reverse "if" panels were intended as eye-stoppers, copy leading easily into the further endorsement in the circle. Size: 90 lines on 2 col.

▽

(5) Impressed by the MGM trade ads in the *Herald* on "Tropics," "Kal" Kalberer dug into the newspaper mat services to find something similar. The 55 lines on 2 col., here reproduced carries out the light handling the Round Tabler strove for on the date at the Indiana, Washington, Ind.

▽

(6) A bit of circusing in display was the appeal decided upon by John LaDue for attention to his coming show at the Warner-Strand, Akron, Ohio, and reported by district head, Dick Wright. The equal worth of both attractions was indicated with the ad in four columns on 95 lines, copy divided to point up both pictures. Layout was held together with the reverse circle in center emphasizing the two features and theatre.

▽

(7) Representative of the treatment given Monogram's "Mutiny in the Big House" in various engagements, is this 160 lines on 3 col., advance taken from the press book for the date at the Park, Reading, Pa. Copy minces no words in tagging the story with further buildup in the copy panel at bottom right. Manager C. G. Keeney cleared his decks by using the box above for last-day copy.

▽

(8) The cuts of the three leads, and tag line above were selected as the big calibre selling points in Everett Callow's 135 lines on 2 col. for date on "The Women" at the Boyd, Philadelphia. The Warner zone ad head capitalized on the attraction's wide ad-

(*Continued on page 70*)

TALENT QUEST HELD ON "STAR MAKER" BY LOEW'S

In view of the success during the summer of beauty contests, swing sessions, etc., Loew's Theatres have arranged a series of talent quests in conjunction with "The Star Maker", based on the amateur night idea.

Preliminaries were held in 15 houses, winners appearing in the semi-finals in the various New York boroughs. These winners will compete on the stage of Loew's State on Broadway for the grand finals and cash prizes.

To publicize these events each of the 70 Loew theatres displayed posters and distributed heralds and application blanks. Trailers were shown and contests advertised.

Important Space Promoted For Jubilee Celebration

The industry Golden Jubilee celebration was tied in by Kal Kalberer for his date on "Hollywood Cavalcade" at the Indiana, Washington, Ind., by displays of modern projection equipment together with the projector used in the first local picture theatre. Prominent windows were obtained for showing of professional Hollywood camera, recording devices and amplification units, all borrowed from local commercial production plants. Papers thought well enough of the exhibits to run front-page stories.

For the Jubilee publicity in Chicago, full pages were promoted from the dailies. The *Herald-American* ran a page headed: "A Tribute to the Motion Picture Industry" describing highlights in the past 50 years, copy also urging readers to "see a movie tonight." The *Times* used a full-page half tone headed "Half a Century of Progress," institutional copy flanked by panels calling attention to the paper's amusement advertising and critic personalities.

"LET'S HEAR FROM YOU"

Memoriam Editorial Secured By Baker for "Nurse Cavell"

Manager Arthur Baker of the Circle Theatre, in Indianapolis, Ind., cooperated with the Indianapolis Star for a memoriam editorial devoted to Edith Cavell as a boost for the engagement. The editorial was used on October 21th, just 24 years after the famed nurse's death.

Blowups from the Star's issues of 1915 covering the tragic episode were used for display in the lobby. Another valuable angle in Baker's campaign was finding and spotting on the radio of an outstanding World War nurse.

"LET'S HEAR FROM YOU"

Newsies Sell "Geste" for Tully

Dressing one of his staff in a regulation French Foreign Legion uniform, Ralph Tully at the Central, in Biddeford, Maine, sent him out on streets with back banner heralding the opening of "Beau Geste." Another street stunt consisted of oufitting the Daily Journal newsies with imprinted Legion hats which the lads wore three days ahead and currently as they sold their papers.

Warner-men Flood City With Special Edition on "Babes"

Recent promotional activities in Warner Philadelphia Theatres circles from Everett C. Callow, zone publicity head, featured a tiein with the *Daily News,* tabloid sheet, that concerned a replate and extra run on behalf of "Babes in Arms" at the Boyd. After the regular run on opening day, paper made over front page and page three with picture copy, page one occupied exclusively with head reading: "Babes in Arms Take Phila. by Storm." Inside page carried three-line banner head, action shot of Rooney and Garland, scenes from the picture and stories.

The extra run of 30,000 copies was distributed, starting at seven o'clock, to main traffic centers, bus and subway terminals and transfer points. By 8:30, the downtown district was covered and by 10, half hour after regular edition of the daily, all theatre copies had been distributed by the special Warner force. Theatre paid cost of the papers, a first time in local history that a front page was promoted for a picture tiein, before the regular edition appeared.

Swank Screening for "Women"

Conducted by WCAU, leading local station, was advance invitational screening for "The Women" and fashion show, sponsored by Warners for showing at the Boyd and reported by Callow to have attracted newsworthy audiences, the event getting a heavy play in the press. Canopy and carpet were laid out front of the station with prominent names announced as they arrived over special broadcast which included the fashion show.

Toward selling newspaper and society women on its service, Postal Telegraph was promoted by the Warner-man to distribute a trick compact, the face of which was a miniature telegraph blank which took indelible ink. To the gift was appended a message from "The Women" in feminine handwriting. As a direct appeal to men, professional models were engaged to place asters—a man's flower—on coat lapels of passersby at prominent corners. To avoid duplication, the stunt was pulled only on one day.

YOUNG FUN

?

WHAT IS IT

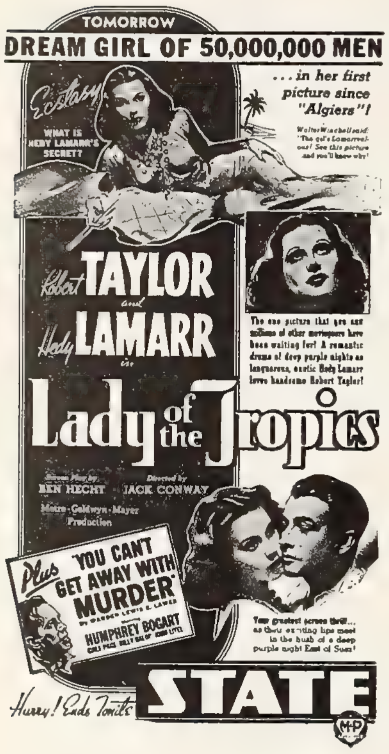
■ **We refer you to the Interboro Circuit, New York, the first participant in this national idea.**

For further information contact

YOUNG FUN, Inc.
1776 BROADWAY, N. Y.
PHONE CIRCLE 5-6893

DISPLAY ADS FROM HERE AND THERE

1



TOMORROW

DREAM GIRL OF 50,000,000 MEN

. . . in her first picture since "Algiers"!

Ecstasy

WHAT IS HEDY LAMARR'S SECRET?

Walter Winchell said: "The gal's Lamarrvelous! See this picture and you'll know why!"

Robert TAYLOR and Hedy LAMARR in

Lady of the Tropics

The one picture that you and millions of other moviegoers have been waiting for! A romantic drama of deep purple nights as languorous, exotic Hedy Lamarr loves handsome Robert Taylor!

Screen Play by BEN HECHT

Directed by JACK CONWAY

Metro-Goldwyn-Mayer Production

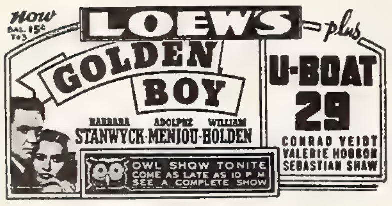
Plus "YOU CAN'T GET AWAY WITH MURDER" by WARDEN LEWIS E. LAWES starring HUMPHREY BOGART GALE PAGE · BILLY HALOP · JOHN LITEL

Your greatest screen thrill . . . as their exciting lips meet in the hush of a deep purple night East of Suez!

Hurry! Ends Tonite

STATE

2



Now

BAL. 15¢ TO 3

LOEW'S

plus

GOLDEN BOY

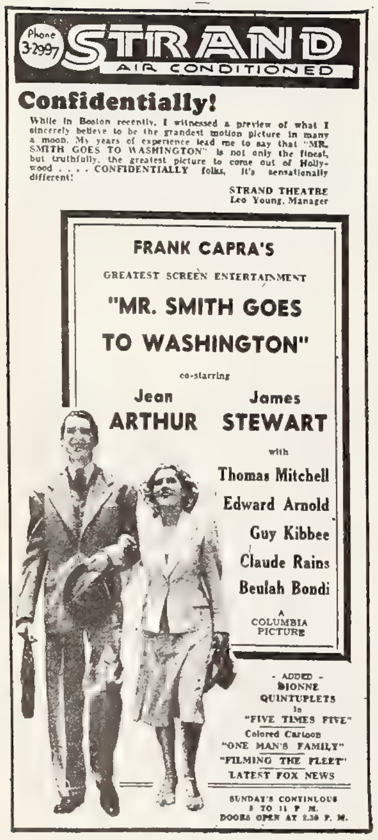
BARBARA STANWYCK · ADOLPHE MENJOU · WILLIAM HOLDEN

OWL SHOW TONITE COME AS LATE AS 10 P M SEE A COMPLETE SHOW

U-BOAT 29

CONRAD VEIDT
VALERIE HOBSON
SEBASTIAN SHAW

3



Phone 3-2997

STRAND

AIR CONDITIONED

Confidentially!

While in Boston recently, I witnessed a preview of what I sincerely believe to be the grandest motion picture in many a moon. My years of experience lead me to say that "MR. SMITH GOES TO WASHINGTON" is not only the finest, but truthfully, the greatest picture to come out of Hollywood . . . . CONFIDENTIALLY folks, it's sensationally different!

STRAND THEATRE
Leo Young, Manager

FRANK CAPRA'S

GREATEST SCREEN ENTERTAINMENT

"MR. SMITH GOES TO WASHINGTON"

co-starring

Jean ARTHUR James STEWART

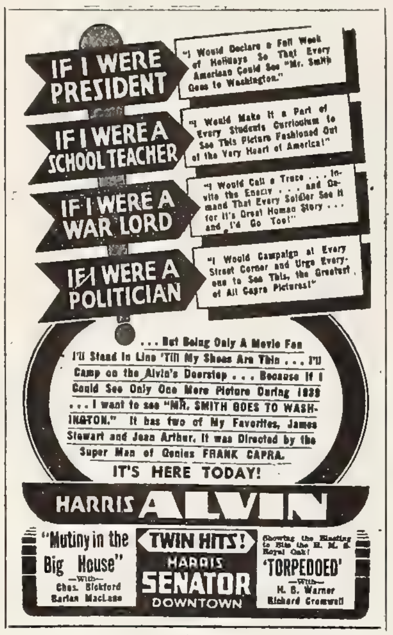
with

Thomas Mitchell
Edward Arnold
Guy Kibbee
Claude Rains
Beulah Bondi

A COLUMBIA PICTURE

- ADDED -
DIONNE QUINTUPLETS
in
"FIVE TIMES FIVE"
Colored Cartoon
"ONE MAN'S FAMILY"
"FILMING THE FLEET"
LATEST FOX NEWS

SUNDAY'S CONTINUOUS
3 TO 11 P. M.
DOORS OPEN AT 2.30 P. M.



IF I WERE PRESIDENT

"I Would Declare a Full Week of Holidays So That Every American Could See "Mr. Smith Goes to Washington."

IF I WERE A SCHOOL TEACHER

"I Would Make It a Part of Every Students Curriculum to See This Picture Fashioned Out of the Very Heart of America!"

IF I WERE A WAR LORD

"I Would Call a Truce . . . Invite the Enemy . . . and Demand That Every Soldier See It for It's Great Human Story . . . and I'd Go Too!"

IF I WERE A POLITICIAN

"I Would Campaign at Every Street Corner and Urge Everyone to See This, the Greatest of All Capra Pictures!"

. . . But Being Only A Movie Fan I'll Stand in Line 'Till My Shoes Are Thin . . . I'll Camp on the Alvin's Doorstep . . . Because If I Could See Only One More Picture During 1939 . . . I want to see "MR. SMITH GOES TO WASHINGTON." It has two of My Favorites, James Stewart and Jean Arthur. It was Directed by the Super Man of Genius FRANK CAPRA.

IT'S HERE TODAY!

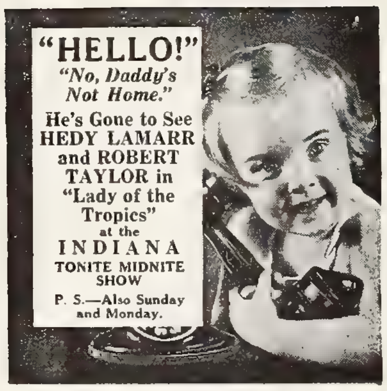
HARRIS ALVIN

"Mutiny in the Big House" —With— Chas. Bickford Barton MacLane

TWIN HITS! HARRIS SENATOR DOWNTOWN

Showing the Sinking of the H. M. S. Royal Oak! 'TORPEDOED' —With— H. B. Warner Richard Cromwell

4



"HELLO!"

"No, Daddy's Not Home."

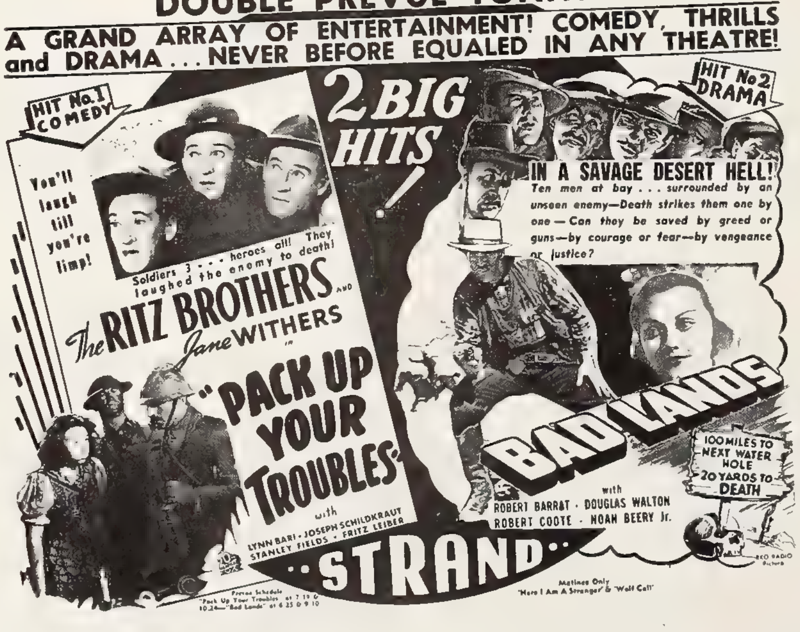
He's Gone to See HEDY LAMARR and ROBERT TAYLOR in "Lady of the Tropics" at the INDIANA

TONITE MIDNITE SHOW

P. S.—Also Sunday and Monday.

5

6



DOUBLE PREVUE TONITE!

A GRAND ARRAY OF ENTERTAINMENT! COMEDY, THRILLS and DRAMA . . . NEVER BEFORE EQUALED IN ANY THEATRE!

HIT No. 1 COMEDY

You'll laugh till you're limp!

Soldiers 3 . . . heroes all! They laughed the enemy to death!

The RITZ BROTHERS and Jane WITHERS in

"PACK UP YOUR TROUBLES"

with LYNN BARI · JOSEPH SCHILDKRAUT STANLEY FIELDS · FRITZ LEIBER

2 BIG HITS!

HIT No 2 DRAMA

IN A SAVAGE DESERT HELL!

Ten men at bay . . . surrounded by an unseen enemy—Death strikes them one by one — Can they be saved by greed or guns—by courage or fear—by vengeance or justice?

BAD LANDS

with ROBERT BARRAT · DOUGLAS WALTON ROBERT COOTE · NOAH BEERY Jr.

100 MILES TO NEXT WATER HOLE 20 YARDS TO DEATH

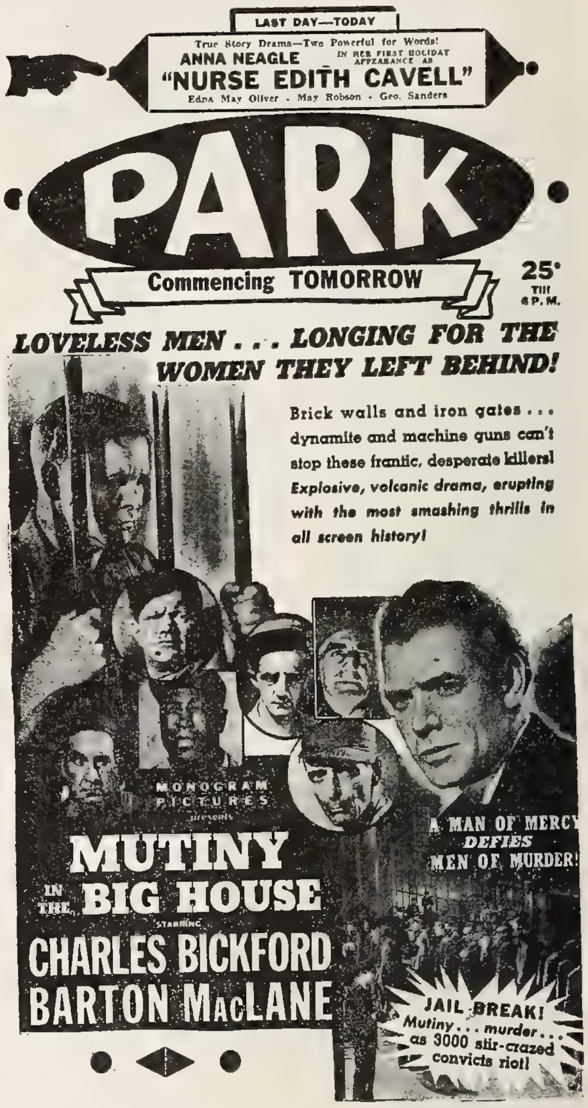
RKO RADIO Picture

STRAND

Prevue Schedule "Pack Up Your Troubles" at 7 19 & 10.24—"Bad Lands" at 6 25 & 9 10

Matinee Only "Here I Am A Stranger" & "Wolf Call"

The "What's What" of ads on this and the opposite page will be found in column 3, page 67, and column 2 of page 70.



LAST DAY—TODAY

True Story Drama—Two Powerful for Words!

ANNA NEAGLE IN HER FIRST HOLIDAY APPEARANCE AS "NURSE EDITH CAVELL"

Edna May Oliver · May Robson · Geo. Sanders

PARK

Commencing TOMORROW

25¢ Till 6 P. M.

LOVELESS MEN . . . LONGING FOR THE WOMEN THEY LEFT BEHIND!

Brick walls and iron gates . . . dynamite and machine guns can't stop these frantic, desperate killers! *Explosive, volcanic drama, erupting with the most smashing thrills in all screen history!*

MONOGRAM PICTURES presents

MUTINY IN THE BIG HOUSE

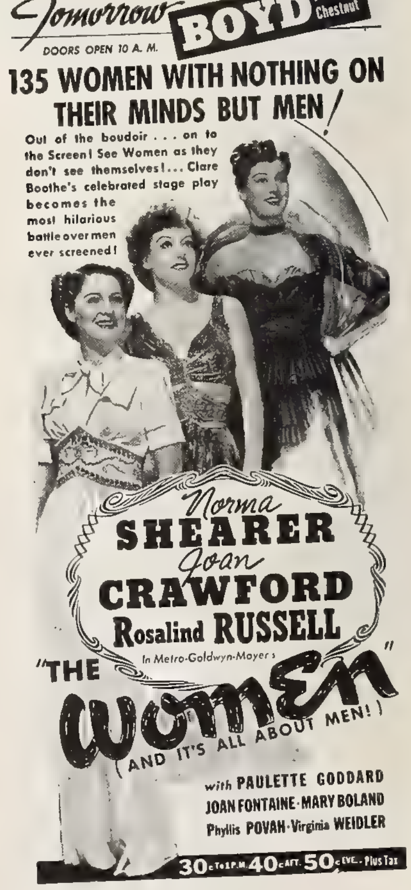
starring CHARLES BICKFORD BARTON MacLANE

A MAN OF MERCY DEFIES MEN OF MURDER!

JAIL BREAK! Mutiny . . . murder . . . as 3000 stir-crazed convicts riot!

7

8



Tomorrow BOYD 19th and Chestnut

DOORS OPEN 10 A. M.

135 WOMEN WITH NOTHING ON THEIR MINDS BUT MEN!

Out of the boudoir . . . on to the Screen! See Women as they don't see themselves! . . . Clare Boothe's celebrated stage play becomes the most hilarious battle over men ever screened!

Norma SHEARER Joan CRAWFORD Rosalind RUSSELL

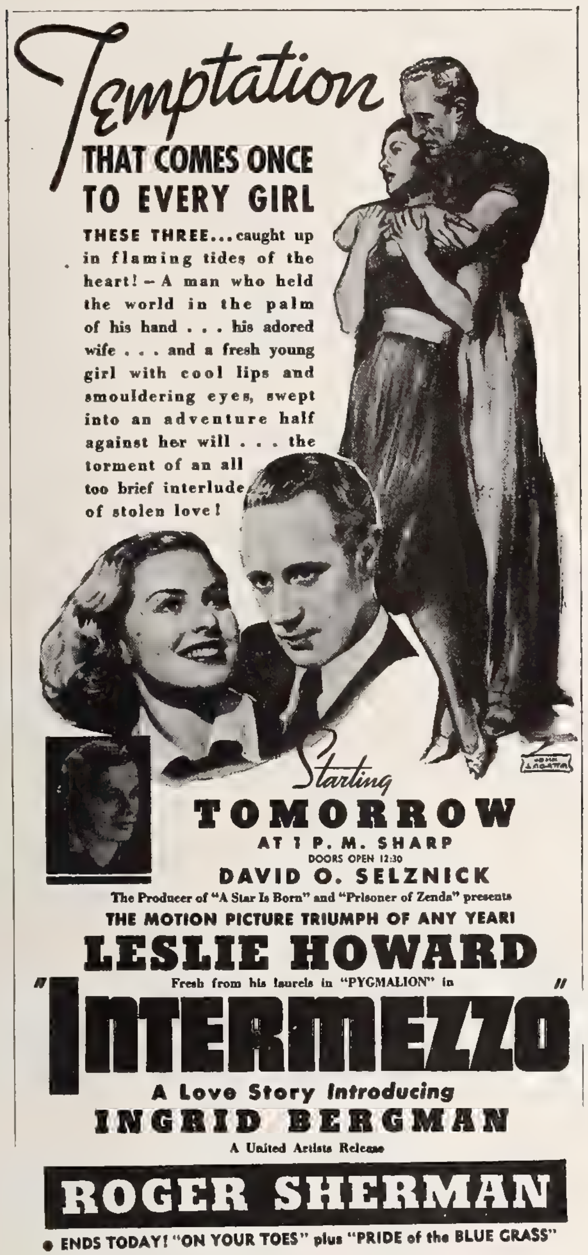
In Metro-Goldwyn-Mayer's

"THE WOMEN" (AND IT'S ALL ABOUT MEN!)

with PAULETTE GODDARD
JOAN FONTAINE · MARY BOLAND
Phyllis POVAH · Virginia WEIDLER

30¢ To 1 P. M. 40¢ AFT. 50¢ EVE. · Plus Tax

COPY TRENDS REPORTED BY ADMEN



Temptation

THAT COMES ONCE TO EVERY GIRL

THESE THREE... caught up in flaming tides of the heart! – A man who held the world in the palm of his hand . . . his adored wife . . . and a fresh young girl with cool lips and smouldering eyes, swept into an adventure half against her will . . . the torment of an all too brief interlude of stolen love!

Starting

TOMORROW

AT 1 P. M. SHARP

DOORS OPEN 12:30

DAVID O. SELZNICK

The Producer of "A Star Is Born" and "Prisoner of Zenda" presents

THE MOTION PICTURE TRIUMPH OF ANY YEAR!

LESLIE HOWARD

Fresh from his laurels in "PYGMALION" in

"INTERMEZZO"

A Love Story *Introducing*

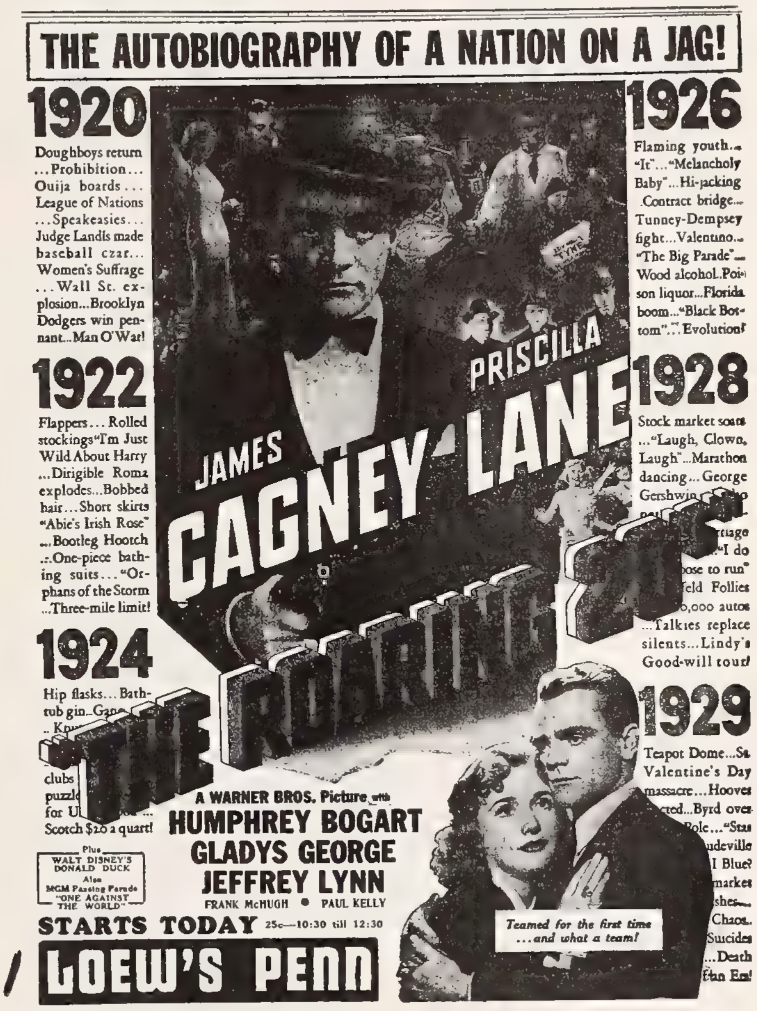
INGRID BERGMAN

A United Artists Release

ROGER SHERMAN

● ENDS TODAY! "ON YOUR TOES" plus "PRIDE of the BLUE GRASS"

9



THE AUTOBIOGRAPHY OF A NATION ON A JAG!

1920

Doughboys return ...Prohibition... Ouija boards ... League of Nations ...Speakeasies... Judge Landis made baseball czar... Women's Suffrage ...Wall St. explosion...Brooklyn Dodgers win pennant...Man O'War!

1922

Flappers... Rolled stockings "I'm Just Wild About Harry ...Dirigible Roma explodes...Bobbed hair...Short skirts "Abie's Irish Rose" ...Bootleg Hootch ...One-piece bathing suits... "Orphans of the Storm ...Three-mile limit!

1924

Hip flasks... Bathtub gin...Gang ... Kn

clubs

puzzl

for U

Scotch $20 a quart!

1926

Flaming youth... "It"... "Melancholy Baby"... Hi-jacking .Contract bridge... Tunney-Dempsey fight... Valentino... "The Big Parade"... Wood alcohol..Poison liquor...Florida boom... "Black Bottom"... Evolution!

1928

Stock market soars ... "Laugh, Clown, Laugh"...Marathon dancing... George Gershwin

rriage

"I do

ose to run"

feld Follies

,000 autos

...Talkies replace silents...Lindy's Good-will tour!

1929

Teapot Dome...St. Valentine's Day massacre...Hoover

cted...Byrd over

Pole... "Stat

udeville

I Blue?

market

shes...

Chaos...

Suicides

...Death

f an Era!

JAMES CAGNEY

PRISCILLA LANE

"THE ROARING 20's"

A WARNER BROS. Picture with

HUMPHREY BOGART

GLADYS GEORGE

JEFFREY LYNN

FRANK McHUGH ● PAUL KELLY

Teamed for the first time ...and what a team!

Plus

WALT DISNEY'S DONALD DUCK

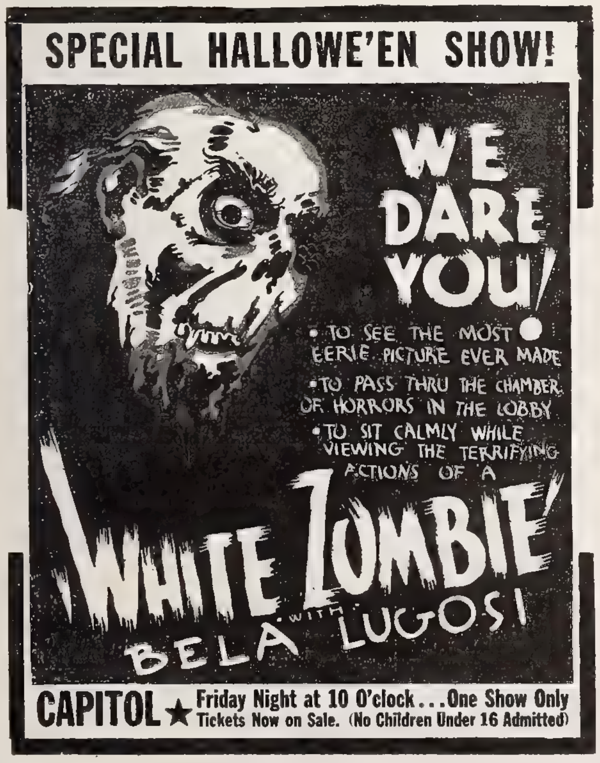
Also

MGM Passing Parade "ONE AGAINST THE WORLD"

STARTS TODAY 25c—10:30 till 12:30

11 LOEW'S PENN

10



SPECIAL HALLOWE'EN SHOW!

WE DARE YOU!

• TO SEE THE MOST EERIE PICTURE EVER MADE

• TO PASS THRU THE CHAMBER OF HORRORS IN THE LOBBY

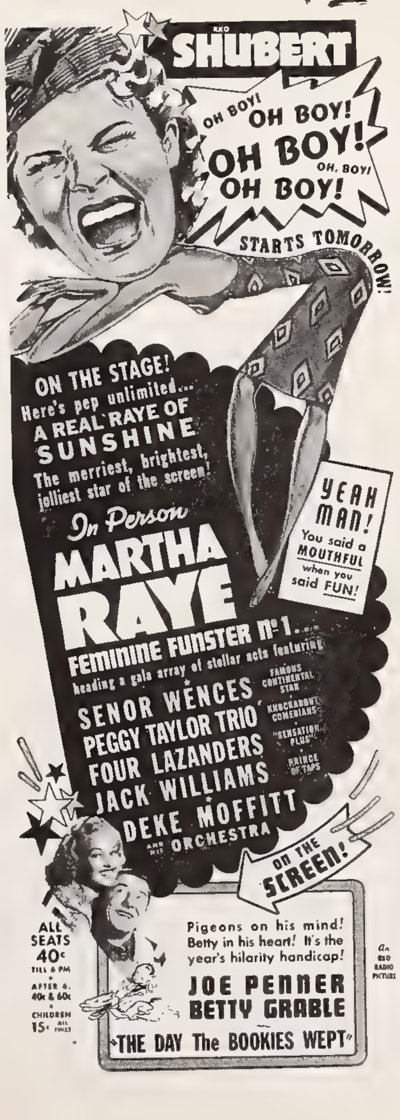
• TO SIT CALMLY WHILE VIEWING THE TERRIFYING ACTIONS OF A

"WHITE ZOMBIE"

with BELA LUGOSI

CAPITOL ★ Friday Night at 10 O'clock...One Show Only
Tickets Now on Sale. (No Children Under 16 Admitted)

12



RKO SHUBERT

OH BOY! OH BOY! OH BOY! OH, BOY! OH BOY!

STARTS TOMORROW!

ON THE STAGE! Here's pep unlimited... A REAL RAYE OF SUNSHINE The merriest, brightest, jolliest star of the screen!

In Person

MARTHA RAYE

FEMININE FUNSTER No. 1... heading a gala array of stellar acts featuring

SENOR WENCES FAMOUS CONTINENTAL STAR

PEGGY TAYLOR TRIO KNOCKABOUT COMEDIANS

FOUR LAZANDERS "SENSATION PLUS"

JACK WILLIAMS PRINCE OF TAPS

DEKE MOFFITT AND HIS ORCHESTRA

YEAH MAN! You said a MOUTHFUL when you said FUN!

ON THE SCREEN!

Pigeons on his mind! Betty in his heart! It's the year's hilarity handicap!

JOE PENNER

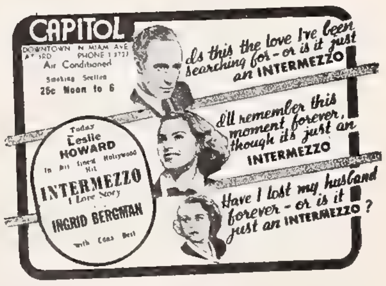
BETTY GRABLE

"THE DAY The BOOKIES WEPT"

An RKO RADIO PICTURE

ALL SEATS 40c TILL 6 PM • AFTER 6. 40c & 60c • CHILDREN 15c ALL TIMES

13



CAPITOL

DOWNTOWN N MIAMI AVE AT 3RD PHONE 1 3721

Air Conditioned

Smoking Section

25c Noon to 6

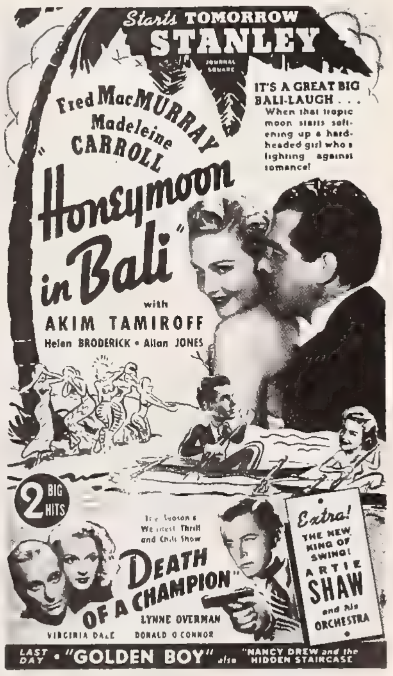
Today Leslie HOWARD In his finest Hollywood Hit INTERMEZZO A Love Story INGRID BERGMAN With Edna Best

Is this the love I've been searching for – or is it just an INTERMEZZO

I'll remember this moment forever, though it's just an INTERMEZZO

Have I lost my husband forever – or is it just an INTERMEZZO?

14



Starts TOMORROW

STANLEY

JOURNAL SQUARE

IT'S A GREAT BIG BALI-LAUGH . . . When that tropic moon starts softening up a hard-headed girl who's fighting against romance!

Fred MacMURRAY

Madeleine CARROLL

"*Honeymoon in Bali*"

with

AKIM TAMIROFF

Helen BRODERICK • Allan JONES

2 BIG HITS

The Season's Weirdest Thrill and Chill Show

"DEATH OF A CHAMPION"

LYNNE OVERMAN

VIRGINIA DALE DONALD O'CONNOR

Extra! THE NEW KING OF SWING! ARTIE SHAW and his ORCHESTRA

LAST DAY • "GOLDEN BOY" also "NANCY DREW and the HIDDEN STAIRCASE"

Exploitation Briefs Here & There

Guest tickets were awarded by Bill Johnson to entrants submitting the best ads on "Only Angels Have Wings" as an advance on that date at the Opera House, in Millinocket, Maine. Other contests for which prizes were awarded was one in which readers were instructed to look through the national and fan magazines and submit all the ads found on the picture. In addition, tickets were also offered on a camera slant, participants asked to take pictures of anything with wings, with a promoted camera going to the winner.

▽

Six girls on as many bicycles, each with a title letter on her back was the street bally used for "Maisie" by Manager D. M. Dillenbeck of the Rialto, in Bushnell, Ill. Also ahead of playdate, theatreman promoted a midget auto racer which with banners was driven about town and into the nearby towns. During run of picture car was stationed in front of theatre.

▽

Obtained by Orville Rennie, manager of the Rivoli Theatre, at Hastings, Neb., was a double truck on "Wizard of Oz." Based on the old coloring gag, which focuses the attention of the entire family on the attraction, the only cost to the theatre was a little leg work or passes for the kids. Banner across top of pages carried picture copy and small cuts of the various characters portrayed; in addition, each merchant's ad included picture mention.

▽

Recent activities reported on by Don Nichols, at the Virginia Theatre, in Harrisonburg, Vt., include the distribution of red overprinted newspapers which when folded carried the large scare word "War." On unfolding balance of title "Clouds Over Europe" were plainly visible together with play dates.

For his "Lone Ranger" serial, Don dressed a lad in cowboy attire with front and back banner carrying selling copy. Water-glassed on sidewalk directly in front of his house were giant title letters, etc.

▽

Much comment and goodwill was secured by Wally Allen recently during his run of "The Old Maid" at the Kentucky, in Lexington, Ky., when he advertised his show as "not for children." A one-sheet also stressing this angle was planted in front of boxoffice. Through tieup with local shoe shop, fan photos of Bette Davis were distributed, merchant's ad on back defraying all costs.

▽

Tying up local chain grocer, H. P. Haggar at the Castle Cinema in Merthyr Tudfil, Glamorganshire, England, for "Blockade" secured 12 windows all containing displays of bread and tins of beef. In the center of each display was card reading: "Innocent women and children are deprived of these through a blockade, see the film at," etc., etc. For theatre display, war appliances were featured in the center of which was an illuminated card containing the closing dialogue of the picture as spoken by Henry Fonda.

The 'What's What Of Display Ads on Previous Pages

(*Continued from page 67, column 1*)

vance by using his space mostly as an artistic announcement, a few lines of copy planted to tiein the play.

▽

(9) To insure that readers would understand entirely what the picture was about, this careful copy was seized upon by Dan Finn, Warner district head, for the "Intermezzo" date at the Roger Sherman, New Haven. Heading and art were placed to follow easily in to credits, stars and title below. To be noted are the two lines below title to introduce the female lead. Size: 180 lines on 3 col.

▽

(10) Working from the angle of a scare show for Hallowe'en, the date on reissue of "White Zombie" at the Capitol, Bloomsburg, Pa., was plugged exclusively from the horror slant and carried out with an effective "dare you" hand-drawn reverse of 110 lines on 3 col. Copy also called attention to special lobby display to augment the chills.

▽

(11) Since it incorporated the picture's highlights while stressing actual events in the past decade which were treated in the story, Charlie Kurtzman selected this pressbook 145 lines on 4 col., to sell his date on Warners "Roaring 20's" at Loew's Penn, Pittsburgh. Copy layout in addition spotlighted the art in center with names of leads in reverse, their first time together further emphasized with close-up below and copy panel.

▽

(12) Cartoon drawing of Martha Raye with giant head was E. V. Dinny Dinerman's idea to trumpet the personal appearance of the star at the RKO Shubert, Cincinnati, heading the stage show announced by this 155 lines on 2 col., and detailed in the reverse semicircle. Entire show was tied together with picture type panel below indicated by arrow and supported by cut of Penner and Grable.

▽

(13) In a 40 lines on 2 col., "white," Hal Kopplin, Miami Wometco circuit ad head, aimed to translate the story-triangle of "Intermezzo" into familiar settings by quoting each of the characters involved so that the title would be clearly understood. Kopplin's use of the oval for credit lines also held the three panels together.

▽

(14) With three different show components to sell, Bob Paskow, Warner New Jersey zone ad head, sought for a closeknit handling of the display for the Stanley, Jersey City, so as not to neglect the names in each attraction, though concentration on "Bali" was obviously aimed for. Straight copy panel for personal of Artie Shaw was selected for further emphasis. Size: 100 lines on 2 col.

Rules for the Quigley Awards

Awards are now voted on single exploitations and not on complete campaigns as formerly. This includes goodwill and institutional ideas, as well as those on pictures.

▽

Each Quarter is divided into two-week preliminary contests.

▽

Winners in each preliminary are appointed Fortnighters.

▽

Entries of Fortnighters in each Quarter are judged for Quigley Quarterly Plaques, Medals, Citations.

▽

Quarterly Plaque, Medal and Citation Winners are appointed Quartermasters.

▽

Entrants registering the best records of Quigley Plaques, Medals and Citations in the four Quarters will be eligible for the Grand Awards judging.

▽

There are no classifications of population or situation. Everyone starts from scratch.

▽

Every theatreman everywhere is eligible to compete.

▽

All product is eligible—features, shorts, serials. Also stage shows, amateur presentations, etc.

▽

More than one idea may be included in one entry but Preliminary Awards will be voted for best individual idea.

▽

No fancy entries are necessary. With the usual "evidence", submit brief description and "reasons why" an entry should be considered.

▽

At this writing, the first Fortnight period in the last Quarter has been completed. Four Fortnights then remain before the end of the year. It is to be kept in mind that, with everything else equal, theatremen who score more often in the Fortnighters will receive greater consideration in voting the Quarter-Master Awards.

personalities

W. R. SHAFER
who operates the Strand, in Irvine, Ky., the Gray, in Grayson, and the Trail, in Morehead, Ky., has taken over the Cozy in Morehead, Ky.

▽

MURRAY PECK
is now managing the Winter Garden Theatre, in Seattle, Wash., succeeding W. FOLEY, who has been transferred to the Uptown. Peck's former position at the Colonial has been taken over by A. PALO, former assistant manager.

▽

FRED LEE
is the new manager at the Capitol, in Wilkes-Barre, Pa., having traded spots with AL COXE, who is managing the Kingston Theatre, in Kingston, Pa.

▽

DON LOGAN
assistant manager of the Uptown, in Oakland, Cal., has been promoted to manager of the Regal, in Los Banos.

▽

J. AL FISCHER
has purchased the Empress, in Hugo, Col., from E. G. WEISELMANN.

▽

SEYMOUR BAGATELLE
former booker and district manager for the Morse-Rothenberg circuit in Boston, has succeeded E. REISLER, district manager for Walter Reade Theatres in New York. The latter resigned to enter hotel supply business in Miami.

▽

ED BENJII
has returned to his post as manager of the Capitol Theatre, in Madison, Wis., after a leave of absence to Hot Springs, to convalesce from an illness.

▽

JERRY SHOLER
manager of Warners' Ohio, in Sandusky, Ohio, dropped by to visit at Round Table headquarters.

▽

IRVING P. ALEXANDER
has been appointed district manager for Ralph Snider Theatres in Mass. covering the Casino, in Ware; the Palmer in Palmer; Community in Dedham; Winthrop in Winthrop and the State in Winthrop.

▽

R. T. KEMPER
has disposed of his holdings in Kemper Theatres, in Shelby, Ohio, to devote his time to the Century Theatrical Enterprises of Buffalo, an affiliate of Dipson interests.

▽

HARVEY COCKS
formerly of Ft. Wayne, Ind., is now managing the Schine's Hippodrome Theatre, in Gloversville, N. Y.

▽

PAUL ANDERSON
has purchased the Dallas Center Theatre, in Dallas Center, Ia., from G. McCALLUM. MRS. O. A. THOMPSON will manage the house.

▽

MORRILL MOORE
is managing the new Fox Midwest Isis Theatre in Kansas City and will continue managing the Apollo in addition.

NICHOLAS DOMENICO—weight, 8 pounds—to Mr. and Mrs. Ted DeGrazia on October 19th. Proud Daddy manages the Lyric in Bisbee, Ariz.

▽

G. GARRETTE
has been named manager of the Geneva Theatre, in Orillia, Ontario.

▽

OSCAR PAISLEY
has opened his new Roxy, at Coeur D'Alene, Ida, Okla.

▽

Showmen's Calendar

DECEMBER

3rd	Illinois Became a State—1818
5th	Martin Van Buren (8th President) Born—1782 Grace Moore's Birthday
8th	Eli Whitney (Inventor of Cotton Gin) Born—1765
9th	Douglas Fairbanks, Jr.'s Birthday
10th	Una Merkel's Birthday
11th	Alfred B. Nobel (Founder of Nobel Prize) Born—1833
12th	First Marconi Wireless Across Atlantic—1901 Edward G. Robinson's Birthday
14th	Alabama Admitted to Union—1819
16th	Boston Tea Party—1773 John Boles' Birthday
17th	John Greenleaf Whittier (Poet) Born—1807
20th	Irene Dunne's Birthday
21st	Shortest Day of Year Pilgrims Landed at Plymouth Rock—1620
25th	Christmas Washington Crossed the Delaware—1776
27th	Marlene Dietrich's Birthday
28th	Woodrow Wilson (28th President) Born (1856) Proclamation Day Lew Ayres' Birthday
29th	Iowa Became a State—1848 Texas Became a State—1845 Andrew Johnson (17th President) Born—1808
31st	New Year's Eve West Virginia Admitted to Union—1862

DAVE MARTIN
formerly manager of the Fox Paramount, in Hollywood, has been promoted to managership of the United Artists in Inglewood.

▽

RUSSELL GIBBONS
assistant manager of the Apollo, Hollywood, has been shifted to the Sequoia, in Redwood City, and is succeeded by GEORGE BIEDERMAN.

▽

HAROLD DE GRAW
of Corning is transferred by Schines to their Temple, in Fairport, N. Y. Other shifts include CLAYTON CORNELL named manager of the Rialto in East Rochester, N. Y.; WALLACE FORKIN from the Madison to the Dixie, succeeding BOB BAKER, resigned. BILL PRIMMER, Playhouse, Canandaigua, becomes assistant manager of the Madison under Lou Levitch, Schine's city manager.

▽

ARNOLD KLOXIN
has taken over the Rialto at Marysville, Kan., from LEONARD SMITH.

▽

NICK KOTSIS
who operates the Holden at Holden, Mo., has taken over the Nu-Era at Oswego, Kan., from H. H. DANIELS.

▽

AL FISCHER
has taken over the Empress Theatre at Hugo, Cal., from E. G. WEISELMANN, who operates houses in Limon and Palisades, Col.

▽

REEK A. FELIZIANA
has been transferred from the Amazon Theatre to the Midtown, in San Francisco, Cal.

▽

HERSCHEL WHEELER
who has been operating in Mesilla Park, N. M., has been made manager of the Black Hills Amusement Company Pace Theatre, at Gordon, Neb., where he succeeds Howard Allen, who passed away recently.

▽

SAM REIDER
will manage the reopened Grand Opera House, in St. Louis, Mo.

▽

WAYNE DOWIE
assistant to C. ARNOLD SKELLY at the New Arcade, in Newark, Ohio, has been promoted to manager of the New Twin Theatre, at Waynesville, Ohio.

▽

LOUIE CHARNINSKY
of the Interstate Circuit, in Dallas, paid his annual visit to the Round Table.

▽

MARTIN SHEARN
former manager of the Cameraphone, in Pittsburgh, goes to the Palace, in Tarentum. Other Warner changes in that zone announced by Harry Kalmine include JAMES LAUX, Mt. Oliver manager succeeding Shearn; HENRY BURGER of the Brookline goes to the Mt. Oliver; CHUCK SHANNON from the Belmar moves over to the Boulevard and JULES GREEN succeeds him.

Bluebook School

Conducted by F. H. RICHARDSON

[Based on the Second Revision of the Sixth Edition, Bluebook of Projection]

ANSWER TO QUESTION NO. 2

Bluebook school question No. 2 was: (A) What is the exact width of a 35-mm film sound track? (B) What characteristics of the film concerns the projectionist most? (C) Describe, in detail, correct method of making film splices.

The width of the sound track is given on page 174 of the Bluebook, as 0.084 of an inch, which refers to the projector scanning width. However, J. A. Prater answers thus, which goes into detail. He says, "The exact width of a 35-mm sound track may be almost anything from a few thousandths of an inch (during unmodulated portions of bilateral variable width track), to a maximum width for variable density track of one-tenth of an inch (see *Figure* 55, page 179, of the Bluebook). The maximum width of a sound record for variable width track 100 per cent modulated is 0.071 of an inch.

"The width of sound track which should be scanned at the projector soundhead aperture is 0.084 of an inch with an allowable tolerance of 0.002 of an inch."

(B) G. N. Daniels says, "Those characteristics of the film that most concern projectionists are: (1) Will it produce 'rain' when projected? (2) Is it pliable or dry and brittle? (3) Are its perforations in essentially perfect condition as to their edges?—since if worn, abraided or pulled out of shape a 'rock-steady' screen image cannot be projected while they are in use. (4) Are all splices properly made, and strong? (5) Are the films free from oil and reasonably free from dirt? (6) Do they have the necessary, discernible changeover cue marks? (7) Has the tail end of each or any reel been 'decorated' with punch or other cue marks?"

(C) I think I must use Brother Prater's answer to this one, too. Here it is:

"(1) Cut both ends of film perfectly straight across, leaving the proper amount for lap. Two general methods of lapping are shown in *Fig.* 60, page 188, of the Bluebook. My own preference is the narrow splice, since it is not as stiff as the full-hole type and none of the splice is visible on the screen.

"(2) Moisten the emulsion with water for the width of the lap on the stub end. No method has yet been devised for dependably removing all the emusion and yet none of the celluloid without moistening.

"(3) Using a suitable metal guide to prevent scraping off more emulsion than the exact width of the lap, scrape off all of the emulsion and slightly roughen the celluloid underneath. A safety razor blade may be used for this, but it has one important disadvantage. The edge is so delicate that after a very few scrapes, small nicks will appear. Such a ragged edge cannot possibly remove emulsion evenly and entirely without repeated strokes, and sometimes not then when held snugly against the guide bar each time. However, if the razor blade is first ground to a square edge by holding it upright and passing it several times across an oil or carborundum stone, a sturdy and excellent scraping edge will be formed. Such an edge will last for several months of ordinary projection room use, and may be resharpened with only a few strokes across the stone.

"(4) Using the same guide and scaper, slightly roughen just the width of the lap on the celluloid side of the other film end to remove all dirt and grease and give the film cement a better surface to act upon.

"(5) Use the best cement obtainable. Standard prepared cements sold by reliable theatre supply dealers are more dependable than drugstore mixtures. Remember also that non-inflammable or slow-burning 'safety' film requires different cement than the regular nitrate film. Regardless of what kind of applicator is used, the cement must be *flowed* onto the area of film to be lapped. My own method of doing this is to hold the film with the scraped end downward, as near to vertically as it is convenient to work with. Lift the cement brush from the bottle without touching the neck, leaving as much cement on the brush as will remain without dropping off. Then touch the brush lightly to the film only very near the edge of the cut, and pass it rapidly across the full width of the film. A definitely wet, slightly rounded up but *narrow* 'bead' of cement should be left across the full width of the film.

"(6) Once the cement has been applied, the sooner the splice is lapped and pressed together firmly and evenly over its entire area the better. This job cannot be done satisfactorily by hand alone, even if it were not necessary to match the ends exactly. A good mechanical splicer must be used in order that sprocket holes and film edges may be lined up accurately and that heavy and even pressure may be applied quickly. The pressure should be maintained for at least six seconds—ten are better.

"(7) Remove from splicer, wipe off any excess film cement with a clean cloth, and inspect the splice to see that cement has reached every part of the lap. Poor contact can usually be detected by a lighter appearance when the splice is viewed from the celluloid side of the film. Avoid bending the film sharply or applying severe strain while the splice is still fresh."

Question No. 6

(A) Describe four methods of providing plate voltage to amplifiers.

(B) What filament power supply do amplifiers require?

(C) Name and describe four methods by means of which filament power supply may be provided for amplifiers.

Testimonial in Albany For Bernard Mills

Bernard Mills, former Republic exchange manager in Albany, was feted by 100 industry friends at the Ten Eyck last Monday. Mr. Mills is now associated with Jack Berkowitz, former Republic franchise holder in B-M Pictures. He was presented with a wrist watch by Bernard G. Kranze, RKO branch manager, who acted as toastmaster.

Rabbi Solomon Goldfarb, Reverend William R. Charles and Brother Charles, all of Albany, wished Mr. Mills success in his distribution business. Other speakers included M. A. Silver, Warner zone manager; Louis R. Golding, Fabian district manager, and Jack Berkowitz, Buffalo. Congratulatory wires were received from Meyer Schine, Simon H. Fabian, Harry Thomas and James R. Grainger.

New Holiday Trailer

A new Thanksgiving trailer of National Screen Service includes a Thanksgiving greeting from the exhibitor to his patrons and a tribute to the holiday itself. The sound is RCA High Fidelity.

"George Washington Carver," a feature based on the life of the Negro scientist, has been completed by Bryant Productions. The film was directed by Ben Parker, from a story by Robert L. Shurr. Ira Greene was in charge of production.

IN NEWSREELS

MOVIETONE NEWS—No. 22, Vol. 14.—France's Navy takes to sea in full force....British troop ships arrive in French port....British Royal Air Force somewhere in France....General Windsor confers with French General Blanchard....French President visits western front....Alpine Chasseurs fortify mountain frontier....Fashions....Lew Lehr....Moth Boat regatta held....Lumberjacks hold contest....Train jumping horses.

MOVIETONE NEWS—No. 23, Vol. 14.—Scenes of Germany's war fleet....Huge "snow cruiser" lands in Ohio ditch....Test U. S. anti-aircraft guns....Queen Elizabeth visits Red Cross units....Fashions....Game sanctuary....Fordham wins....Cornell victor....Other football.

NEWS OF THE DAY—No. 212, Vol. 9.—France reveals naval might....Royal Air Force mans hidden air bases in France....Holland looks to defense dikes....Unfinished gaps in Siegfried Line filmed....Football....Horse show teams train at Governor's Island, New York.

NEWS OF THE DAY—No. 213, Vol. 9.—British air force active in France....Queen Elizabeth inspects hospital train....World's Fairs close for season....“Snow cruiser” in Ohio ditch....Endurance flyers set record....Cornell upsets Ohio State....Other football.

PARAMOUNT NEWS—No. 17.—Mrs. Roosevelt and Mrs. Hoover at Girl Scouts convention....Earl Browder indicted....Endurance flyers aim at new record in seaplane....Harvesting goes on in France despite war....Washing hung on Siegfried Line....British air force in display somewhere in France....French messenger dogs are put through front line routine....Alpine regiments filmed....Medal factories in France are busy once more....Medals pawned in U. S.....“Inside story” of professional football.

PARAMOUNT NEWS—No. 18.—San Francisco Fair closes....Final days at New York Fair....Antartic "snow cruiser" tested....The cruiser lands in Ohio creek bed....Finland grim over Soviet demands....Small army occupies frontier posts....Cornell upsets Ohio State....Notre Dame downs Carnegie Tech....Northwestern campus rally and victory over Illinois....Michigan conquers Yale.

RKO PATHE NEWS—No. 29, Vol. 11.—British transports arrive with troops in French port....Luxemberg anxiously watches Germany extend Siegfried Line....France extends Maginot Line from Switzerland to Mediterrean....Polish Prime Minister lays wreath on France's Unknown Soldier tomb....French President reviews naval garrison....General Windsor visits French Military....Fashions....Girl gridders.

RKO PATHE NEWS—No. 30, Vol. 11.—British air force at western front....Queen Elizabeth inspects ambulance train....Queen Wilhelmina reviews her forces....Byrd's "snow cruiser" leaves Chicago for Boston....Gather wool in New South Wales for British use....Endurance flyers smash all records....Cornell defeats Ohio State....Notre Dame wins over Carnegie Tech.

UNIVERSAL NEWSREEL—No. 818, Vol. 11.—British flyers go into action....French guard mountain passes....Endurance flyers break mark....War a headache to map maker....Record salmon run now on....Army riders train for horse show....Novel safety device for preventing accidents on high scaffoldings....Axe throwers vie for title....Girl gridders fight it out in Los Angeles.

UNIVERSAL NEWSREEL—No. 819, Vol. 11.—British flyers in reconnaisance flights over front lines....Flyers land after month in air....Gala parade marks end of New York Fair for 1939....Byrd's "snow cruiser" cracks up....Cornell tops Ohio State....Notre Dame defeats Carnegie Tech....Fordham wins over Pittsburgh.

National Decency Legion Classifies 13 Pictures

Of 13 pictures reviewed and classified by the National Legion of Decency in its listing for the current week eight were approved for general patronage, four were found unobjectionable for adults and one was condemned. The films and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Bad Little Angel," "Dead End Kids on Dress Parade," "Flying Deuces," "Ireland's Border Line," "Laugh It Off," "Meet Dr. Christian," "Sued for Libel," "20,000 Men a Year." Class A-2, Unobjectionable for Adults: "City of Darkness," "Heaven With a Barbed Wire Fence," "Little Accident," "North Patrol." Class C, Condemned: "Rasputin" (French).

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Com.-Mel. (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abe Lincoln in Illinois, 009, Mel.......RKO
Across the Plains, 3855, West..........Mono
Adventures of Jane Arden, 321, Mel......WB
Adventures of Sherlock Holmes, The, Mel. 20th-Fox
Allegheny Uprising, 006, Mel............RKO
All Quiet on the Western Front, 4073, Mel. Univ
All This and Heaven Too, Mel...........WB
All Women Have Secrets, Mel............Para
Almost a Gentleman, 920, Mel...........RKO
Amazing Mr. Williams, Com.-Mel.........Col
Andy Hardy Gets Spring Fever, 944, Com. MGM
Angels Wash Their Faces, The, 367, Mel..FN
Annie Laurie, Mel...................Foreign
Another Thin Man, Com.-Mel...........MGM
Arizona Kid, The, 951, West............Rep
Ask a Policeman, Com................Foreign
At Your Age, Com.......................GN

B

Babes in Arms, Mus.-Com.............MGM
Bachelor Mother, 932, Mel..............RKO
Back Door to Heaven, 3833, Mel.........Para
Bad Lands, 933, West...................RKO
Bad Little Angel, 10, Com.............MGM
Balalaika, Mus. ....MGM
Barricade, 026, Mel..................20th-Fox
Beachcomber, The, 3863, Mel............Para
Beau Geste, 3902, Mel..................Para
Behind the Facade, Mel.............Foreign
Behind Prison Gates.....................Col
Betrayal, Mel. ....Foreign
Beware Spooks, Com......................Col
Big Guy, The, Mel......................Univ
Big Town Czar, 3018, Mel..............Univ
Biscuit Eater, The, Mel.................Para
Bizarre, Bizarre, Com................Foreign
Billy the Kid Returns, 851, West.........Rep
Blackmail, 5, Mel......................MGM
Blackwell's Island, 361, Mel.............FN
Blind Alley, Mel..........................Col
Blondie Brings Up Baby, Com............Col
Blondie Meets the Boss, Com............Col
Blondie Takes a Vacation, Com...........Col
Blue Bird, The, 025, Com...........20th-Fox
Blue Montana Skies, 844, West...........Rep
Boy Friend, 943, Com...............20th-Fox
Boy's Reformatory, 3820, Mel...........Mono
Bridal Suite, 937, Com.-Mel...........MGM
British Intelligence, Mel................WB
Broadway Melody of 1940, Mus..........MGM
Broadway Serenade, 931, Mus...........MGM
Brother Rat and The Baby, Com.........WB
Brother Orchid, Mel.....................WB
Buck Benny Rides Again, Com.........Para
Bulldog Drummond's Secret Police, 3831, Mel. ....Para
Bulldog Drummond's Bride, Mel.........Para
Buried Alive, Mel. ....Producers

C

Cafe Hostess, Mel........................Col
Cafe Society, 3826, Mel.................Para
Call a Messenger, 4020, Mel............Univ
Calling All Marines, 912, Mel............Rep
Calling Dr. Kildare, 932, Mel..........MGM
Call on the President, Com.-Mel.........MGM
Captain Fury, Mel........................UA
Captain Scorpiob, Com...............Foreign
Career, 930, Mel........................RKO
Cat and the Canary, The Mel...........Para
Charlie Chan at Treasure Island, Mel. 20th-Fox
Charlie Chan in Panama, Mel......20th-Fox
Charlie Chan in Reno, 948, Mel.....20th-Fox
Chalked Out, Mel........................FN
Champ, The, Mel.......................MGM
Chasing Danger, 941, Mel...........20th-Fox
Chicago Ben, Mel........................GB
Chicken Wagon Family, Com.........20th-Fox
Child Is Born, A, Mel...................WB
Children of the Wild, Mel...............GN
Chip of the Flying U, West.............Univ
Chump at Oxford, Com....................UA
Cisco Kid and the Lady, The, 012, Mel. 20th-Fox
City for Sale, Mel.......................UA
City, The, 023, Mel................20th-Fox
Climbing High, 8072, Com................GB
Clouds Over Europe, Mel................Col
Coast Guard, Mel........................Col
Code of the Secret Service, 374, Mel......FN
Code of the Streets, 3019, Mel...........Univ
Colorado Sunset, 846, West...............Rep
Comet Over Broadway, 370, Mel...........FN
Confessions of a Nazi Spy, Mel...........FN
Conspiracy, 935, Mel....................RKO
Cop from Hell's Kitchen, Mel.........Col.
Coral Rocks, The, Mel...............Foreign
Covered Trailer, Com....................Rep
Cowboy Quarterback, The, 366, Com.......WB
Cowboys from Texas, West..............Rep
Curtain Rises, The, Mel.............Foreign

D

Dancing Co-ed, 3, Com...............MGM
Danger Flight, 3816, Mel..............Mono
Danger on Wheels, Mel................Univ
Dark Command, The, Mel...............Rep
Dark Victory, 354, Mel...................FN
Daughters Courageous, 360, Mel..........WB
Days of Jesse James, West..............Rep
Day the Bookies Wept, The, 002, Com...RKO
Day-Time Wife, 020, mel..........20th-Fox
Dead End Kids on Dress Parade, Com.-Mel. ....WB
Dead Men Tell No Tales, Mel........Foreign
Death of a Champion, 3901, Mel.......Para
Demon Barber of Fleet Street, Mel...Foreign
Desperate Trails, The, 4058, West.......Univ
Destry Rides Again, Mel...............Univ
Diamonds Are Dangerous, Mel..........Para
Discoveries, Mus. ....Foreign
Disputed Passage, Mel..................Para
Distant Fields, Mel.....................RKO
Dock on the Havel, Mel.............Foreign
Dr. Cyclops, Mel.......................Para
Dodge City, 304, Mel. (C)..............WB
Double Crime in the Maginot Line, Mel. ....Foreign
Down Our Alley, Mus.-Com...........Foreign
Down the Wyoming Trail, 3864, West...Mono
Drums Along the Mohawk, 015, Mel. (C) 20th-Fox
Dust Be My Destiny, Mel................FN

E

Each Dawn I Die, Mel............. ....FN
Earl of Chicago, Mel............... ..MGM
East Side of Heaven, Mus.-Com.........Univ
Elsa Maxwell's Hotel for Women, Mel.20th-Fox
Emergency Squad, Mel..................Para
Empty World, Mel.......................GB
End of a Day, Mel..................Foreign
Enemy Within, The, Mel.................WB
Escape, The, Mel...................20th-Fox
Escape to Paradise, Mus................RKO
Espionage Agent, Mel....................FN
Eternally Yours, Mel.....................UA
Everybody's Baby, 931, Com.........20th-Fox
Everybody's Hobby, 376, Com.............FN
Everything Happens at Night, Mel...20th-Fox
Everything's On Ice, 946, Mel...........RKO
Ex Champ, 3010, Mel...................Univ
Exile Express, 301, Mel..................GN

F

Family Next Door, 3020, Com...........Univ
Farmer's Daughter, The, Com............Para
Fast and Furious, 6, Mel...............MGM
Fifth Avenue Girl, 934, Com............RKO
Fight for Peace, The, Mel.............Mono
Fighting Gringo, 986, West.............RKO
Fighting Mad, West.....................Mono
Fighting 69th, Mel......................WB
First Love, Mus........................Univ
First Offenders, Mel.....................Col
First World War, 062, Mel.........20th-Fox
Five Came Back, 927, Mel..............RKO
Five Little Peppers and How They Grew, Com. ....Col
Fixer Dugan, 922.......................RKO
Flight at Midnight, 911, Mel............Rep
Flirting With Fate, 914, Com.-Mel.....MGM
Flying Deuces, 010, Com................RKO
Flying Irishman, 919, Mel..............RKO
Forgotten Woman, The, 3031, Mel.......Univ
For Love or Money, 3030, Mel...........Univ
Four Feathers, Mel. (C).................UA
Four Just Men, Mel....................Mono
Four Wives, Mel.........................WB
Framed, Mel. ....Univ
Frog, The, Mel..........................GB
Frontier Marshal, West..............20th-Fox
Frontier Pony Express, West.............Rep
Fugitive at Large........................Col
Fugitive from Justice, Mel..............WB
Full Confession, 003, Mel...............RKO
Full Speed Ahead, Mel..................GN

G

Gambling on the High Seas, Mel.........WB
Gang's All Here, The, Com.-Mel......Foreign
Geronimo, Mel. ....Para
Girl and the Gambler, 926, Mel.........RKO
Girl from Mexico, 928, Com.-Mel........RKO
Girl from Rio, 3825, Mel...............Mono
Girl Must Live, Com................20th-Fox
Golden Boy, Mel.........................Col
Gold Star Mothers, Mel............Producers
Goodbye, Mr. Chips, 945, Com.-Mel.....MGM
Good Girls Go to Paris, Com.-Mel.........Col
Gorilla, The, 944, Com.-Mel.........20th-Fox
Gracie Allen Murder Case, Com.-Mel....Para
Grand Jury's Secrets, Mel...............Para
Granny Get Your Gun, Mel...............WB
Grapes of Wrath, Mel...............20th-Fox
Great Days of Victor Herbert, Mus......Para
Green Hell, Mel........................Univ
Gulliver's Travels, Cartoon..............Para
Gun Chores, West.......................Para
Gun Lord of the Frontier, West.........Col

H

Hardys Ride High, 934, Com.-Mel......MGM
Harvest, Mel. ....Foreign
Hawaiian Nights, 4024, Mus............Univ
Heartbeat, Mel. ....Foreign
Heaven with a Barbed Wire Fence, 019, Mel.........................20th-Fox
He Married His Wife, 023, Mel.....20th-Fox
Hell's Harbor, Mel....................St. Rts.
Hell's Kitchen, 312, Mel.................WB
Henry Goes Arizona, Com..............MGM
Herbst-Manover, Com. ....Foreign
Here I Am a Stranger, Mel..........20th-Fox
Heritage of the Desert, Mel.............Para
Hero for a Day, 4035, Mel............Univ
Heroes in Blue, Mel...................Mono
Heroes of the Desert, 7118, West.........Rep
Heroes of the Marne, Mel.............Foreign
Hidden Power Mel........................Col
High School, 028, Com..............20th-Fox
His Girl Friday, Mel.....................Col
Hitler—The Beast of Berlin, Mel...Producers
Hollywood Cavalcade, Mel. (C)......20th-Fox
Home from Home, Com...............Foreign
Honeymoon in Bali, 3904, Com..........Para
Honeymoon's Over, The, 024, Com.-Mel. 20th-Fox
Hostages, The, Mel..................Foreign
Hotel Imperial, 3836, Mel...............Para
Hound of the Baskervilles, 936, Mel.20th-Fox
House Across the Bay, Mel..............UA
Housekeeper's Daughter, Com.............UA
Housemaster, Com.-Mel. ....Foreign
House of Fear, The, 3038, Mel..........Univ
Human Beast, The, Mel..............Foreign
Hunchback of Notre Dame, Mel..........RKO

I

Ice Follies of 1939, 925, Com.-Mel.....MGM
I Killed the Count, Mel.............Foreign
I'm From Missouri, 3830, Com.........Para
I Met a Murderer, Mel..............Foreign
Indianapolis Speedway, The, 315, Mel.....WB
Indiscretions, Mel...................Foreign
In Name Only, 936, Mel.................RKO
In Old Monterey, 847, West.............Rep
Inside Information, 3039, Mel...........Univ
Inside Story, 934, Mel..............20th-Fox
Inspector Hornleigh, 945, Mel.........20th-Fox
Inspector Hornleigh on Holiday, 029, Mel. 20th-Fox
Intermezzo, a Love Story, Mel............UA
International Crime, Mel.................GN
Invisible Man Returns, Mel.............Univ
Invisible Stripes, Mel....................WB
Invitation to Happiness, Com.-Mel.......Para
Irish Luck, Mel........................Mono
I Stole a Million, 3007, Mel............Para
Island of Lost Men, 3848, Mel...........Para
It Could Happen to You, 950, Mel...20th-Fox
It's a Wonderful World, 936, Mel.......MGM
I Was Made a Convict, 824, Mel..........Rep

J

Jamaica Inn, 3906, Mel..................Para
Jeepers Creepers, 914, Com..............Rep
Jones Family in Quick Millions, Com. 20th-Fox
Jones Family in Hollywood, 946, Com.20th-Fox
Juarez, 301, Mel.........................WB
Juarez and Maxmilian, Mel...........St. Rts.
Judge Hardy and Son, Com............MGM
Just William, Com...................Foreign

K

Kansas Terrors, The, 961, West.........Rep
Kid from Kokoma, The, 363, Mel.........FN
Kid Nightingale, Mel.....................WB
Kid from Texas, Mel...................MGM
King of Chinatown, 3827, Mel...........Para
King of the Lumberjacks, Mel............WB
King of the Turf, Mel....................UA
Knights of the Range, West.............Para
Konga, the Wild Stallion, Mel............Col

L

Lady and the Mob, The, Com.............Col
Lady Dick, Mel..........................FN
Lady of the Tropics, 947, Mel..........MGM
Lady's from Kentucky, The, 3834, Mel...Para
Lady Takes a Chance, The, Com.-Mel.....GN
La Immaculada, Mel.................Foreign
Lambeth Walk, The, Mus.-Com.......Foreign
La Noche de los Maxas, Mel.........Foreign
Last Express, 3028, Mel.................Univ
Laugh It Off, Mel......................Univ
Law Comes to Texas, The, West...........Col
Law of the Pampas, West................Para
Law of the Texan, West..................Col
Legion of Lost Flyers, 4053, Mel........Univ

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Legion of The Lawless, West...........RKO
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Light of the Western Stars, West.......Para
Light That Failed, The, Mel............Para
Little Accident, Com.....................Univ
Little Miss Broadway, Mus..........20th-Fox
Little Old New York, Mel...........20th-Fox
Little Princess, The, 932, Mel. (3)..20th-Fox
Llamo Kid, Mus..........................Para
Lone Star Pioneers, West.................Col
Lost Squadron, The, 994, Mel...........RKO
Love Affair, 916, Mel.....................RKO
Lucky Night, 933, Com..................MGM

M

Made for Each Other, Mel.................UA
Mademoiselle Ma Mere, Com.........Foreign
Magnificent Fraud, The, 3847............Para
Main Street Lawyer, Mel..................Rep
Maisie, 940, Com.-Mel...................MGM
Man About Town, 3845, Com............Para
Man and His Wife, A, Mel............Foreign
Man from Oklahoma, West..........Producers
Man from Montreal, Mel..................Univ
Man from Sundown, The, West............Col
Man from Texas, 3865, West............Mono
Man in the Iron Mask, Mel................UA
Man of Conquest, 801, Mel..............Rep
Man They Could Not Hang, The, Mel......Col
Man Who Dared, 375, Mel.................FN
Marseillaise, Mel. ....Foreign
Marshal of Mesa City, 081, West........RKO
Marx Brothers "At the Circus," 8 Com..MGM
Meet Dr. Christian, 005, Mel..........RKO
Mexicali Kid, 3741, West...............Mono
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Mickey the Kid, 814, Mel.................Rep
Midnight, 3828, Mel......................Para
Mikado, The, 4044, Mus. (C) Univ
Million Dollar Legs, 3846, Mel..........Para
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Miracle on Main Street, Mel............Col
Miracles for Sale, 946, Mel.............MGM
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Missing Evidence, Mel...................Univ
Mr. Moto in Danger Island, 937, Mel..20th-Fox
Mr. Moto Takes a Vacation, 952, Mel. 20th-Fox
Mr. Smith Goes to Washington, Com......Col
Mr. Wong in Chinatown, 3807, Mel......Mono
Mountain Rhythm, 845, West.............Rep
Music in My Heart, Mus..................Col
Mutiny in the Big House, 3803, Mel.....Mono
Mutiny on the Blackhawk, 4051, Mel....Univ
Mutiny on the Bounty, 536, Mel........MGM
Mutiny on the Seas, Mel................Col
Mystery of Mr. Wong, The, 3806, Mel...Mono
Mystery of the White Room, 3037, Mel...Univ
Mystery Plane, 3809, Mel...............Mono
My Wife's Relatives, 810, Com.-Mel......Rep

N

Nancy Drew and the Hidden Staircase, 419, Mel. ....WB
Nancy Drew, Reporter, 372, Mel..........FN
Nancy Drew, Trouble Shooter, 324, Mel...WB
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North of the Yukon, Mel.................Col
Northwest Passage, Mel. (C)............MGM
Not Too Narrow, Not Too Deep, Mel.....MGM
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O

Of Human Bondage, 993, Mel...........RKO
Of Mice and Men, Mel....................UA
Oklahoma Frontier, West.................Univ
Oklahoma Kid, 308, Mel.................WB
Oklahoma Terror, West.................Mono
Old Bones of the River, Com..........Foreign
Old Mail, The, 452, Mel..................FN
On Borrowed Time, Com.-Mel...........MGM
On Your Toes, Mus.......................FN
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Opened by Mistake, Com...............Para
Orage, Mel. ....Foreign
Our Leading Citizen, 3850, Com.........Para
Our Neighbors—the Carters, Com........Para
Our Town, Mel...........................UA
Outpost of the Mounties..................Col
Outside These Walls, Mel.................Col
Overland Mail, 3857, West..............Mono
Overland Stage Raiders, West............Rep
Over the Moon, Mel. (C).................UA

P

Pack Up Your Troubles, 011, Com....20th-Fox
Panama Lady, 925, Mel..................RKO
Panama Patrol, 314, Mel..................GN
Papa's Misadventures, Com...........Foreign
Parents on Trial, Mel.....................Col
Parole Fixer, Mel.......................Para
Patsy, Com. ....MGM
Phantom Stage, 3056, West..............Univ
Phantom Strike, The, Mel...............Mono
Philo Vance Comes Back, Mel............WB
Pioneer Days, West......................Mono
Pirates of the Skies, 3033, Mel.........Univ.
Poisoned Pen, Mel....................Foreign
Pride of the Blue Grass, Mel.............WB
Pride of the Navy, 822, Mel..............Rep
Prison Without Bars, Mel.................UA
Private Lives of Elizabeth and Essex, The, Mel. (C) ....WB
Pygmalion, 980, Com.-Mel..............MGM

Q

Queen of Destiny, 061, Mel. (C)........RKO

R

Racketeers of the Range, 984, West......RKO
Raffles, Mel. ....UA
Rains Came, The, Mel...............20th-Fox
Range War, 3954, West.................Para
Rasputin, Mel.........................Foreign
Real Glory, The, Mel.....................UA
Rebecca, Mel. ....UA
Reform School, Mel..................St. Rts.
Remember? Mel.........................MGM
Remember the Night, Mel................Para
Renegade Trail, 3859, West............Para
Reno, 008, Mel.........................RKO
Return of Dr. X, Mel.....................WB
Return of the Cisco Kid, Mel........20th-Fox
Ride 'Em Cowgirl, WI-2, West...........GN
Riders of Black River, West..............Col
Riders of Destiny, West................Mono
Riders of the Frontier, West............Mono
Riders of Pasco Basin, West.............Univ
Rio, 4014, Mel.........................Univ
Risky Business, 3029, Mel..............Univ
Road Back, 4074, Mel..................Univ
Road to Glory, 061, Mel.............20th-Fox
Road to Singapore, Mus.................Para
Roaring Twenties, The, Mel..............WB
Roll, Wagons, Roll, West..............Mono
Rollin' Westward, 3863, West...........Mono
Romance of the Redwoods, Mel...........Col
Rookie Cop, Mel........................RKO
Rose Marie, 643, Mus..................MGM
Rose of Washington Square, 942, Mus.-Com. 20th-Fox
Rough Riders Round-up, 853, West.......Rep
Rovin' Tumbleweeds, West...............Rep
Rulers of the Sea, Mel..................Para

S

Sabotage, 913, Mel.......................Rep
Safari, Mel. ....Para.
Saga of Death Valley, West..............Rep
Sagebrush Family Trails West, West.Producers
Sagebrush Trail, West..................Mono
Saint in London, 929, Mel..............RKO
Saint Strikes Back, 918, Mel............RKO
St. Martin's Lane, Mel..................Para
Santa Fe Marshal, West.................Para
Santa Fe Stampede, 863, West...........Rep
San Francisco, 636, Mel................MGM
Scandal Sheet, Mel.......................Col
Second Fiddle, 949, Com.-Mel.......20th-Fox
Secret of Dr. Kildare, Mel..............MGM
Secret Service of the Air, 320, Mel.......WB
Sergeant Madden, 927, Mel.............MGM
Seventeen, Com. ....Para
She Goes to War, Mel................St. Rts.
She Married a Cop, Mel..................Rep
Shipyard Sally, 018, Com............20th-Fox
Should a Girl Marry? 3830, Mel........Mono
Should Husbands Work? 816, Com........Rep
Silver on the Sage, 3858, Mel............Para
Singing Charro, The, West............Foreign
Singing Cowgirl, The, WI-3, West.......GN
Six-Gun Rhythm, WI-19, West...........GN
6,000 Enemies, 938, Mel...............MGM
Sky Patrol, 3815, Mel...................Mono
Slalom, Mel. ....Foreign
Smashing the Money Ring, Mel...........FN
Smuggled Cargo, 825, Mel...............Rep
Society Lawyer, 930, Mel...............MGM
Society Smugglers, 3024, Mel............Univ
Some Like It Hot, 3837, Mus............Para
Song of the Street, Mel...............Foreign
Sorority House, 924, Mel................RKO
S.O.S.-Tidal Wave, 813, Mel.............Rep
So This Is London, Com...............Foreign
South of the Board, West...............Rep
Southward Ho. 855, West................Rep
Spellbinder, The, 931, Mel..............RKO
Spies of the Air, Mel.................Foreign
Spirit of Culver, 3014, Mel..............Univ
Spoilers of the Range, West..............Col
Stagecoach, Mel. ....UA
Stanley and Livingstone, Mel........20th-Fox
Star Maker, The, 3851, Mus. ....Para
State Cop, Mel...........................WB
Stolen Life, 3864, Mel..................Para
Stop, Look and Love, 008, Com......20th-Fox
Story of Alexander Graham Bell, The, 938, Mel 20th-Fox
Story of Vernon and Irene Castle, The, 838, Mus. ....RKO
Straight to Heaven, Mel.............St. Rts.
Stranger from Texas, The, West...........Col
Street of Missing Men, 811, Mel..........Rep
Street Without a Name, Mel..........Foreign
Streets of New York, 3802, Mel.........Mono
Stronger Than Desire, Mel.............MGM
Student Nurse, Mel......................WB
Stunt Pilot, 3814, Mel..................Mono
Sudden Money, 3829, Com.-Mel..........Para
Sudan, Mel. ....St. Rts.
Sued for Libel, Mel......................RKO
Sun Never Sets, Mel....................Univ.
Sunset, West............................RKO
Susannah of the Mounties, 954, Com.-Mel. 20th-Fox
Swanee River, 017, Mus. (C).......20th-Fox
Sweepstake Winner, Com.................FN
Swiss Family Robinson, Mel. ....RKO

T

Taming of the West, West................Col
Tarzan Finds a Son! 939, Mel..........MGM
Television Spy, Mel.....................Para
Tell No Tales, 35, Mel.................MGM
Ten Days in Paris, Mel.............Foreign
Texas Wildcats, West................St. Rts.
That's Right You're Wrong, 011, Mus...RKO
They All Come Out, 943, Mel.........MGM
These Glamour Girls, 948, Mel..........MGM
They Asked for It, 3040, Mel............Univ
They Drive by Night, Mel............Foreign
They Made Me a Spy, 921, Mel.........RKO
They Shall Have Music, Mel..............UA
Thief of Bagdad, Mel. (C)...............UA
This Man in Paris, 3865, Mel...........Para
Those High Grey Walls, Mel..............Col
3 Smart Girls Grow Up, 3001, Mus.-Com. Univ
Three Sons, 004, Mel...................RKO
Three Texas Steers, 866, West............Rep
Three Waltzes, Mel..................Foreign
Thunder Afloat, 4, Mel.................MGM
Timber Stampede, 985, West............RKO
Too Busy to Work, 016, Com........20th-Fox
Torchy Plays with Dynamite, 326, Mel....WB
Torchy Runs for Mayor, 322, Mel.........WB
Torture Ship, Mel.................Producers
Tower of London, Mel...................Univ
Trapped in the Sky, Mel..................Col
Trigger Smith, 3854, West..............Mono
Tropic Fury, 4052, Mel..................Univ
Trouble Brewing, Com................Foreign
Trouble in Sundown, 893, West..........RKO
Tumbleweeds, West..................St. Rts.
12 Crowded Hours, 917, Mel.............RKO
20,000 Men a Year, 013, Mel........20th-Fox
Two Bright Boys, 4017, Mel...........Univ
Two Fisted Rangers, West................Col
Two Gun Troubador, West...........St. Rts.
Typhoon, Mel. ....Para

U

U-Boat 29, Mel..........................Col
Undercover Agent, 3824, Mel............Mono
Undercover Doctor, Mel..................Para
Under the Light of the Western Stars, West. ....Mono
Under-Pup, The 4010, Mel..............Univ
Unexpected Father, 3008, Com...........Univ
Union Pacific, 3835, Mel................Para
Unmarried ....Para
Untamed, Mel. (C) ....Para
Untitled, Com. ....UA

V

Vigil in the Night, 007, Mel............RKO
Virginia City, Mel......................WB

W

Wall Street Cowboy, 857, West..........Rep
Wanted by Scotland Yard, 3829, Mel....Mono
Wanted for Murder, Mel..............St. Rts.
Ware Case, Mel.....................20th-Fox
Waterfront, 325, Mel....................WB
Way Down South, 947, Mus.............RKO
We Are Not Alone, Mel..................FN
Westbound Stage, West.................Mono
Western Caravans, West..................Col
West of Carson City, West..............Univ
What a Life, 3905, Com................Para
What Do You Think, Chums? Mel....Foreign
When Tomorrow Comes, 3003, Com.-Mel..Univ
Where's That Fire, Mel..............Foreign
Whispering Enemies, Mel.................Col
Wife, Husband and Friend, 930, Com.20th-Fox
Wings Over the Pacific, Mel..............GN
Winner Take All, 939, Mus-Com.....20th-Fox
Winter Carnival, Mel.....................UA
Within the Law, 928, Mel..............MGM
Witness Vanishes, The, 4027, Mel......Univ
Wizard of Oz, 949, Mus. (C)...........MGM
Wolf Call, 3827, Mel...................Mono
Woman is the Judge, A, Mel.............Col
Women, The, 1, Com.-Mel..............MGM
Women Behind Bars, Mel................Para
Women in the Wind, 316, Mel...........WB
Wonder World, Mel......................GN
World Moves On, The, Mel...............WB
Wuthering Heights, Mel..................UA
Wyoming Outlaw, 867, West..............Rep

Y

Years Without Days, Mel................WB
You Can't Cheat An Honest Man, 3005, Com. ....Univ
You Can't Get Away With Murder, 364, Mel. ....FN
Young Man's Fancy, Mel.............Foreign
Young Mr. Lincoln, 947, Mel........20th-Fox
Youth in Revolt, Mel.................Foreign

Z

Zenobia, Com. ....UA
Zero Hour, The, 812, Mel................Rep

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1939-40 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Behind Prison Gates (G)	Brian Donlevy-Jacqueline Wells	July 28,'39	62	Aug. 26,'39
Beware Spooks (G)	Joe E. Brown-Mary Carlisle	Oct. 24,'39†	*65	Oct. 28,'39
Blind Alley (G)	Chester Morris-Ralph Bellamy-Joan Perry-Rose Stradner	May 11,'39	71	Apr. 29,'39
Blondie Brings Up Baby	P. Singleton-A. Lake-L. Simms	Nov. 2,'39		
Blondie Meets the Boss (G)	P. Singleton-A. Lake-L. Simms	Mar. 8,'39	74	Feb. 25,'39
(Exploitation: May 13,'39, p. 66.)				
Blondie Takes a Vacation (G)	P. Singleton-A. Lake-L. Simms	July 20,'39	71	July 22,'39
Clouds Over Europe (G)	Laurence Olivier-Valerie Hobson	June 20,'39	79	Mar. 11,'39
(Reviewed under the title, "Q Planes"; exploitation: July 29,'39, p. 67.)				
Coast Guard (G)	Randolph Scott-Ralph Bellamy-Frances Dee-Walter Connollly	Aug. 4,'39	72	Sept. 2,'39
Five Little Peppers and How They Grew	Edith Fellows-Dorothy Peterson	Aug. 22,'39	60	
First Offenders	W. Abel-B. Roberts-J. Downs	Apr. 12,'39	62	
Golden Boy (A)	Wm. Holden-Barbara Stanwyck-Adolphe Menjou-Jos. Calleia	Sept. 5,'39	101	Aug. 19,'39
(Exploitation: Oct. 21,'39, p. 66.)				
Good Girls Go to Paris (G)	Joan Blondell-Melvyn Douglas-Walter Connolly	June 30,'39	78	June 24,'39
(Exploitation: July 29,'39, p. 66.)				
Hidden Power (G)	Jack Holt-Gertrude Michael	Sept. 7,'39†	60	May 27,'39
Konga, the Wild Stallion	Fred Stone-Rochelle Hudson	Aug. 30,'39	65	
Lady and the Mob, The (G)	Bainter-I. Lupino-L. Bowman	Apr. 3,'39	66	Mar. 11,'39
Law Comes to Texas, The	Bill Elliott-Veda Ann Berg-Dorothy Faye	Apr. 16,'39	58	
Lone Star Pioneers	Bill Elliott-Dorothy Gulliver	Mar. 16,'39	56	
Man from Sundown, The	Chas. Starrett - Iris Meredith - Sons of the Pioneers	July 15,'39	59	
Man They Could Not Hang, The (A)	B. Karloff-R. Pryor-R. Wilcox	Aug. 17,'39	65	Sept. 30,'39
Miracle on Main Street	Margo-W. Abel-L. Talbot	Oct. 29,'39†	78	
Missing Daughters (A)	R. Arlen-R. Hudson-M. Marsh	May 22,'39	59	June 24,'39
Mr. Smith Goes to Washington (G)	Jean Arthur-Jas. Stewart-Edw. Arnold - Claude Rains - Guy Kibbee-Eugene Pallette	Oct. 19,'39†	*130	Oct. 7,'39
North of the Yukon	Chas. Starrett-Lina Winters	Mar. 30,'39	64	
Only Angels Have Wings (G)	Cary Grant - Jean Arthur - Richard Barthelmess - Thos. Mitchell	May 25,'39	121	May 20,'39
(Exploitation: June 24,'39, p. 75; July 15,'39, p. 62; July 29,'39, p. 69; Aug. 5,'39, pp. 100, 101, 102; Aug. 12,'39, p. 70; Aug. 19,'39, p. 72; Sept. 2,'39, p. 57; Sept. 9,'39, pp. 76, 77.)				
Outpost of the Mounties	Chas. Starrett-Iris Meredith	Sept. 14,'39†	63	
Outside These Walls	Dolores Costello - M. Whalen - Virginia Weidler	June 29,'39	58	
Parents on Trial	Jean Parker - Johnny Downes - Noah Beery, Jr.	May 4,'39	59	
(See "In the Cutting Room." May 27,'39.)				
Riders of Black River	Chas. Starrett - Iris Meredith - Sons of the Pioneers	Aug. 23,'39	59	
Romance of the Redwoods	Jean Parker-Chas. Bickford	Mar. 30,'39	67	
Scandal Sheet	O. Kruger-O. Munson-N. Harrigan	Oct. 16,'39†		
Spoilers of the Range	Charles Starrett-Iris Meredith	Apr. 27,'39	58	
Stranger from Texas, The	Charles Starrett - Lorna Gray - Sons of the Pioneers	Nov. 2,'39		
Those High Grey Walls (G)	Walter Connolly-Iris Meredith	Sept. 21,'39†	82	Oct. 28,'39
Trapped in the Sky (G)	Jack Holt-Katherine DeMille	June 1,'39	61	Feb. 18,'39
U-Boat 29 (G)	C. Veidt-S. Shaw-V. Hobson	Oct. 7,'39†	82	Apr. 15,'39†
("Reviewed under the title, "Spy in Black.")				
Western Caravans	Chas. Starrett - Iris Meredith - Sons of the Pioneers	June 15,'39	58	
Whispering Enemies (G)	Jack Holt-Dolores Costello	Mar. 24,'39	61	Feb. 18,'39
Woman Is the Judge, A (G)	Frieda Inescort-Rochelle Hudson-Otto Kruger	July 10,'39	62	Oct. 7,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amazing Mr. Williams, The	Joan Blondell-Melvyn Douglas			
Cafe Hostess	Preston Foster-Ann Dvorak			
Cop from Hell's Kitchen	Jacqueline Wells-Bruce Cabot			
Fugitive at Large (G)	Jack Holt-Patricia Ellis		*65	Aug. 5,'39
Gun Lord of the Frontier	Bill Elliott-Linda Winters			
His Girl Friday	C. Grant-R. Russell-R. Bellamy			
Music in My Heart	Tony Martin - Rita Hayworth - Edith Fellows-Eric Blore			
Mutiny on the Seas	J. Holt-D. Purcell-I. Ware			
Taming of the West	Bill Elliott-Iris Meredith			
Two Fisted Rangers	Charles Starrett - Lorna Gray - Sons of the Pioneers			

FIRST NATIONAL
(See Warner Brothers)

GB PICTURES

(Distributed in part by 20th Century-Fox)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Climbing High (G) 8012	Jessie Metthews-Michael Redgrave-Noel Madison	Apr. 28,'39	71	Dec. 17,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chicago Ben				
Empty World	Nova Pilbeam			
Frog, The	Noah Beery-Gordon Harker			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Children of the Wild	Joan Valerie-James Bush	Oct. 14,'39		
Exile Express (G) 301	Anna Sten-Alan Marshal	May 27,'39	71	Aug. 26,'39
Panama Patrol (G) 314	Leon Ames-Charlotte Wynters	May 20,'39	69	Feb. 25,'39
Singing Cowgirl, The W1-8	Dorothy Page	May 31,'39	57	
Six-Gun Rhythm (G) W1-19	Tex Fletcher-Joan Barclay	May 13,'39	57	Feb. 18,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
At Your Age				
Full Speed Ahead				
Lady Takes a Chance, The	Heather Angel-John King			
(See "Everything Happens to Ann," "In the Cutting Room," Mar. 25,'39.)				
Never Mind the Guard				
Wonder World				

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Andy Hardy Gets Spring Fever (G) 944	M. Rooney-L. Stone-C. Parker-F. Holden-A. Rutherford	July 21,'39	85	July 15,'39
(Exploitation: July 8,'39, p. 52; Aug. 12,'39, pp. 68, 74; Aug. 19,'39, p. 66; Aug. 26,'39, p. 86; Sept. 2,'39, pp. 56, 60; Sept. 9,'39, p. 70.)				
Babes in Arms (G)	Mickey Rooney - Judy Garland - Charles Winninger-Henry Hull	Oct. 13,'39†	97	Sept. 23,'39
(Exploitation: Oct. 28,'39, p. 70.)				
Bad Little Angel (G) 10	Virginia Weidler-Gene Reynolds	Oct. 27,'39†	72	Oct. 28,'39
Blackmail (G) 5	Edw. G. Robinson-Ruth Hussey	Sept. 8,'39†	81	Sept. 9,'39
Bridal Suite (G) 937	R. Young-Annabella-W. Connolly	May 26,'39	70	May 27,'39
Broadway Serenade (G) 931	Jeanette MacDonald-Lew Ayres-Ian Hunter-Frank Morgan	Apr. 7,'39	113	Apr. 8,'39
(Exploitation: Apr. 15,'39, p. 81.)				
Calling Dr. Kildare (G) 932	Lionel Barrymore-Lew Ayres	Apr. 28,'39	86	Oct. 17,'38
Champ, The (reissue) (G) 201	W. Beery-J. Cooper-I. Rich	June 2,'39	86	Apr. 29,'39
Dancing Co-ed (G) 3	Lana Turner-Richard Carlson	Sept. 29,'39†	84	Sept. 23,'39
Fast and Furious (G) 6	Ann Sothern-Franchot Tone	Oct. 6,'39†	73	Oct. 7,'39
Goodbye, Mr. Chips (G) 945	Robert Donat-Greer Garson	July 28,'39	114	May 20,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; July 29,'39, p. 67; Aug. 5,'39, pp. 101, 102; Aug. 12,'39, p. 74; Aug. 26,'39, pp. 86, 88; Sept. 9,'39, p. 76.)				
Hardys Ride High, The (G) 934	M. Rooney-L. Stone-F. Holden-C. Parker-A. Rutherford	Apr. 21,'39	81	Apr. 22,'39
(Exploitation: May 20,'39, p. 64; June 3,'39, p. 65; June 24,'39, p. 76.)				
Ice Follies of 1939 (G) 925	Original Ice Follies Cast—Joan Crawford-James Stewart-Lew Ayres	Mar. 10,'39	82	Mar. 11,'39
(Exploitation: Apr. 29,'39, p. 76; May 20,'39, p. 61; June 10,'39, p. 60.)				
It's a Wonderful World (G) 936	James Stewart-Claudette Colbert	May 19,'39	86	May 6,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Kid from Texas, The (G) 929	Dennis O'Keefe-Florence Rice	Apr. 14,'39	71	Apr. 1,'39
Lady of the Tropics (A) 947	Robert Taylor-Hedy Lamarr	Aug. 11,'39	91	Aug. 12,'39
(Exploitation: Oct. 7,'39, p. 64.)				
Lucky Night (G) 933	Robert Taylor-Myrna Loy	May 5,'39	81	Apr. 29,'39
(Exploitation: Aug. 19,'39, p. 67.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Maisie (A) 940	R. Young-A. Sothern-R. Hussey	June 23,'39	74	July 1,'39
(Exploitation: July 1,'39, p. 61; July 8,'39, p. 51; July 15,'39, p. 61; July 22,'39, p. 89; Aug. 5,'39, p. 98; Aug. 12,'39, p. 74; Aug. 26,'39, p. 85; Sept. 2,'39, p. 60; Sept. 16,'39, p. 83.)				
Marx Brothers "At the Circus" (G)	Marx Bros.-F. Rice-K. Baker	Oct. 20,'39†	87	Oct. 21,'39
(See "Day at the Circus," "In the Cutting Room," July 15,'39.)				
Miracles for Sale (G) 946	R. Young-F. Rice-H. Hull	Aug. 4,'39	71	Aug. 5,'39
Mutiny on the Bounty (reissue) (G) 536	C. Laughton-C. Gable-F. Tone	May 5,'39	133	Nov. 9,'35
Ninotchka (G) 7	G. Garbo-M. Douglas-I. Claire	Nov. 3,'39†	110	Oct. 14,'39
On Borrowed Time (G) 942	Lionel Barrymore-Sir C. Hardwicke-B. Watson-U. Merkel-Beulah Bondi	July 7,'39	99	July 1,'39
(Exploitation: Sept. 9,'39, pp. 75, 76; Sept. 16,'39, p. 85; Oct. 14,'39, p. 62; Oct. 21,'39, pp. 62, 64.)				
Pygmalion (A) 980	Leslie Howard-Wendy Hiller	Mar. 3,'39	87	Sept. 10,'38
(Exploitation: Feb. 18,'39, pp. 68, 70; Feb. 25,'39, p. 67; Mar. 4,'39, p. 70; Mar. 25,'39, p. 83; Apr. 1,'39, p. 76; Apr. 22,'39, p. 64; May 6,'39, p. 62; May 13,'39, pp. 68, 70; July 8,'39, p. 51.)				
San Francisco (reissue) (G) 636	C. Gable-J. MacDonald-S. Tracy	May 27,'39	115	July 4,'36
Sergeant Madden (G) 927	Wallace Beery - Tom Brown - Alan Curtis - Laraine Day	Mar. 24,'39	83	Mar. 18,'39
(Exploitation: Apr. 22,'39, p. 60; Apr. 29,'39, p. 72; May 6,'39, p. 63; May 20,'39, p. 62; May 27,'39, p. 65; June 10,'39, p. 59; July 8,'39, p. 51.)				
6,000 Enemies (G) 938	Walter Pidgeon-Rita Johnson	June 9,'39	62	May 27,'39
Society Lawyer (A) 930	W. Pidgeon-V. Bruce-L. Carrillo	Mar. 31,'39	78	Apr. 1,'39
Stronger Than Desire (A) 941	Virginia Bruce-Walter Pidgeon	June 30,'39	78	June 4,'39
Tarzan Finds a Son! (G) 939	J. Weissmuller-M. O'Sullivan	June 16,'39	82	June 3,'39
(Exploitation: July 1,'39, p. 49; Aug. 5,'39, pp. 98, 100; Aug. 19,'39, pp. 67, 70; Sept. 2,'39, pp. 54, 60; Sept. 23,'39, pp. 68, 70.)				
Tell No Tales (G) 935	Melvyn Douglas-Louise Platt	May 12,'39	69	May 13,'39
These Glamour Girls (A) 948	L. Ayres-L. Turner-A. Louise-T. Brown-R. Carson-J. Bryan	Aug. 18,'39	80	Aug. 19,'39
(Exploitation: Sept. 23,'39, p. 73.)				
They All Come Out (G) 943	Rita Johnson-Tom Neal	July 14,'39	70	July 8,'39
Thunder Afloat (G) 4	W. Beery-C. Morris-V. Grey	Sept. 15,'39†	95	Sept. 23,'39
(Exploitation: Sept. 30,'39, pp. 56, 58.)				
Within the Law (G) 928	Ruth Hussey-Paul Kelly	Mar. 17,'39	65	Mar. 18,'39
Wizard of Oz (G) 949	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-J. Haley	Aug. 25,'39	101	Aug. 12,'39
(Exploitation: Aug. 26,'39, pp. 84, 87; Sept. 2,'39, p. 55; Sept. 9,'39, pp. 71, 77; Sept. 16,'39, p. 83; Sept. 23,'39, pp. 66, 73; Sept. 30,'38, p. 61; Oct. 7,'39, pp. 63, 64; Oct. 14,39, pp. 62, 66; Oct. 21,'39, pp. 62, 66.)				
Women, The (A) 1	Norma Shearer-Joan Crawford-Rosalind Russell-Mary Boland	Sept. 1,'39†	134	Sept. 2,'39
(Exploitation: Sept. 30,'39, p. 57; Oct. 7,'39, pp. 62, 63, 67; Oct. 14,'39, pp. 60, 61; Oct. 21,'39, p. 66; Oct. 28,'39, p. 72.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Another Thin Man	Myrna Loy - William Powell - Ruth Hussey-Virginia Grey	Nov. 24,'39†		
(See "In the Cutting Room," Sept. 9,'39.)				
Balalaika	Nelson Eddy-Ilona Massey-Chas. Ruggles - Ray Bolger - Edna May Oliver	Dec. 29,'39†		
(See "In the Cutting Room," Aug. 12,'39.)				
Broadway Melody 1940	E. Powell-F. Astaire-G. Murphy			
Call on the President, A	Ann Sothern-William Gargan-Walter Brennan	Dec. 1,'39†		
(See "In the Cutting Room," Oct. 21,'39.)				
Earl of Chicago	R. Montgomery-R. Owen-Edw. Arnold			
Henry Goes Arizona	Frank Morgan-George Murphy-Ann Morriss	Dec. 8,'39†		
(See "In the Cutting Room," Aug. 12,'39.)				
Judge Hardy and Son	Lewis Stone - Mickey Rooney - Cecilia Parker-Fay Holden	Dec. 22,'39†		
Nick Carter, Master Detective	Walter Pidgeon-Rita Johnson	Dec. 15,'39†		
Northwest Passage	S. Tracy-R. Young-W. Brennan			
(See "In the Cutting Room," Oct. 14,'39.)				
Not too Narrow, Not too Deep*	Clark Gable - Joan Crawford - Peter Lorre-Melvyn Douglas-Betty Compson			
Remember?	R. Taylor-G. Garson-L. Ayres	Nov. 10,'39†		
Rose Marie (reissue) (G) 643	Jeanette MacDonald - Nelson Eddy		112	Jan. 18,'35
Secret of Dr. Kildare	Lionel Barrymore - Lew Ayres - Laraine Day-Helen Gilbert	Nov. 17,'39†	83	

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Across the Plains (G) 3655	Jack Randall	Apr. 30,'39	52	May 27,'39
Boy's Reformatory (G) 3820	Frankie Darro-Grant Withers	May 1,'39	61	May 13,'39
Crashing Thru	J. Newill-W. Hull-M. Stone	Oct. 1,'39†		
Danger Flight (G)	J. Trent-M. Reynolds-M. Stone	Nov. 1,'39†	65	Oct. 28,'39
Down the Wyoming Trail (G) 3864	Tex Ritter-Mary Brodell	May 18,'39	62	June 24,'39
Fight for Peace, The (A)		Sept. 30,'39	63	
Girl from the Rio 3825	Movita-Warren Hull	Aug. 7,'39	62	
(See "In the Cutting Room," July 15,'39.)				
Irish Luck (G) 3826	Frankie Darro-Dick Purcell	Aug. 22,'39	58	Aug. 26,'39
Man from Texas 3865	Tex Ritter	July 21,'39	60	
Mr. Wong in Chinatown (G) 3807	Boris Karloff-Marjorie Reynolds	Aug. 1,'39	70	July 22,'39
Mutiny in the Big House (G) 3803	Chas. Bickford-Barton MacLane	Oct. 25,'39	83	Oct. 14,'39
(Exploitation: Oct. 28,'39, p. 70.)				
Mystery of Mr. Wong, The (G) 3806	Boris Karloff-Dorothy Tree	Mar. 8,'39	67	Mar. 18,'39
Mystery Plane (G) 3809	John Trent-Marjorie Reynolds	Mar. 8,'39	60	Feb. 25,'39
(Reviewed under the title, "Sky Pirate"; exploitation: Apr. 29,'39, p. 72.)				
Oklahoma Terror 3856	Jack Randall	Aug. 25,'39	50	
Phantom Strikes, The	S. Hale-W. Lawson-L. Henry	Nov. 1,'39†		
Riders of Destiny (reissue) (G)	John Wayne-Cecilia Parker	Oct. 20,'39	58	Jan. 27,'34
Riders of the Frontier (G) 3866	Tex Ritter	Aug. 16,'39	58	Sept. 9,'39
Rollin' Westward (G) 3823	Tex Ritter	Mar. 1,'39	55	Apr. 1,'39
Sagebrush Trail (reissue)	John Wayne	Oct. 20,'39		
Should a Girl Marry? 3830	Anne Nagel-Warren Hull	June 10,'39	61	
(See "Girl from Nowhere," "In the Cutting Room," June 17,'39.)				
Sky Patrol (G) 3815	J. Trent-M. Reynolds-M. Stone	Sept. 12,'39	61	Sept. 23,'39
Streets of New York (G) 3802	Jackie Cooper-Marjorie Reynolds-Dick Purcell-Martin Spellman	Apr. 12,'39	73	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 62.)				
Stunt Pilot (G) 3814	J. Trent-M. Reynolds-M. Stone	July 1,'39	62	July 1,'39
Trigger Smith 3854	Jack Randall	Mar. 22,'39	51	
Undercover Agent 3824	Russell Gleason-Shirley Deane	Apr. 5,'39	56	
(See "In the Cutting Room," Apr. 8,'39.)				
Wanted by Scotland Yard 3829	James Stephenson-Betty Lynne	Apr. 19,'39	62	
Wolf Call (G) 3827	Movita-John Carroll	May 18,'39	60	May 20,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Mad	James Newell	Nov. 5,'39†		
Four Just Men*		Nov. 15,'39†		
Heroes in Blue	D. Purcell-B. Hayes-C. Quigley	Nov. 7,'39†	61	
Overland Mail 3857	Jack Randall	Oct. 31,'39	59	
Pioneer Days	Jack Randall	Dec. 15,'39†		
Roll, Wagons, Roll	Tex Ritter	Nov. 25,'39		
Westbound Stage	Tex Ritter	Dec. 22,'39†		

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Back Door to Heaven (G) 3833	Patricia Ellis-Wallace Ford	Apr. 21,'39	85	Apr. 15,'39
Beachcomber, The (A) 3863	Chas. Laughton-Elsa Lanchester	Mar. 10,'39	88	Nov. 26,'38
(Exploitation: Jan. 14,'39, p. 65.)				
Beau Geste (G) 3902	Gary Cooper - Ray Milland - Robert Preston-Brian Donlevy-Donald O'Connor	Sept. 15,'39†	114	July 22,'39
(Exploitation: Oct. 14,'39, p. 62; Oct. 21,'39, p. 64.)				
Bulldog Drummond's Bride (G) 3844	John Howard-Heather Angel	June 30,'39	57	July 8,'39
Bulldog Drummond's Secret Police (G) 3831	John Howard-Heather Angel	Apr. 14,'39	55	Apr. 8,'39
Cafe Society (G) 3826	Fred MacMurray - Madeleine Carroll - Shirley Ross	Mar. 3,'39	76	Feb. 11,'39
(Exploitation: Mar. 11,'39, p. 57; Apr. 22,'39, p. 60.)				
Death of a Champion (G) 3901	Lynne Overman-Susan Paley	Sept. 1,'39†	67	Sept. 2,'39
Disputed Passage (G)	Dorothy Lamour-Akim Tamiroff-John Howard	Oct, 27,'39†	*99	Oct. 21,'39
Gracie Allen Murder Case (G) 3839	Gracie Allen-Warren William-Kent Taylor-Ellen Drew	June 2,'39	74	May 20,'39
Grand Jury's Secrets (G) 3842	John Howard-Gail Patrick	June 23,'39	68	June 10,'39
Heritage of the Desert (G) 3843	Evelyn Venable-Donald Woods	June 23,'39	74	Mar. 18,'39
Honeymoon in Bali (G) 3904	Fred MacMurray-Madeline Carroll-H. Broderick-A. Jones	Sept. 29,'39†	*95	Sept. 16,'39
Hotel Imperial 3836	Isa Miranda-Ray Milland	May 12,'39	80	May 13,'39
I'm from Missouri (G) 3830	Bob Burns-Gladys George	Apr. 7,'39	80	Mar. 25,'39
(Exploitation: May 13,'39, p. 66; June 10,'39, p. 55; Aug. 5,'39, p. 99; Oct. 14,'39, p. 61.)				
Invitation to Happiness (G) 3841	Irene Dunne-Fred MacMurray	June 16,'39	95	May 13,'39
Island of Lost Men (G) 3848	Anna May Wong-Anthony Quinn	July 28,'39	64	Aug. 5,'39
Jamaica Inn (A) 3906	Charles Laughton-Leslie Banks-Maureen O'Hara-Emlyn Williams	Oct. 13,'39†	99	May 27,'39
(Exploitation: Oct. 7,'39, p. 66.)				
King of Chinatown (G) 3827	Anna May Wong-A. Tamiroff	Mar. 17,'39	57	Mar. 18,'39
Lady's from Kentucky, The (G) 3834	George Raft-Ellen Drew-Hugh Herbert-Zasu Pitts	Apr. 28,'39	77	Apr. 15,'39
Law of the Pampas (G)	W. Boyd-R. Hayden-S. Duna	Nov. 3,'39†	*72	Oct. 21,'39
Magnificent Fraud, The (A) 3847	A. Tamiroff-L. Nolan-P. Morison	July 21,'39	78	July 22,'39
Man About Town (G) 3845	J. Benny-D. Lamour-E. Arnold	July 7,'39	85	June 17,'39
(Exploitation: Aug. 12,'39, pp. 69, 72, 74; Aug. 19,'39, p. 70.)				
Midnight (G) 3828	Claudette Colbert-Don Ameche-Francis Lederer-John Barrymore-Mary Astor	Mar. 24,'39	94	Mar. 18,'39
(Exploitation: May 27,'39, p. 68; June 3,'39, p. 66; July 1,'39, p. 58.)				
Million Dollar Legs (G) 3846	Betty Grable - John Hartley - Donald O'Connor-Jackie Coogan	July 14,'39	65	July 8,'39
Never Say Die (G) 3832	Bob Hope-Martha Raye	Apr. 14,'39	82	Mar. 11,'39
Night Work (G) 3849	Mary Boland-Charles Ruggles	Aug. 4,'39	62	Aug. 12,'39
$1,000 a Touchdown (G) 3903	Joe E. Brown-Martha Raye	Sept. 22,'39†	73	Sept. 30,'39
Our Leading Citiben (G) 3850	Bob Burns-Susan Hayward	Aug. 11,'39	88	Aug. 5,'39
(Exploitation: Sept. 23,'39, p. 66; Sept. 30,'39, p. 61.)				
Range War (G) 3954	William Boyd-Russell Hayden	Sept. 8,'39†	66	Aug. 5,'39
Renegade Trail 3859	W. Boyd-R. Hayden-G. Hayes	Aug. 18,'39	58	
(See "Arizona Bracelets," "In the Cutting Room," Dec. 31,'38.)				
Silver on the Sage (G) 3858	Wm. Boyd-Geo. Hayes	Mar. 31,'39	68	Feb. 11,'39
(Exploitation: Jan. 7,'39, p. 53.)				
Some Like It Hot (G) 3837	Gene Krupa and Orch.-Shirley Ross-Bob Hope-Una Merkel	May 19,'39	64	May 13,'39
(Exploitation: June 10,'39, p. 54; June 17,'39, p. 77; Aug. 26,'39, p. 85.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Star Makers, The (G) 3851	Bing Crosby-Louise Campbell-Ned Sparks-Linda Ware	Aug. 25,’39	94	Aug. 26,’39
(Exploitation: Oct. 7,’39, p. 65; Oct. 14,’39, pp. 63, 66.)				
Stolen Life (A) 3864	Elisabeth Bergner-Michael Redgrave	May 26,’39	92	Feb. 18,’39
Sudden Money (G) 3829	B. Lee-M. Rambeau-C. Ruggles	Mar. 31,’39	62	Mar. 25,’39
This Man in Paris (A) 3865	Barry K. Barnes-Valerie Hobson	Aug. 18,’39	86	July 8,’39
Undercover Doctor (G) 3840	L. Nolan-J. C. Naish-H. Angel	June 9,’39	65	June 3,’39
Union Pacific (G) 3835	Joel McCrea-Barbara Stanwyck-Akim Tamiroff-Robt Preston	May 5,’39	125	Apr. 29,’39
(Exploitation: Feb. 18,’39, p. 72; Mar. 11,’39, p. 57; Mar. 18,’39, p. 73; May 27,’39, p. 64; June 3,’39, p. 65; June 10,’39, pp. 54, 59, 60; June 17,’39, p. 75; June 24,’39, p. 76; July 8,’39, pp. 50, 51; July 15,’39, p. 61; Aug., ’39, p. 102; Oct. 14,’39, pp. 61, 62, 63; Oct. 21,’39, p. 68.)				
Unmarried (G) 3838	Buck Jones-Helen Twelvetrees	May 26,’39	65	May 27,’39
What a Life (G) 3905	Jackie Cooper - Betty Field - Lionel Stander - John Howard	Oct. 6,’39†	*75	Sept. 23,’39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Women Have Secrets	J. Allen-Jean Cagney-V. Dale	Dec. 15,’39†		
Biscuit Eater, The	Lonnie LeRoy-Helene Millard			
Buck Benny Rides Again*	Jack Benny - Ed. “Rochester” Anderson-Andy Devine			
Cat and the Canary, The (G)	Bob Hope-Paulette Goddard	Nov. 10,’39†	*75	Oct. 29,’39
Diamonds Are Dangerous	Isa Miranda-George Brent			
Dr. Cyclops	Alber Dekker-Janice Logan	Dec. 22,’39†		
(See “In the Cutting Room,” Sept. 23,’39.)				
Emergency Squad	W. Henry-R. Paige-L. Campbell	Jan. 5,’40†		
Farmer’s Daughter, The (G)	Martha Raye-Charlie Ruggles	Feb. 2,’40†		
(See “In the Cutting Room,” Oct. 21,’39.)				
Geronimo	P. Foster-A. Devine-E. Drew	Jan. 12,’40†		
(See “In the Cutting Room,” Apr. 15,’39.)				
Great Days of Victor Herbert	Allan Jones - Mary Martin - Walter Connolly	Dec. 29,’39†		
(See “The Gay Days of Victor Herbert,” “In the Cutting Room,” Oct. 28,’39.)				
Gun Chores	William Boyd-Russell Hayden			
Gulliver’s Travels	Technicolor Cartoon-Feature	Dec. 22,’39†		
Knights of the Range	Russell Hayden-Jean Parker	Feb. 16,’40†		
Lights of the Western Stars	V. Jory-R. Hayden-N. Beery, Jr.			
Light That Failed, The	R. Coleman-W. Huston-I. Lupino	Feb. 9,’40†		
(See “In the Cutting Room,” Sept. 23,’39.)				
Llamo Kid	Tito Guizar-Gale Sondergaard	Dec. 8,’39†		
Night of Nights	P. O’Brien-O. Bradna-R. Young	Dec. 1,’39†		
(See “Heaven on a Shoestring,” “In the Cutting Room,” June 24,’39.)				
Opened by Mistake	C. Ruggles-R. Paige-J. Logan			
Our Neighbors—the Carters	Fay Bainter-Frank Craven	Nov. 24,’39†		
(See “In the Cutting Room,” Sept. 9,’39.)				
Parole Fixer	W. Henry-V. Dale-R. Paige	Jan. 12,’40†		
Remember the Night	Barbara Stanwyck-Fred MacMurray-Beulah Bondi-Elizabeth Patterson	Jan. 26,’40†		
(See “In the Cutting Room,” Oct. 14, 39.)				
Road to Singapore	B. Crosby-D. Lamour-B. Hope			
Rulers of the Sea (G)	Douglas Fairbanks, Jr.-Mar’t Lockwood-Will Fyffe	Nov. 17,’39†	97	Sept. 16,’39
Safari*	Madeleine Carroll-Douglas Fairbanks, Jr.			
St. Martin’s Lane (G)	Charles Laughton-Vivien Leigh		85	July 9,’38
Santa Fe Marshal	William Boyd-Russell Hayden	Jan. 12,’40†		
Seventeen	J. Cooper-B. Field-O. Kruger	Jan. 19,’40†		
(See “In the Cutting Room,” Aug. 19,’39.)				
Television Spy, The (G)	William Henry-Judith Barrett	Feb. 2,’40†	55	Oct. 14,’39
Typhoon	Dorothy Lamour-Robert Preston			
(See “In the Cutting Room,” Oct. 28,’39.)				
Untamed	Ray Milland-Patricia Morison-Akim Tamiroff	Feb. 23,’40†		
(See “In the Cutting Room,” Sept. 23,’39.)				
Women Behind Bars	Ellen Drew-Robert Paige			

PRODUCERS DISTRIBUTING CORP.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Hitler—The Beast of Berlin	Roland Drew-Steffi Duna	Oct. 29,’39†		
(See “In the Cutting Room,” Oct. 21,’39.)				
Man from Oklahoma	George Huston	Oct. 29,’39†		
Sagebrush Family Trails West, The	Bobby Clark	Oct. 22,’39†		
Torture Ship	Lyle Talbot-Jacqueline Wells	Oct. 22,’39†		
(See “In the Cutting Room,” Sept. 16,’39.)				
Wanted for Murder		Oct. 29,’39†		

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Buried Alive*	Beverly Roberts-Robert Wilcox			
Gold Star Mothers*				

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Kid, The (G) 951	Roy Rogers-George Hayes	Sept. 29,’39†	61	Oct. 14,’39
Blue Montana Skies (G) 844	G. Autry-S. Burnette-J. Storey	May 4,’39	56	May 6,’39
Calling All Marines (G) 912	D. Barry-H. Mack-W. Hymer	Sept. 21,’39†	66	Sept. 9,’39
Colorado Sunset (G) 846	Gene Autry-Smiley Burnette-June Storey-Buster Crabbe	July 31,’39	64	Aug. 5,’39
Flight at Midnight (G) 911	Col. Roscoe Turner-Phil Regan-Jean Parker-Robt. Armstrong	Aug. 28,’39†	66	Sept. 2,’39
Frontier Pony Express (G) 854	Roy Rogers-Mary Hart	Apr. 19,’39	58	Feb. 11,’39
I Was a Convict (G) 824	Barton MacLane-Beverly Roberts	Mar. 6,’39	65	Feb. 25,’39
In Old Caliente (G) 856	R. Rogers-M. Hart-G. Hayes	June 19,’39	57	July 22,’39
In Old Monterey (G) 847	G. Autry-S. Burnette-G. Hayes	Aug. 14,’39	73	Aug. 12,’39
(Exploitation: Oct. 7,’39, p. 65.)				
Jeepers Creepers 914	Weaver Bros. & Elviry - Roy Rogers	Oct. 27,’39†	69	
(See “In the Cutting Room,” Oct. 7,’39.)				
Kansas Terrors, The (G) 961	3 Mesquiteers-Jacqueline Wells	Oct. 6,’39†	57	Oct. 21,’39
Man of Conquest (G) 801	Richard Dix-Gail Patrick-Edw. Ellis-Joan Fontaine	May 15,’39	97	Apr. 15,’39
(Exploitation: May 27,’39, pp. 64, 68; July 15,’39, pp. 60, 66.)				
Mexicali Rose (G) 843	Gene Autry-Smiley Burnette	Mar. 27,’39	58	Apr. 1,’39
Mickey the Kid (G) 814	Bruce Cabot-Ralph Byrd-Zasu Pitts-Tommy Ryan	July 3,’39	65	July 1,’39
Mountain Rhythm (G) 845	G. Autry-S. Burnette-J. Storey	June 9,’39	59	July 1,’39
My Wife’s Relatives (G) 810	Gleasons, Jas., Lucile, Russell	Mar. 20,’39	65	Mar. 4,’39
New Frontier (G) 868	J. Wayne-R. Corrigan-R. Hatton	Aug. 10,’39	57	Aug. 19,’39
Night Riders, The (G) 865	Three Mesquiteers-Ruth Rogers	Apr. 12,’39	58	Apr. 8,’39
Rough Riders’ Round-up (G) 853	Roy Rogers-Mary Hart	Mar. 13,’39	58	Mar. 25,’39
Sabotage (G) 913	Chas. Grapewin-Arleen Whelan-Gordon Oliver	Oct. 13,’39†	69	Oct. 14,’39
She Married a Cop (G) 815	Phil Regan-Jean Parker	July 12,’39	66	June 24,’39
Should Husbands Work? (G) 816	Gleasons, James, Lucile, Russell-Marie Wilson-Tommy Ryan	July 26,’39	65	July 15,’39
Smuggled Cargo (G) 825	Rochelle Hudson-Barry MacKay	Aug. 21,’39	62	Aug. 26,’39
S.O.S.-Tidal Wave (G) 813	Ralph Byrd-Kay Sutton	June 2,’39	61	June 3,’39
(Exploitation: Sept. 30,’39, p. 61.)				
Southward Ho! (G) 855	Roy Rogers-Mary Hart	May 19,’39	58	June 10,’39
Street of Missing Men (G) 811	Charles Bickford-Nana Bryant	Apr. 28,’39	65	Apr. 29,’39
Three Texas Steers (G) 866	Three Mesquiteers-Carole Landis	May 12,’39	57	June 17,’39
Wall Street Cowboy (G) 857	R. Rogers-G. Hayes-R. Hatton	Sept. 6,’39	66	Sept. 9,’39
Wyoming Outlaw (G) 867	Three Mesquiteers	June 27,’39	56	July 15,’39
Zero Hour, The (G) 812	Frieda Inescort-Otto Kruger	May 26,’39	65	May 27,’39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Covered Trailer	Jas., Lucile & Russell Gleason			
(See “In the Cutting Room,” Oct. 14,’39.)				
Cowboys from Texas	Three Mesquiteers			
Dark Command, The*	J. Wayne-C. Trevor-B. Donlevy			
Days of Jesse James*	Roy Rogers-Geo. “Gabby” Hayes			
Main Street Lawyer	Edward Ellis-Anita Louise			
Rovin’ Tumbleweeds	G. Autry-S. Burnette-M. Carlisle			
Saga of Death Valley	Roy Rogers-George Hayes			
South of the Border*	Gene Autry-Smiley Burnette			

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Almost a Gentleman (G) 920	James Ellison-Helen Wood	Mar. 31,’39	65	Mar. 25,’39
Bachelor Mother (A) 932	G. Rogers-D. Niven-C. Coburn	Aug. 4,’39	82	July 1,’39
(Exploitation: Aug. 19,’39, p. 70; Aug. 26,’39, p. 84; Sept. 2,’39, p. 60; Sept. 9,’39, p. 74; Sept. 23,’39, p. 70; Oct. 14,’39, pp. 60, 64.)				
Bad Lands (G) 933	Robert Barrat-Noah Berry, Jr.-Andy Clyde	Aug. 11,’39	70	Aug. 19,’39
Career (G) 930	Anne Shirley-Edward Ellis	July 7,’39	80	July 8,’39
Conspiracy (G) 935	Allan Lane-Linda Hayes	Sept. 1,’39	59	Aug. 26,’39
Day the Bookies Wept, The (G) 002	Joe Penner-Betty Grable	Sept. 15,’39†	*64	Sept. 16,’39
Everything’s on Ice (G) 946	Irene Dare-Edgar Kennedy	Oct. 6,’39	67	Sept. 9,’39
Fighting Gringo (G) 986	George O’Brien-Dick Lane	Sept. 8,’39	59	Aug. 26, 39
Fifth Avenue Girl (G) 934	Ginger Rogers - James Ellison - Tim Holt-Walter Connolly	Sept. 22,’39	83	Aug. 26,’39
(Exploitation: Oct. 14,’39, p. 66; Oct. 21,’39, pp. 62, 68.)				
Five Came Back (G) 927	C. Morris-W. Barrie-L. Ball	June 23,’39	75	June 10,’39
Fixer Dugan (G) 922	Lee Tracy-Virginia Weidler	Apr. 21,’39	68	Jan. 28,’39
Flying Deuces (G) 010	Laurel & Hardy-J. Parker	Nov. 3,’39†	65	Oct. 14,’39
Flying Irishman, The (G) 919	Douglas Corrigan - Paul Kelly - Robert Armstrong	Apr. 7,’39	72	Mar. 4,’39
(Exploitation: May 20,’39, pp. 61, 62; June 24,’39, p. 72.)				
Full Confession (G) 003	Victor McLaglen-Sally Eilers	Sept. 8,’39†	73	Aug. 26,’39
Girl and the Gambler (G) 926	S. Duna-L. Carrillo-T. Holt	June 16,’39	63	June 10,’39
Girl from Mexico, The (G) 928	Lupe Velez-Leon Errol	June 2,’39	71	May 20,’39
In Name Only (G) 936	C. Lombard-C. Grant-K. Francis	Aug. 18,’39	94	Aug. 5,’39
(Exploitation: Sept. 16,’39, pp. 84, 85; Sept. 30,’39, p. 61.)				
Love Affair (G) 916	I. Dunne - C. Boyer - L. Bowman	Apr. 7,’39	89	Mar. 18,’39
(Exploitation: Apr. 8,’39, p. 80; Apr. 15,’39, p. 82; Apr. 29,’39, pp. 72, 74; June 3,’39, p. 68.)				
Marshal of Mesa City (G) 081	George O’Brien-Virginia Vale	Nov. 3,’39†	*60	Oct. 7,’39
Nurse Edith Cavell (G) 001	Anna Neagle-Edna May Oliver-M. Robson-G. Sanders Z. Pitts	Sept. 29,’39†	97	Aug. 26,’39
Of Human Bondage (re-issue) (A) 993	L. Howard-B. Davis-F. Dee	July 14,’39	83	July 7,’34
Panama Lady (G) 925	Lucille Ball-Allan Lane	May 12,’39	65	May 13,’39
Racketeers of the Range (G) 984	George O’Brien - Marjorie Reynolds - Ray Whitley	May 26,’39	62	June 3,’39
Rookie Cop (G) 923	T. Holt-V. Weidler-F. Thomas	Apr. 28,’39	60	May 13,’39
Saint in London (G) 929	George Sanders-S. Grey	June 30,’39	72	July 1,’39
Saint Strikes Back, The(G) 918	George Sanders-Wendy Barrie	Mar. 10,’39	64	Feb. 18,’39
Sorority House (G) 924	Anne Shirley-James Ellison	May 5,’39	64	Apr. 22,’39
Spellbinder, The (G) 931	L. Tracy-B. Read-P. Knowles	July 28,’39	69	July 29,’39
Story of Vernon and Irene Castle, The (G) 398	Fred Astaire - Ginger Rogers Edna May Oliver - Walter Brennan	Apr. 28,’39	93	Apr. 1,’39
(Exploitation: Apr. 8,’39, p. 81; May 13,’39, p. 68; June 17,’39, p. 76.)				
Sued for Libel (G) 012	Kent Taylor-Linda Hayes	Oct. 27,’39†	69	Mar. 25,’39
(See “In the Cutting Room,” Sept. 23,’39.)				
They Made Her a Spy (G) 921	Sally Eilers-Allan Lane	Apr. 14,’39	65	Oct. 14,’39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Three Sons (G) 004	E. Ellis-W. Gargan-K. Taylor	Oct. 13,'39†	*70	Sept. 30,'39
Timber Stampede (G) 985	Geo. O'Brien-Marjorie Reynolds	June 30,'39	59	June 24,'39
Trouble in Sundown (G) 893	G. O'Brien-R. Keith-R. Whitley	Mar. 24,'39	60	Mar. 18,'39
Twelve Crowded Hours (A) 917	Richard Dix-Lucille Ball	Mar. 3,'39	64	Feb. 18,'39
Way Down South (G) 947	B. Breen-S. Blane-A. Mowbray	July 21,'39	63	July 22,'39

Coming Attractions

Abe Lincoln in Illinois 009	R. Massey-R. Gordon-M. Howard			
(See "In the Cutting Room," Sept. 16,'39.)				
Allegheny Uprising (G) 006	John Wayne-Claire Trevor-Brian Donlevy-George Sanders	Nov. 10,'39†	*81	Oct. 28,'39
Distant Fields	Alan Marshal - Barbara Read - Helen Vinson-Patric Knowles			
Escape to Paradise	Bobby Breen-Kent Taylor			
(See "In the Cutting Room," Oct. 28,'39.)				
Hunchback of Notre Dame, The	C. Laughton-M. O'Hara-Sir C. Hardwicke - W. Hampden - T. Mitchell - B. Rathbone			
(See "In the Cutting Room," Sept. 9,'39.)				
Legion of the Lawless	George O'Brien-Virginia Vale			
Meet Dr. Christian (G) 005	Jean Hersholt-Dorothy Lovett	Nov. 17,'39†	*63	Oct. 21,'39
Mexican Spitfire	L. Velez-D. Woods-L. Errol			
Queen of Destiny (G) 061	Anna Neagle-Anton Walbrook-C. Aubrey Smith		95	Oct. 29,'38
(Reviewed under the title, "Sixty Glorious Years.")				
Reno 008	R. Dix-G. Patrick-A. Louise	Dec. 1,'39†		
(See "In the Cutting Room," Oct. 14,'39.)				
Sunset	Jimmy Lydon-Joan Brodell			
Swiss Family Robinson	Thomas Mitchell - Edna Best - F. Bartholomew - T. Kilburn - T. Holt			
That's Right, You're Wrong 011	Kay Kyser & Orch.-A. Menjou-M. Robson- E. E. Horton-L. Ball	Nov. 24,'39†		
(See "In the Cutting Room," Oct. 28,'39.)				
Vigil in the Night 007	Carole Lombard-Anne Shirley-Brian Aherne			
(See "In the Cutting Room," Oct. 7,'39.)				

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Sherlock Holmes, The (G) 005	B. Rathbone-I. Lupino-N. Bruce	Sept. 1,'39†	82	Aug. 26,'39
Boy Friend (G) 943	Jane Withers - Richard Bond - Arleen Whelan	May 19,'39	72	May 13,'39
Charlie Chan at Treasure Island (G) 006	S. Toler-C. Romero-P. Moore	Sept. 8,'39†	74	Aug. 26,'39
Charlie Chan in Reno (G) 948	S. Toler-P. Brooks-R. Cortez	June 16,'39	71	June 3,'39
Chasing Danger (G) 941	Preston Foster-Lynn Bari	May 5,'39	60	Jan. 14,'39
Chicken Wagon Family (G) 002	Jane Withers - Leo Carrillo - Marjorie Weaver	Aug. 11,'39†	64	Aug. 19,'39
Elsa Maxwell's Hotel for Women (G) 001	Linda Darnell - Jas. Ellison - Ann Sothern - Elsa Maxwell - Lynn Bari	Aug. 4,'39†	83	Aug. 5,'39
(Exploitation: Sept. 16,'39, p. 88.)				
Escape, The 010	Amanda Duff-Kane Richmond	Oct. 6,'39†	62	
(See "In the Cutting Room," Sept. 16,'39.)				
Everybody's Baby (A) 935	J. Prouty-S. Byington-S. Deane	Mar. 24,'39	62	Nov. 26,'38
First World War, The (reissue) (A) 062	Documentary	Oct. 27,'39†	78	Nov. 17,'34
Frontier Marshal, The (G) 951	Randloph Scott - Nancy Kelly - Cesar Romero-Binnie Barnes	July 28,'39	71	July 29,'39
(Exploitation: Sept. 2,'39, p. 54; Oct. 14,'39, pp. 60, 66.)				
Gorilla, The (G) 944	Ritz Bros. - Anita Louise - Bela Lugosi - Patsy Kelly	May 26,'39	66	May 27,'39
Heaven with a Barbed Wire Fence (G) 019	Jean Rogers-Glenn Ford	Nov. 3,'39†	62	Oct. 7,'39
Here I Am a Stranger (G) 009	Richard Greene-Brenda Joyce-R. Dix-R. Young-G. George	Sept. 29,'39†	83	Sept. 30,'39
(Exploitation: Oct. 21,'39, p. 66; Oct. 28,'39, p. 72.)				
Hollywood Cavalcade (G) 007	Alice Faye - Don Ameche - Stuart Erwin-Buster Keaton	Oct. 13,'39†	96	Oct. 7,'39
Hound of the Baskervilles, The (G) 936	Richard Greene-Basil Rathbone-Wendy Barrie-Nigel Bruce	Mar. 31,'39	80	Apr. 1,'39
(Exploitation: June 17,'39, p. 75; July 1,'39, p. 60.)				
Inside Story (G) 934	Michael Whalen-Jean Rogers	Mar. 10,'39	61	Oct. 22,'38
Inspector Hornleigh (A) 945	Gordon Harker-Alistair Sim	Apr. 21,'39	76	Apr. 22,'39
It Could Happen to You (G) 950	Gloria Stuart-Stuart Erwin	June 30,'39	65	June 17,'39
Jones Family in Hollywood (G) 946	Jed Prouty-Spring Byington	June 2,'39	60	May 27,'38
Jones Family in Quick Millions (G) 004	Jed Prouty-Spring Byington	Aug. 25,'39†	61	Aug. 12,'39
Little Princess, The (G) 932	Shirley Temple-Richard Greene-Anita Louise - Ian Hunter - Cesar Romero-Arthur Treacher	Mar. 17,'39	93	Feb. 25,'39
(Exploitation: Apr. 15,'39, pp. 84, 85.)				
Mr. Moto in Danger Island (G) 937	P. Lorre-J. Hersholt-A. Duff	Apr. 7,'39	70	Mar. 18,'39
(Reviewed under the title, "Danger Island.")				
Mr. Moto Takes a Vacation (G) 952	Peter Lorre - Virginia Field - John King-Joseph Schildkraut	July 7,'39	68	Nov. 19,'38
News Is Made at Night (G) 953	Preston Foster-Lynn Bari	July 21,'39	73	July 15,'39
Pack Up Your Troubles (G) 014	J. Withers-Ritz Brothers-Lynn Bari-Stanley Fields	Oct. 20,'39†	75	Oct. 14,'39
Rains Came, The (G) 011	T. Power-M. Loy-G. Brent	Sept. 15,'39†	104	Sept. 9,'39
(See "In the Cutting Room," Sept. 30,'39, p. 56; Oct. 28,'39, pp. 70, 72.)				
Return of the Cisco Kid, The (G) 940	Warner Baxter-Lynn Bari-Henry Hull-Cesar Romero	Apr. 28,'39	71	Apr. 22,'39
Road to Glory (reissue) (G) 061	Fredric March-Lionel Barrymore-Warner Baxter-June Lang	Oct. 13,'39†	101	June 6,'36
Rose of Washington Square (G) 942	T. Power-A. Faye-A. Jolson	May 12,'39	86	May 13,'39
(Exploitation: Apr. 22,'39, p. 62; May 6,'39, p. 64; June 24,'39, p. 73.)				
Second Fiddle (G) 949	S. Henie-T. Power-R. Vallee	July 14,'39	87	July 8,'39
(Exploitation: Aug. 26,'39, p. 86; Oct. 21,'39, p. 66.)				
Shipyard Sally (A) 018	Gracie Fields-Sydney Howard	Oct. 20,'39†	80	July 29,'39
Stanley and Livingstone (G) 003	S. Tracy-R. Greene-N. Kelly-W. Brennan - C. Coburn - H. Hull - Sir C. Hardwicke	Aug. 18,'39†	101	Aug. 5,'39
(Exploitation: Aug. 19,'39, p. 67; Sept. 23,'39, p. 73; Oct. 7,'39, p. 64.)				
Stop, Look and Love (G) 008	Jean Rogers-Robert Kellard	Sept. 22,'39†	57	Sept. 2,'39
Story of Alexander Graham Bell, The (G) 938	Don Ameche - Henry Fonda - Loretta Young-Young Sisters	Apr. 14,'39	97	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 60; May 6,'39, p. 60; May 13,'39, p. 64; May 27,'39, pp. 64, 68; June 17,'39, p. 75; July 1,'39, p. 59.)				
Susannah of the Mounties (G) 954	Shirley Temple-Randolph Scott	June 23,'39	78	June 24,'39
(Exploitation: July 29,'39, p. 69; Aug. 26,'39, p. 88.)				
Ware Case, The (A) 8014	Clive Brooks-Jane Baxter	July 21,'39	72	Dec. 31,'38
Wife, Husband and Friend (G) 930	Loretta Young-Warner Baxter-Binnie Barnes-Cesar Romero	Mar. 3,'39	80	Feb. 18,'39
Winner Take All (G) 939	Tony Martin-Gloria Stuart-Slim Summerville-Henry Armetta	Apr. 21,'39	62	Feb. 25,'29
Young Mr. Lincoln (G) 947	Henry Fonda-Marjorie Weaver-Arleen Whelan-Alice Brady	June 9,'39	101	June 3,'39
(Exploitation: July 29,'39, p. 67; Aug. 12,'39, p. 70; Oct. 21,'39, p. 62.)				

Coming Attractions

Barricade 026	Alice Faye-Warner Baxter	Dec. 8,'39†		
Blue Bird 025	Shirley Temple-Helen Ericson	Dec. 22,'39†		
Charlie Chan in Panama	Sidney Toler-Jean Rogers			
Cisco Kid and the Lady, The 012	C. Romero-V. Field-M. Weaver	Dec. 29,'39†		
City, The 027	Lynn Bari-Donald Woods	Jan. 12,'40†		
City of Darkness 021	Sidney Toler-Lynn Bari	Dec. 1,'39†	74	
(See "In the Cutting Room," Oct. 28,'39.)				
Day-Time Wife 020	Tyrone Power - Linda Darnell - Warren William-B. Barnes	Nov. 24,'39†		
(See "First Kiss," "In the Cutting Room," Oct. 21,'39.)				
Drums Along the Mohawk 015	Henry Fonda-Claudette Colbert-Dorris Bowdon - Edna May Oliver	Nov. 10,'39†	103	
(See "In the Cutting Room," Sept. 30,'39.)				
Everything Happens at Night	S. Henie-R. Milland-R. Cummings			
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92	May 13,'39
Grapes of Wrath	Henry Fonda-Dorris Bowdon-Charlie Grapewin - Jane Darwell			
He Married His Wife 023	J. McCrea-N. Kelly-M. Boland	Jan. 19,'40†		
High School 028	Jane Withers-Joe Brown, Jr.	Jan. 26,'40†		
Honeymoon's Over, The 024	M. Weaver-S. Erwin-P. Knowles	Dec. 15,'39†		
(See "In the Cutting Room," Oct. 21,'39.)				
Inspector Hornleigh on Holiday 022	Gordon Harker-Alastair Sim	Dec. 1,'39†		
Little Old New York	Alice Faye - Fred MacMurray-Richard Greene-Brenda Joyce			
Man Who Wouldn't Talk, The	L. Nolan-J. Rogers-M. Marsh			
Swanee River 017	D. Ameche-A. Jolson-A. Leeds	Jan. 5,'40†		
Too Busy to Work 016	J. Prouty-S. Byington-J. Davis	Nov. 17,'39†	65	
(See "In the Cutting Room," Oct. 7,'39.)				
20,000 Men in a Year (G) 013	R. Scott-P. Foster-M. Lindsay	Oct. 27,'39†	*83	Oct. 28,'39

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Fury (G)	Brian Aherne-Victor McLaglen-Paul Lukas-June Lang	May 26,'39	91	May 6,'39
Eternally Yours (A)	Loretta Young - David Niven - H. Herbert-B. Burke-Z. Pitts	Oct. 12,'39†	95	Oct. 7,'39
(Exploitation: July 22,'39, p. 81.)				
Four Feathers (A)	John Clements - June Duprez - C. Aubrey Smith-Ralph Richardson	Aug. 4,'39†	115	May 6,'39
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, pp. 82, 84; Feb. 11,'39, p. 59; Feb. 25,'39, p. 68; Mar. 4,'39, pp. 70, 72; Oct. 7,'39, p. 65; Oct. 21,'39, p. 62.)				
Housekeeper's Daughter (G)	Joan Bennett-Adolphe Menjou	Oct. 26,'39†	*76	Sept. 16,'39
Intermezzo, a Love Story (A)	L. Howard-I. Bergman-E. Best	Sept. 22,'39†	70	Sept. 30,'39
King of the Turf (G)	A. Menjou-R. Daniel-D. Costello	Feb. 17,'39	88	Feb. 11,'39
Made for Each Other (G)	Carole Lombard-James Stewart-Lucille Watson-Chas. Coburn	Feb. 10,'39	94	Feb. 4,'39
(Exploitation: May 6,'39, p. 60.)				
Man in the Iron Mask (G)	Louis Hayward - Joan Bennett - Warren William - Joseph Schildkraut - Alan Hale	Aug. 11,'39†	112	July 1,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; Aug. 12,'39, p. 69; Aug. 19,'39, p. 66; Aug. 26,'39, p. 85; Sept. 2,'39, p. 53; Sept. 16,'39, p. 82; Sept. 30,'39, p. 56; Oct. 28,'39, p. 70.)				
Prison Without Bars (A)	Corinne Luchaire-Edna Best	Mar. 10,'39	79	Apr. 15,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Real Glory, The (G)	G. Cooper-A. Leeds-D. Niven	Sept. 29,'39†	96	Sept. 16,'39
(Exploitation: Oct. 7,'39, p. 62.)				
Stagecoach (G)	Claire Trevor - Andy Devine - John Wayne-George Bancroft	Mar. 3,'39	96	Feb. 11,'39
(Exploitation: Mar. 25,'39, p. 81; Apr. 1,'39, pp. 72, 75; Apr. 15,'39, p. 80; May 13,'39, p. 67; May 20,'39, p. 60; July 15,'39, p. 60; July 22,'39, p. 82.)				
They Shall Have Music (G)	Jascha Heifetz - Andrea Leeds - Joel McCrea-Gene Reynolds	Aug. 18,'39†	101	July 15,'39
(See musical analysis, July 22,'39, p. 54; exploitation: Oct. 7,'39, p. 66; Oct. 14,'39, p. 62.)				
Winter Carnival (G)	Ann Sheridan-Richard Carlson-Helen Parrish-R. Armstrong	July 28,'39†	100	July 22,'39
(Exploitation: Aug. 5,'39, p. 98; Aug. 19,'39, p. 67; Aug. 26,'39, p. 86.)				
Wuthering Heights (A)	Merle Oberon-Laurence Oliver-Flora Robson-David Niven	Apr. 7,'39	104	Apr. 1,'39
(Exploitation: Apr. 2,'39, p. 62; May 13,'39, p. 68; May 27,'39, p. 65; Sept. 9,'39, p. 71.)				
Zenobia (G)	Oliver Hardy - Harry Langdon - Billie Burke - Alice Brady - James Ellison - June Lang - Jean Parker	Apr. 21,'39	73	Mar. 18,'39

Coming Attractions

City for Sale	Pat O'Brien-Ruth Terry-Broderick Crawford-Edward Arnold			
Chump at Oxford	Laurel and Hardy			
House Across the Bay	Joan Bennett - George Raft - Lloyd Nolan-Gladys George			
Of Mice and Men	Burgess Meredith-Lon Chaney, Jr.-Betty Field-Chas. Bickford			
Our Town	Frank Craven			
Over the Moon	Merle Oberon - Rex Harrison - Louis Borell			
Raffles	David Niven-Olivia de Havilland			
Rebecca	Laurence Olivier-Joan Fontaine-Judith Anderson-Nigel Bruce			
Thief of Bagdad	Sabu-J. Duprez-C. Vedit			
Untitled*	Laurel and Hardy			

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Quiet on the Western Front (reissue) (G) 4073	Lew Ayres-Slim Summerville	Sept. 29,'39†	93	Apr. 26,'30
(Exploitation: Oct. 28,'39, p. 70.)				
Big Town Czar (G) 3018	Barton MacLane - Tom Brown - Ed. Sullivan	Apr. 21,'39	66	Apr. 22,'39
Call a Messenger (G) 4020	Billy Hallop-Huntz Hall-Mary Carlisle-Larry Crabbe	Nov. 3,'39†	*60	Sept. 23,'39
Code of the Streets (G) 3019	Frankie Thomas - Harry Carey - "Little Tough Guys"	Apr. 14,'39	69	Feb. 4,'39
Desperate Trails, The 4058	John Mack Brown - Bob Baker - F. Robinson - F. Knight	Sept. 8,'39†	58	
(See "In the Cutting Room," July 15,'39.)				
East Side of Heaven (G) 3006	B. Crosby-J. Blondell-M. Auer	Apr. 7,'39	88	Apr. 8,'39
(Exploitation: June 3,'39, p. 66.)				
Ex Champ (G) 3010	Victor McLaglen - Tom Brown - Nan Grey - Constance Moore	May 19,'39	72	May 20,'39
Family Next Door (G) 3020	Hugh Herbert - Joy Hodges - Juanita Quigley-Eddie Quillan	Mar. 31,'39	61	Apr. 15,'39
For Love or Money (G) 3030	June Lang-Robert Kent	Apr. 28,'39	67	May 6,'39
Forgotten Woman, The (A) 3031	S. Gurie-D. Briggs-E. Arden	July 7,'39	67	July 1,'39
Hawaiian Nights (G) 4024	J. Downs-C. Moore-M. Carlisle	Sept. 8,'39†	65	Aug. 19,'39
Hero for a Day 4035	Charles Grapewin-Anita Louise-Dick Foran	Oct. 6,'39†	66	
House of Fear, The (G) 3038	Irene Hervey-William Gargan	June 30,'39	66	June 10,'39
Inside Information (G) 3039	J. Lang-D. Foran-H. Carey	June 2,'39	62	June 10,'39
I Stole a Million (G) 3007	George Raft - Claire Trevor - D. Foran-H. Armetta-V. Jory	July 21,'39	80	July 22,'39
Last Warning, The (G) 3027	P. Foster-F. Jenks-F. Robinson	Jan. 6,'39	63	Dec. 10,'38
Legion of Lost Flyers 4053	R. Arlen-A. Devine-A. Nagel	Nov. 3,'39†		
(See "In the Cutting Room," Aug. 19,'39.)				
Little Accident	Baby Sandy - Hugh Herbert - Richard Carlson - Florence Rice - Joy Hodges	Oct. 27,'39†	65	
(See "In the Cutting Room," Oct. 21,'39.)				
Mikado, The (G) 4044	Kenny Baker-Jean Colin	Sept. 8,'39†	91	May 20,'39
(Exploitation: July 22,'39, p. 82; Aug. 26,'39, p. 86.)				
Mutiny on the Blackhawk (G) 4051	R. Arlen-A. Devine-C. Moore	Sept. 1,'39†	66	Aug. 12,'39
Mystery of the White Room 3037	B. Cabot-H. Mack-C. Worth	Mar. 17,'39	57	
(See "In the Cutting Room," Mar. 18,'39.)				
Oklahoma Frontier	John Mack Brown-Bob Baker-Fuzzy Knight	Oct. 20,'39†	58	
Phantom Stage, The 3056	Bob Baker-Marjorie Reynolds	Feb. 10,'38	57	
Pirates of the Skies 3033	Kent Taylor-Rochelle Hudson	Feb. 3,'39	61	
(See "In the Cutting Room," Dec. 3,'38.)				
Rio (G) 4014	Sigrid Gurie-Basil Rathbone-Victor McLaglen-Robert Cummings-Leo Carrillo	Sept. 29,'39†	77	Oct. 14,'39
Risky Business (G) 3029	George Murphy-Dorothea Kent	Mar. 3,'39	67½	Mar. 11,'39
Road Back (reissue) (G) 4074	John King-Richard Cromwell	Nov. 3,'39†	69	June 26,'37
Society Smugglers (G) 3024	Preston Foster-Irene Hervey	Feb. 24,'39	70	Mar. 4,'39
Spirit of Culver (G) 3014	Jackie Cooper-F. Bartholomew-A. Devine-H. Hull-J. Moran	Mar. 10,'39	90	Mar. 4,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Sun Never Sets, The (G) 3009	B. Rathbone-D. Fairbanks, Jr.	June 9,'39	96	June 10,'39
They Asked for It (G) 3040	Michael Whalen - Joy Hodges - William Lundigan	May 26,'39	61	July 15,'39
Three Smart Girls Grow Up (G) 3001	D. Durbin-N. Grey-H. Parrish-C. Winninger-R. Cummings-William Lundigan	Mar. 24,'39	87	Mar. 25,'39
Tower of London	Basil Rathbone - Boris Karloff - N. Grey-B. O'Neil-I. Hunter	Oct. 27,'39†		
(See "In the Cutting Room," Sept. 30,'39.)				
Tropic Fury 4052	R. Arlen-A. Devine-B. Roberts	Oct. 13,'39†	62	
(See "In the Cutting Room," July 29,'39.)				
Two Bright Boys (G) 4017	Jackie Cooper-F. Bartholomew	Sept. 15,'39†	70	Sept. 16,'39
Under-Pup, The (G) 4010	Gloria Jean-N. Grey-R. Cummings-V. Weidler-A. Gillis	Sept. 1,'39†	88	Aug. 26,'39
(Exploitation: Oct. 7,'39, p. 65; Oct. 14,'39, p. 66.)				
Unexpected Father (G) 3008	Baby Sandy-Mischa Auer	July 14,'39	78	July 15,'39
(Exploitation: July 1,'39, p. 62.)				
When Tomorrow Comes (G) 3003	Irene Dunne-Charles Boyer	Aug. 11,'39	92	Aug. 19,'39
Witness Vanishes, The (G) 4027	Edmund Lowe-Wendy Barrie	Sept. 22,'39†	66	Oct. 28,'39
You Can't Cheat an Honest Man (G) 3005	W. C. Fields - Edgar Bergen - "Charlie McCarthy"	Feb. 17,'39	79	Feb. 18,'39
(Exploitation: May 6,'39, p. 60.)				

Coming Attractions

Big Guy, The	Victor McLaglen-Jackie Cooper			
Chip of the Flying "U"	John Mack Brown-Bob Baker-Fuzzy Knight-Doris Weston	Nov. 24,'39†		
Danger on Wheels	R. Arlen-A. Devine-P. Moran			
Destry Rides Again	Marlene Dietrich-James Stewart-Chas. Winninger-Mischa Auer	Nov. 17,'39†		
(See "In the Cutting Room," Oct. 14,'39.)				
First Love	Deanna Durbin-Helen Parrish-R. Stack-E. Pallette-Leatrice Joy	Nov. 10,'39		
(See "In the Cutting Room," Oct. 28,'39.)				
Green Hell	Douglas Fairbanks, Jr., - Joan Bennett - John Howard - Alan Hale-George Sanders - George Bancroft-Vincent Price	Dec. 29,'39†		
(See "In the Cutting Room," Oct. 28,'39.)				
Invisible Man Returns	Vincent Price-Sir Cedric Hardwicke-Nan Grey	Nov. 24,'39†		
Laugh It Off	C. Moore-J. Downs-E. Kennedy	Dec. 1,'39†		
Man from Montreal	R. Arlen-A. Devine-G. Gwynne	Dec. 8,'39†		
Missing Evidence	Preston Foster-Irene Hervey	Dec. 15,'39†		
(See "In the Cutting Room," Sept. 9,'39.)				
One Hour to Live 4030	C. Bickford-D. Nolan-J. Litel	Nov. 10,'39†	59	
(See "In the Cutting Room," Aug. 12,'39.)				
Riders of Pasco Basin	John Mack Brown-Bob Baker-Fuzzy Knight-Frances Robinson			
Trouble's My Middle Name	Constance Moore-F. Albertson			
West of Carson City	John Mack Brown-Bob Baker-Fuzzy Knight-Peggy Moran	Dec. 15,'39†		

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels Wash Their Faces, The (G) 367	Ronald Reagan - Ann Sheridan - "Dead End Kids"-B. Granville	Aug. 26,'39	86	Sept. 9,'39
Blackwell's Island (G) 361	J. Garfield-R. Lane-D. Purcell	Mar. 25,'39	71	Mar. 11,'39
Code of the Secret Service (G) 374	Ronald Reagan-Rosella Towns	May 27,'39	58	May 20,'39
Confessions of a Nazi Spy (G) 353	Edw. G. Robinson - Francis Lederer - Paul Lukas	May 6,'39	102	Apr. 29,'38
(Exploitation: July 29,'39, p. 69; Oct. 14,'39, p. 66.)				
Cowboy Quarterback, The 366	Bert Wheeler - Marie Wilson - Gloria Dickson	July 29,'39	56	
(See "In the Cutting Room," June 3,'39.)				
Dack Victory (G) 354	Bette Davis - George Brent - Geraldine Fitzgerald - Ronald Reagan - Humphrey Bogart	Apr. 22,'39	106	Mar. 11,'39
(Exploitation: June 3,'39, p. 66; June 10,'39, p. 55; June 24,'39, pp. 75, 76; July 1,'39. pp. 61, 62; Aug. 5,'39, p. 102.)				
Daughters Courageous (G) 360	Lane Sisters - John Garfield - F. Bainter - C. Rains - G. Page - J. Lynn-F. McHugh-M. Robson-D. Foran	July 22,'39	107	June 24,'39
(Exploitation: Aug. 19,'39, p. 72.)				
Dust Be My Destiny (G)	John Garfield-Priscilla Lane	Sept. 16,'39†	88	Aug. 19,'39
Each Dawn I Die (G) 356	James Cagney - Jane Bryan - George Raft-George Bancroft	Aug. 19,'39	92	July 22,'39
(Exploitation: Aug. 19,'39, p. 72; Sept. 16,'39, p. 88; Oct. 14,'39, p. 66.)				
Espionage Agent (G)	Joel McCrea - Brenda Marshall - Jeffrey Lynn-Frank McHugh	Sept. 30,'39†	83	Sept. 30,'39
Everybody's Hobby, The 736	Henry O'Neill-Irene Rich	Aug. 26,'39	54	
Kid from Kokomo, The (G) 363	Wayne Morris - Pat O'Brien - Jean Blondell - May Robson	June 24,'39	92	May 27,'39
Man Who Dared (G) 375	Chas. Grapewin-Jane Bryan	June 3,'39	60	Apr. 8,'39
(Reviewed under the title, "I Am Not Afraid.")				
Nancy Drew, Reporter (G) 372	Bonita Granville-John Litel	Feb. 18,'39	68	Feb. 4,'39
No Place to Go 469	F. Stone-G. Dickson-D. Morgan	Sept. 23,'39†	57	

(THE RELEASE CHART--CONT'D)

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Old Maid (A) 452	Bette Davis-Miriam Hopkins-Geo. Brent-Jas. Stephenson		Sept. 1,'39†	95	Aug. 5,'39
(Exploitation: Oct. 21,'39, p. 62.)					
On Your Toes (G)	Zorina-Eddie Albert-A. Hale-J. Gleason-G. Dickson		Oct. 14,'39†	94	Oct. 28,'39
Smashing the Money Ring	R. Reagan-Margot Stevenson		Oct. 21,'39†		
Sweepstakes Winner 373	M. Wilson-J. Davis-A. Jenkins		May 20,'39	59	
We Are Not Alone	Paul Muni - Jane Bryan - Flora Robson - Una O'Connor		Nov. 25,'39†		
(See "In the Cutting Room," Sept. 23,'39.)					
You Can't Get Away with Murder (G) 364	Humphrey Bogart-Gale Page		May 20,'39	75	Jan. 21,'39
(Exploitation: June 17,'39, p. 74.)					

Coming Attractions

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Lady Dick	Jane Wyman-Dick Foran				

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Jane Arden, The (G) 321	Rosella Towne-William Gargan	Mar. 18,'39	58	Feb. 11,'39
Dodge City (G) 304	Errol Flynn-Olivia de Havilland-Ann Sheridan - Bruce Cabot - A. Hale-F. McHugh-V. Jory	Apr. 8,'39	104	Apr. 8,'39
(Exploitation: Mar. 25,'39, p. 82; Apr. 22,'39, p. 61; May 20,'39, p. 61; May 27,'39, pp. 65, 68; June 3,'39, p. 64; June 10,'39, p. 59; June 24,'39, pp. 76, 77; July 8,'39, pp. 48, 50; July 15,'39, p. 61; July 22,'39, p. 81; Aug. 12,'39, p. 72.)				
Hell's Kitchen (G) 312	Margt. Lindsay-Ronald Reagan-"Dead End Kids"	July 8,'39	81	July 8,'39
Indianapolis Speedway (G) 315	Pat O'Brien - John Payne - Ann Sheridan - Gale Page	Aug. 5,'39	82	July 22,'39
(Exploitation: Sept. 30,'39, p. 59; Oct. 7,'39, p. 65; Oct. 14,'39, p. 66.)				
Juarez (G) 301	Paul Muni - Bette Davis - B. Aherne-C. Rains-J. Garfield	June 10,'39	127	Apr. 29,'39
(Exploitation: May 13,'39, p. 64; July 1,'39, p. 58; July 15,'39, p. 66; July 22,'39, p. 81; Aug. 5,'39, p. 102; Aug. 26,'39, p. 86; Oct. 21,'39, p. 68.)				
Kid Nightingale (G)	J. Payne-J. Wyman-W. Catlett	Nov 4,'39†	*58	Sept. 23,'39
Nancy Drew and the Hidden Staircase 419	B. Granville-F. Thomas-J. Litel	Sept. 1,'39†	60	
Nancy Drew, Trouble Shooter 324	B. Granville-F. Thomas-J. Litel	June 17,'39	69	
Naughty But Nice (G) 311	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan	July 1,'39	90	July 1,'39
Oklahoma Kid (G) 308	J. Cagney-H. Bogart-R. Lane	Mar. 11,'39	80	Mar. 18,'39
(Exploitation: Mar. 11,'39, p. 57; Apr. 1,'39, pp. 74, 75; Apr. 29,'39, pp. 74, 75; May 13,'39, p. 67; June 10,'39, p. 60; July 15,'39, p. 66.)				
On Trial (G) 323	John Litel-Margaret Lindsay	Apr. 1,'39	61	Mar. 25,'39
Pride of the Blue Grass	Edith Fellows-James McCallion	Oct. 7,'39		
Roaring Twenties, The (G)	Jas. Cagney-Humphrey Bogart-Priscilla Lane-Jeffrey Lynn	Oct. 28,'39†	106	Oct. 21,'39
Secret Service of the Air (G) 320	R. Reagan-I. Rhodes-J. Litel	Mar. 4,'39	61	Mar. 11,'39
Torchy Plays with Dynamite 326	Jane Wyman-Allen Jenkins	Aug. 12,'39		
Torchy Runs for Mayor (G) 322	Glenda Farrell-Barton MacLane	May 13,'39	60	Apr. 1,'39
Waterfront (G) 325	G. Dickson-D. Morgan-M. Wilson	July 15,'39	59	July 22,'39
Women in the Wind (G) 316	K. Francis-W. Gargan-V. Joy	Apr. 15,'39	65	Feb. 4,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All This and Heaven Too				
And It All Came True				
British Intelligence	Boris Karloff-Margaret Lindsay			
Brother Orchid	Edward G. Robinson - Wayne Morris - Gale Page			
Brother Rat and the Baby	Wayne Morris - Jane Bryan - R. Reagan-J. Wyman-E. Albert			
Child Is Born, A	Geraldine Fitzgerald - Jeffrey Lynn - Gladys George		79	
(See "Give Me a Child," "In the Cutting Room," May 6,'39.)				
Dead End Kids on Dress Parade	Dead End Kids-John Litel	Nov. 18,'39†		
(See "Dead End Kids in Military School," "In the Cutting Room," July 29,'39.)				
Enemy Within, The	Ronald Reagan-Lya Lys			
Fighting 69th	J. Cagney-P. O'Brien-J. Lynn-G. Brent-A. Hale-D. Margan			
Four Wives	Lane Sisters-G. Page-J. Garfield - E. Albert - C. Rains-J. Lynn-D. Foran-F. McHugh-M. Robson			
(See "In the Cutting Room," Sept. 23,'39.)				
Fugitive from Justice	Roger Pryor-Lucille Fairbanks			
Gambling on the High Seas	W. Morris-J. Wyman-J. Litel			
Granny, Get Your Gun	May Robson - H. Davenport - M. Stevenson			
Invisible Stripes	George Raft - William Holden - Humphrey Bogart-Jane Bryan			
(See "In the Cutting Room," Oct. 28,'39.)				
King of the Lumberjacks	John Payne-Gloria Dickson			
Life of Dr. Ehrlich*	Edw. G. Robinson-Ruth Gordon-Donald Crips-Otto Kruger			
Philo Vance Comes Back	J. Stephenson-Margot Stevenson			
Private Lives of Elizabeth and Essex, he (G)	Bette Davis - Errol Flynn - O. de Havilland-Vincent Pri[illegible]	Nov. 25,'39†	106	Sept. 30,'39
Return of Dr. X, The	Wayne Morris - H. Bogart - Lya Lys-Rosemary Lane			
(See "In the Cutting Room," July 8,'39.)				
State Cop	D. Morgan-J. Payne-G. Dickson			
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne			

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Virginia City*	Errol Flynn-Miriam Hopkins-Randolph Scott-Alan Hale				
Years Without Days	John Garfield - Pat O'Brien - Ann Sheridan				
(See "In the Cutting Room," Oct. 28,'39.)					

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Reform School (G)	Louise Beavers	Million	Apr. 27,'39	*80	May 6,'39
Sudan*		Leichter	Oct. 10,'39	58	
Texas Wildcats	Tim McCoy	Victory	Apr. 10,'39		
Tumbleweeds (G) (reissue)	William S. Hart	Astor	May 20,'39	88	May 13,'39
Two-Gun Troubador	Fred Scott	Spectrum	Mar. 5,'39		

Coming Attractions

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Hell's Harbor*	Lupe Velez	Leichter	Dec. 10,'39†	80	
Juarez and Maximilian (G)	Conrad Nagel	Torres		*95	Apr. 22,'39
Lure of the Wasteland (G)	Grant Withers			*55	Mar. 18,'39
She Goes to War*		Leichter	Nov. 10'39†	90	
Straight to Heaven (G)	Nine May McKinney	Domino		56	July 1,'39

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Annie Laurie	Will Fyffe	World	Apr. 15,'39		
Ask a Policeman (G)	Will Hay	MGM		83	Apr. 29,'39
Behind the Facade (Derriere la Facade) (A)	Lucien Baroux	Francinex		85	May 27,'39
Betrayal (A)	Annie Vernay	World	Sept. 15,'39	78	Sept. 23,'39
Bizarre Bizarre (A)	Louis Jouvet	Lenauer-In't	Mar. 20,'39	85	Apr. 1,'39
Black Limelight (A)	Raymond Massey	Alliance	Sept. 15,'39	68	July 8,'39
Boys' School	E. Von Stroheim	Columbia	June 5,'39	90	June 17,'39
Captain Scorpiob	Ecunomou	Brodie	Apr. '39	85	
Coral Rocks, The (Le Récif de Corail (A)	Jean Gabin	Alliance		100	Mar. 11,'39
Curtain Rises, The (G)	Louis Jouvet	Kassler	May 13,'39	85	Apr. 29,'39
Dead Men Tell No Tales (A)	Emlyn Williams	Alliance	Aug. 15,'39	70	July 29,'39
Demon Barber of Fleet Street, The (A)	Tod Slaughter	Select	Sept. 29,'39	67	Oct. 7,'39
Discoveries	Carroll Levis	Grand National		66	Sept. 2,'39
Double Crime in the Maginot Line (A)	Victor Francen	Tower		83	Apr. 22,'39
(Exploitation: Oct. 21,'39, p. 63.)					
Down Our Alley (G)	Hughie Green	British Screen		65	Aug. 12,'39
End of Day, The (A)	Victor Fancen	Juno	Oct. 1,'39	94	Sept. 16,'39
Four Just Men, The (A)	Hugh Sinclair	A.B.F.D.		85	June 24,'39
Gang's All Here, The (A)	Jack Buchanan	Assoc. British		78	Apr. 1,'39
Harvest (A)	Gabriel Gabrio	French Film Center		80	Aug. 5,'39
(Exploitation: Oct. 21,'39, p. 63.)					
Heartbeat (A)	Orane Demagis	French M. P. Cp.	Sept. 4,'39	90	Sept. 16,'39
Herbst-Manover (G)	Leo Slezak	Casino	Mar. 17,'39	87	Apr. 1,'39
Heroes of the Marne (A)	Raimu	Spectrum	Apr. 22,'39	88	Apr. 29,'39
Home from Home (G)	Sandy Powell	British Lion		73	June 3,'39
Hostages, The (Les Otages) (A)	Annie Vernay	Nero		90	Apr. 22,'39
Housemaster (G)	Otto Kruger	Alliance	Oct. 15,'39	83	Feb. 26,'38
Human Beast, The (A)	Simone Simon	Paris Film		110	Apr. 1,'39
I Killed the Count (A)	Syd Walker	Grand National		89	Sept. 2,'39
I Met a Murderer (A)	James Mason	York	Oct. 2,'39	70	Oct. 14,'39
Indiscretions (A)	Sacha Guitry	Tri-National	Apr. 29,'39	80	May 13,'39
Just William (G)	Dicky Lupino	Assoc. British		75	Sept. 9,'39
La Inmaculada (A)	Fortunio Bonanova	United Artists		95	July 22,'39
Lambeth Walk, The (G)	Lupino Lane	MGM		84	Apr. 22,'39
La Noche de los Maxas (The Night of the Mayas) (G)	Arturo Cordoba	Fama	Sept. 16,'39	96	Oct. 21,'39
Mademoiselle Ma Mere (A)	Danielle Darrieux	Hoffberg	Sept. 18,'39	82	Sept. 30,'39
Man and His Wife, A (A)	Harry Baur	French Film Ex.	Mar. 27,'39	80	Apr. 15,'39
(Reviewed under the title, "A Man with His Wife.")					
Marseillaise	Pierre Renoir	World	Mar. 30,'39		
Mind of Mr. Reeder, The (G)	Will Fyffe	Grand National		77	Mar. 11,'39
Ninety Degrees South	Scott Expedition	World	July 1,'39		
Old Bones of the River (G)	Will Hay	G. F. D.		90	Jan. 21,'39
Papa's Misadventures (Los Enredos de Papa) (A)	Chato Ortin	Zacarias		98	Sept. 2,'39
Poisoned Pen (A)	Flora Robson	Assoc. British		78	July 15,'39
Rasputin (A)	Harry Baur	Concord	Oct. 16,'39	93	Oct. 21,'39
Puritan, The (A)	Jean-Louis Barrault	Lenaur-Int'l		85	Mar. 25,'39
Singing Charro, The (Cuand Canta La Ley) (G)	Tito Guizar	Paramount		77	June 3,'39
Slalom (G)	Hella Hartwich	World	Mar. 1,'39	66	Jan. 23,'37
Song of the Street (A)	V. Sokoloff	Mayer-Burstyn	Sept. 1,'39	75	Aug. 26,'39
Spain in Arms (A)		Film Facts		80	Mar. 18,'39
Spies of the Air (A)	Barry K. Barnes	Assoc. British		77	May 6,'39
Street Without a Name	Pola Illery	World	Mar. 15,'39	83	June 24,'39
Ten Days in Paris* (A)	Rex Harrison	Columbia		82	Oct. 28,'39
There Ain't No Justice (A)	Jimmy Hanley	A.B.F.D.			
Three Waltzes (G)	Yvonne Printemps	Vedis		90	May 13,'39
Trouble Brewing (G)	George Formby	Assoc. British		87	Mar. 11,'39
What Would You Do, Chum? (A)	Syd Walker	Anglo American		75	Sept. 2,'39
Where's That Fire (G)	Will Hay	20th Cent.-Fox		74	Aug. 19,'39
Young Man's Fancy (A)	Anna Lee	Assoc. British		77	Sept. 2,'39
Youth in Revolt (A)	Jean-Louis Barrault	Columbia	May 15,'39	90	May 27,'39

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-5-39) August 5, 1939. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
A-Ducking They Did Go (4-22-39) 9406 (3 Stooges)	Apr. 7,'39	16½
All American Blondes 1423 Andy Clyde	Oct. 20,'39†	2 rls.
Boom Goes the Groom 9431 Andy Clyde	Mar. 24,'39	17½
Calling All Curs (9-9-39) 1401 (3 Stooges)	Aug. 25,'39†	17½
Chump Takes a Bump, The 9433 Charley Chase	May 5,'39	18
Mooching Through Georgia (9-9-39) 9438 (All Star)	Aug. 11,'39	19
Mutiny on the Body 9429 Smith & Dale	Feb. 10,'39	17½
Now It Can Be Sold 9434 Andy Clyde	June 2,'39	17
Olly to Bed, Olly to Rise (10-14-39) 1402 (3 Stooges)	Oct. 6,'39†	18½
Pest from the West (6-17-39) 9435 Buster Keaton	June 16,'39	19
Rattling Romeo 9436 Charley Chase	July 14,'39	17
Sap Takes a Wrap, The 9430 Charley Chase	Mar. 10,'39	15½
Saved by the Belle (8-2-39) 9408 (3 Stooges)	June 30,'39	17
Skinny the Moocher 1421 Charley Chase	Sept. 8,'39†	16½
Star Is Shorn, A 9432 (All Star)	Apr. 21,'39	17
Static in the Attic 1422 Walter Catlett	Sept. 22,'39†	19
Swing, You, Swingers 9428 Andy Clyde	Jan. 20,'39	18½
Teacher's Pest 1424 Charley Chase	Nov. 3,'39†	2 rls.
Three Sappy People 1403 (3 Stooges)	Dec. 1,'39†	2 rls.
Trouble Finds Andy Clyde 9437	July 28,'39	18
We Want Our Mummy 9045 (3 Stooges)	Feb. 24,'39	17
Yes, We Have No Bonanza 9407 (3 Stooges)	May 19,'39	16

CINESCOPES

Title	Rel. Date	Min.
World of 1960 (Futurama) 1971	Nov. 3,'39	1 rl.

COLOR RHAPSODIES

Title	Rel. Date	Min.
Crop Chasers (10-14-39) 1502	Sept. 22,'39†	1 rl.
Dreams on Ice (10-7-39) 1504	Oct. 20,'39†	7 rls.
Gorilla Hunt, The 9507	Feb. 24,'39	8
Happy Tots (4-22-39) 9508	Mar. 31,'39	7
Hollywood Sweepstakes (8-12-39) 9512	July 28,'39	8
House That Jack Built, The 9509	Apr. 14,'39	7
Jitterbug Knights (9-9-39) 1501	Aug. 11,'39†	7
Lucky Pigs (6-17-39) 9510	May 26,'39	7
Nell's Yells 9511	June 30,'39	7
Mountain Ears 1503	Nov. 3,'39†	1 rl.
Peaceful Neighbors (2-18-39) 9506	Jan. 16,'39	8

COLUMBIA TOURS

Title	Rel. Date	Min.
Beautiful Switzerland 1553	Nov. 17,'39†	1 rl.
Big Town Commuters (New York) 9553	Feb. 3,'39	9
Historic Cities of India 1552	Oct. 27,'39†	1 rl.
Holland 1551	Sept. 15,'39†	1 rl.
Man-Made Island (6-17-39) 9554 (Frisco Fair)	May 26,'39	9
Morocco 9556	Aug. 11,'39	10½
Sojourn in India 9555	July 7,'39	9½

COMMUNITY SING

Title	Rel. Date	Min.
No. 6 9656 (Moon Songs)	Feb. 24,'39	10½
No. 7 9657 (Parade of Hits)	Mar. 24,'39	9½
No. 8 (4-29-39) 9658 (Strauss Music)	Apr. 21,'39	8
No. 9 9659 (Songs of the West)	May 19,'39	10
No. 10 (6-17-39) 9660 (Romance Songs)	June 16,'39	10

(New Series)

Title	Rel. Date	Min.
No. 1 (9-939) 1651 (Crosby Hit Songs)	Aug. 4,'39†	9
No. 2 1652 (Old Time Songs)	Sept. 8,'39†	9½
No. 3 1653 (College Songs)	Oct. 13,'39†	1 rl.
No. 4 1654 (Stephen Foster Songs)	Nov. 17,'39†	1 rl.

FABLE CARTOONS

Title	Rel. Date	Min.
Park Your Baby 1752	Dec. 22,'39†	1 rl.
Little Lost Sheep 1751	Oct. 6,'39†	1 rl

FOOLS WHO MADE HISTORY

Title	Rel. Date	Min.
No. 1 (Charles Goodyear) 1601	Oct. 6,'39†	1 rl.
No. 2 (Elias Howe) (10-21-39) 1602	Sept. 1,'39†	11

HAPPY HOUR

Know Your History

(Remakes from "March of Years")

Title	Rel. Date	Min.
No. 1 9471	Feb. 22,'39	10½
No. 2 9472	Mar. 23,'39	10½
No. 3 9473	Apr. 21,'39	11

NEW SERIES

Title	Rel. Date	Min.
No. 1 1520	Oct. 6,'39†	1 rl.
No. 2. 1521	Oct. 12,'39†	1 rl.

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
29. Krazy's Bear Tale 9704	Feb. 17,'39	7½
30. Golf Chumps 9705	Apr. 6,'39	7
31. Krazy's Shoe Shop 9706	May 12,'39	6

MUSIC HALL VANITIES

Title	Rel. Date	Min.
Montmartre Madness (6-3-39) 9964	June 30,'39	10½
Night at the Troc 9962	Mar. 2,'39	10½
Yankee Doodle Home (5-27-39) 9963	May 19,'39	10

PHANTASIES CARTOON

Title	Rel. Date	Min.
Charm Bracelet, The (9-9-39) 1701	Sept. 1,'39†	6½
Millionaire Hobo 1702	Nov. 24,'39†	1 rl.

PICTUREGRAPH

Title	Rel. Date	Min.
No. 1 9951	Feb. 10,'39	

SCRAPPY CARTOONS

Title	Rel. Date	Min.
Scrappy's Added Attraction 9753	Feb. 3,'39	6½
Scrappy's Rodeo 9756	June 2,'39	6
Scrappy's Sideshow 9754	Mar. 3,'39	7
Worm's Eye View, A (5-20-39) 9755	Apr. 28,'39	7

SCREEN SNAPSHOTS

Title	Rel. Date	Min.
No. 7 9857	Mar. 17,'39	10
No. 8 (4-29-39) 9858	Apr. 8,'39	9½
No. 9 (5-20-39) 9859	May 12,'39	10
No. 10.9860	May 26,'39	10
No. 11 9861	June 15,'39	10
No. 12.(8-19-39) 9862	July 28,'39	10

(New Series)

Title	Rel. Date	Min.
No. 1 (10-14-39) 1851	Sept. 22,'39†	1 rl.
No. 2 1852	Oct. 27,'39†	1 rl.
No. 3 1853	Nov. 24,'39†	1 rl.

SPECIAL

SPORT THRILLS

Title	Rel. Date	Min.
Big Fish (9-9-39) 9810	Aug. 18,'39	10
Bows and Arrows 1801	Oct. 6,'39†	1 rl.
Diving Rhythm (5-20-39) 9806	Apr. 21,'39	10
Jai Alai 1802	Nov. 3,'39†	1 rl.
Jockeys Up (6-17-39) 9807	June 2,'39	9½
Navy Champions (4-22-39) 9805	Mar. 17,'39	9½
Odd Sports 9804	Feb. 10,'39	10½
Technique of Tennis (6-17-39) 9808	June 30,'39	8½
There Goes Rusty (8-26-39) 9809	July 15,'39	10½

WASHINGTON PARADE

Title	Rel. Date	Min.
No. 2 (2-18-39) 9902 (Inside the White House)	Feb. 21,'39	11
No. 3 (5-27-39) 9903 (Inside the Capitol)	Apr. 28,'39	10
No. 4 9904 (Library of Congress)	Aug. 4,'39	10

1939-40

Title	Rel. Date	Min.
No. 1 1991 (Smithsonian Institution)	Oct. 20,'39†	1 rl.

MGM

CARTOONS

Title	Rel. Date	Min.
Art Gallery (6-3-39) W-886 (Color)	May 13,'39	9
Bear That Couldn't Sleep (7-15-39) W-887 (Sepia)	June 10,'39	9
Blue Danube, The W-891	Oct. 28,'39	1 rl.
Bookworm, The (9-16-39) W-889 (Color)	Aug. 26,'39	9
Goldilocks and the Three Bears (7-22-39) W-888	July 15,'39	11
Jitterbug Follies (3-25-39) W-883 (Sepia)	Feb. 25,'39	9
Little Goldfish, The (4-22-39) W-885 (Color)	Apr. 15,'39	8
One Mother's Family W-890	Sept. 30,'39	9

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 21—Money to Loan (3-25-39) P-812 Alan Dinehart-Paul Guilfoyle	Mar. 11,'39	21
No. 22—While America Sleeps (4-22-39) P-813 Dick Purcell	Apr. 15,'39	21
No. 23—Help Wanted (7-1-39) P-814 Tom Neal-Jo Ann Sayers	June 10,'39	21
No. 24—Think First (10-21-39) P-815 Laraine Day-Ann Morriss	Sept. 9,'39	21
No. 25—Drunk Driving (10-28-39) P-816	Oct. 28,'39	21

FITZPATRICK TRAVEL TALKS

Title	Rel. Date	Min.
Ancient Egypt (3-4-39) T-856	Jan. 21,'39	9
Colorful Curacao (7-29-39) T-862	May 27,'39	9
Day on Treasure Island, A (9-30-39) T-51	Sept. 2,'39†	10
Glimpses of Australia (5-27-39) T-859	Apr. 15,'39	9
Imperial Delhi (4-1-39) T-857	Feb. 18,'39	8
Java Journey (6-3-39) T-858	Mar. 18,'39	8
Natural Wonders of Washington State (10-21-39) T-52	Oct. 7,'39†	9
Picturesque Udaipur (7-15-39) T-861	May 13,'39	8
Rural Hungary (6-24-39) T-860	Apr. 29,'39	9
Sydney, Pride of Australia (2-4-39) T-854	Dec. 3,'38	9

MGM MINIATURES

Title	Rel. Date	Min.
Ash Can Fleet (10-21-39) M-72 Robert. Warwick	Sept. 9,'39†	11
Failure at 50, A M-73 Truman Bradley-Jack Mulhall	Oct. 7,'39†	10
Greener Hills, The (7-15-39) M-880 Emmett Vogan-Grace Stafford	May 27,'39	11
Hollywood Hobbies (6-17-39) M-878 Sally Payne-Joyce Compton	May 13,'39	10
Ice Antics (2-24-39) M-876 (Sepia)	Feb. 11,'39	9
Love on Tap M-877 (Sepia) Mary Howard	Mar. 18,'39	11
Mendelssohn's Wedding March M-74	Nov. 4,'39†	8
Prophet Without Honor (6-17-39) M-879 Tom Neal	May 20,'39	11
Rhumba Rhythm (9-9-39) M-71 (Sepia) Mary Teen-Sally Blaine	Sept. 2,'39†	11

MUSICAL COMEDIES

Title	Rel. Date	Min.
Dream of Love, A (3-4-39) R-803 (Sepia)	Jan. 28,'39	20
Happily Buried (6-3-39) R-805 Anthony Allen-Rita Oehman	Apri. 15,'39	20
Somewhat Secret (4-22-39) R-804 Mary Howard-Tom Collins	Mar. 29,'39	21

OUR GANG

Title	Rel. Date	Min.
Alfalfa's Aunt (2-4-39) C-935	Jan. 7,'39	11
Auto Antics (9-16-39) C-942	July 22,'39	10
Captain Spanky's Showboat (10-28-39) C-131	Sept. 9,'39†	11
Clown Princess (6-3-39) C-938	Apr. 15,'39	10
Cousin Wilbur (6-17-39) C-939	Apr. 29,'39	10
Dad for a Day C-132	Oct. 21,'39†	11
Dog Daze (7-29-39) C-941	July 1,'39	11
Duel Personalities (4-8-39) C-937	Mar. 11,'39	10
Joy Scouts (7-29-39)	June 24,'39	10
Tiny Troubles (3-25-29) C-936	Feb. 18,'39	10

PASSING PARADE

(Sepia)

Title	Rel. Date	Min.
No. 3—(2-25-38) K-923 (Story of Alfred Nobel)	Feb. 18,'39	11
No. 4—(4-22-39) K-924 (Story of Dr. Jenner)	Mar. 18,'39	10
No. 5—(6-17-39) K-925 (Angel of Mercy) (Sepia)	May 20,'39	10
No. 6—(6-17-39) K-926 (Yankee Doodle Goes to Town)	June 17,'39	9
No. 7—Giant of Norway (7-22-39) K-927	June 24,'39	11
No. 8—Story That Couldn't Be Printed (9-16-39) K-928	July 22,'39	11
No. 9—One Against the World (9-16-39) K-929	Aug. 19,'39	11
No. 10—Unseen Guardians (10-14-39) K-930	Aug. 26,'39	11

PETE SMITH SPECIALTIES

Title	Rel. Date	Min.
Culinary Carving (8-12-39) S-910	July 1,'39	9
Double Diving (1-28-39) S-904 (Sepia)	Jan. 14,'39	8
Football Thrills of 1938 (10-14-39) S-912	Sept. 16,'39	10
Heroes at Leisure (3-4-39) S-905	Feb. 11,'39	10
Let's Talk Turkey S-101	Oct. 28,'39†	11
Marine Circus (4-22-39) S-906 (Color)	Mar. 11,'39	9
Poetry of Nature (7-8-39) (Sepia)	May 17,'39	10
Radio Hams (6-17-39) S-908	May 20,'39	10
Set 'Em Up (10-21-39) S913	Oct. 7,'39	10
Take a Cue (9-16-39) S-911 (Sepia)	Aug. 12,'39	9
Weather Wizards (4-22-39) S-907	Apr. 8,'39	9

ROBERT BENCHLEY

Title	Rel. Date	Min.
Dark Magic (5-27-39) F-956	May 13,'39	10
Day of Rest, The (10-21-39) F-141	Sept. 6,'39†	9
Home Early (6-17-39) F-957	May 27,'39	9
Hour For Lunch, An (4-22-39) F-955	Mar. 18,'39	9
How to Eat (7-8-39) F-958	June 10,'39	10

MONOGRAM

Title	Rel. Date	Min.
Raiders Over England	Nov. 15,'39†	2 rls.

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Musical Mountaineers (5-27-39) T8-8	May 12,'39	7
Rhythm on the Reservation (7-22-39) T8-10	July 7,'39	7
Scared Crows, The (7-8-39) T8-9	June 8,'39	7
So Does an Automobile T8-7	Mar. 31,'39	1 rl.
Yip Yip Yippy (7-29-39) J8-6	July 28,'39	7

COLOR CLASSICS

Title	Rel. Date	Min.
Barnyard Brat (7-15-39) C8-5	June 30,'39	7
Fresh Vegetable Mystery, The (10-14-39) C9-1	Sept. 22,'39†	1 rl.

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Small Fry (5-6-38) C8-4	Apr. 21,'39	7

COLOR CRUISES

Title	Rel. Date	Min.
Chile K9-3	Nov. 10,'39†	1 rl.
Colombia (8-12-39) K8-7	July 21,'39	10
Ecuador (9-16-39) K9-1	Sept. 1,'39†	10
Jamaica (7-15-39) K8-6	May 26,'39	10
Land of the Inca Memories (2-4-39) K8-4	Jan. 27,'39	10
Peru (10-14-39) K9-2	Oct. 6,'39†	1 rl.
Republic of Panama K8-5	Mar. 24,'39	1 rl.

HEADLINERS

Title	Rel. Date	Min.
Artie Shaw's Class in Swing (8-26-39) A9-1	Sept. 8,'39†	10
Champagne Music of Lawrence Welk (3-4-39) A8-8	Mar. 3,'39	10
Moments of Charm of 1940 A9-2 Phil Spitalny & Girl Orch.	Oct. 13,'39†	1 rl.
Music Through the Years (2-25-39) A8-7 Jan Garber and Orch.	Feb. 3,'39	11
Paramount Presents Hoagy Carmichael (6-3-39) A8-10	May 5,'39	10
Song Is Born, A (12-24-38) A8-6 Larry Clinton and Orch.	Jan. 6,'39	10
Sweet Moments (9-9-939) A8-12 Russ Morgan and Orch.	Aug. 11,'39	11
Ted Fio Rito and His Orchestra A9-2	Oct. 6,'39†	1 rl.
Tempo of Tomorrow (7-1-39) A8-11 Richard Himber and Orch.	June 2,'39	10
Three Kings and a Queen A8-9 Vincent Lopez and Orch.	Apr. 7,'39	1 rl.

PARAGRAPHICS

Title	Rel. Date	Min.
Breaking the News (9-2-39) J8-12	Aug. 25,'39	10
Busy Little Bears V9-2	Oct. 20,'39†	1 rl.
Circus Co-ed (3-11-39) V8-8	Mar. 10,'39	10
Farewell Vienna (7-15-39) V8-11	June 23,'39	10
Fisherman's Pluck V8-9	Apr. 14,'39	1 rl.
Oh Say, Can You Ski (2-4-39) V8-5	Dec. 16,'38	10
Public Hobby No. 1 (9-16-39) V9-1	Sept. 22,'39†	11
Schubert's Unfinished Symphony (11-26-38) V8-6	Jan. 13,'39	10
Swans (5-27-39) V8-10	May 19,'39	10
That's Africa (3-4-39) V8-7	Feb. 10,'39	10

PARAMOUNT PICTORIAL

(New Series)

Title	Rel. Date	Min.
No. 6—P8-6	Jan. 6,'39	1 rl.
No. 7—(2-11-39) P8-7	Feb. 3,'39	1 rl.
No. 8—(3-11-39) P8-8	Mar. 3,'39	10
No. 9—(5-20-39) P8-9	Mar. 31,'39	10
No. 10—P8-10	May 5,'39	1 rl.
No. 11—(6-24-39) P8-11	June 2,'39	10
No. 12—(8-12-39) P8-12	July 14,'39	10

POPEYE THE SAILOR

Title	Rel. Date	Min.
Aladdin and His Wonderful Lamp (4-29-39) EE8-1 (special)	Apr. 7,'39	22
Customers Wanted (2-18-39) E8-6	Jan. 27,'39	7
Ghost Is the Bunk (7-22-39) E8-9	June 16,'39	7
Hello How Am I? (8-12-39) E8-10	July 14,'39	7
It's the Natural Thing to Do (8-26-39) E8-11	July 28,'39	7
Leave Well Enough Alone (5-13-39)	Feb. 24,'39	7
Never Sock a Baby E9-1	Nov. 3,'39†	1 rl.
Wotta Nitemare (7-15-39) T8-8	Mar. 24,'39	7

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE

(In Color)

Title	Rel. Date	Min.
No. 3—J8-3	Jan. 6,'39	1 rl.
No. 4—J8-4	Mar. 10,'39	1 rl.
No. 5—(5-27-39) J8-5	May 12,'39	11
No. 6—(7-29-39) J8-6	Aug. 4,'39	11

1939-40

Title	Rel. Date	Min.
No. 1—J9-1	Sept. 15,'39†	10

GRANTLAND RICE SPORTLIGHTS

Title	Rel. Date	Min.
No. 59—Two Boys and a Dog (12-31-38) R8-7	Jan. 20,'39	10
No. 60—Hold Your Breath (2-18-39) R8-8	Feb. 17,'39	10
No. 61—The Sporting Irish (3-4-39) R8-9	Mar. 17,'39	10
No. 62—Good Skates (5-6-39) R8-10	Apr. 14,'39	10
No. 63—Diamond Dust (6-3-39) R8-11	May 12,'39	10
No. 64—Death Valley Thrills (6-24-39) R8-12	June 9,'39	10
No. 65—Watch Your Step (8-19-39) R8-13	July 7,'39	10
No. 66—Hydro-Maniacs (9-9-39) R9-1	Sept. 1,'39†	10
No. 66—A Desert Adventure (9-16-39) R9-2	Sept. 22,'39†	10
No. 67—Catching Whoppers (9-16-39) R9-3	Oct. 13,'39†	10

UNUSUAL OCCUPATIONS

(In Color)

Title	Rel. Date	Min.
No. 4—(1-28-39) L8-4	Feb. 3,'39	10
No. 5—(5-6-39) L8-5	Apr. 14,'39	11
No. 6—(7-29-39) L8-6	June 16,'39	10

(New Series)

Title	Rel. Date	Min.
No. 1—(10-14-39) L9-1	Oct. 13,'39†	1 rl.
No. 2—L9-2	Nov. 17,'39†	1 rl.

RKO RADIO

LEON ERROL COMEDIES

Title	Rel. Date	Min.
Home Boner 93,704	Mar. 10,'39	20
Moving Vanities (5-6-39) 93,705	May 5,'39	17
Ring Madness 9370	June 30,'39	19
Wrong Room, The (9-30-39) 03,701	Sept. 22,'39†	19

HEADLINERS

Title	Rel. Date	Min.
No. 3—Swing Vacation 93,603	Feb. 24,'39	17
No. 4—Sales Slips 93,604	June 2,'39	17

EDGAR KENNEDY COMEDIES

Title	Rel. Date	Min.
Act Your Age (10-14-39) 03,401	Oct. 6,'39†	18
Baby Daze 93,405	May 19,'39	15
Clock Wise (4-1-39) 93,404	Mar. 24,'39	18
Feathered Pests 93,406	July 14,'39	16
Kennedy the Great 03,402	Dec. 1,'39†	2 rls.
Maid to Order 93,403	Jan. 27,'39	18

INFORMATION PLEASE

Title	Rel. Date	Min.
No. 1—(10-14-39) 04,201	Sept. 8,'39†	10
No. 2—(10-28-39) 04,202	Oct. 6,'39†	11

MARCH OF TIME

1938-39

Title	Rel. Date	Min.
No. 7—Young America — Mexico's New Crisis (2-18-39) 93,107	Feb. 17,'39	19
No. 8—Background for War: The Mediterranean (3-18-39) 93,108	Mar. 17,'39	18
No. 9—Japan: Master of the Orient (4-15-39) 93,109	Apr. 14,'39	19
No. 10—Dixie-U.S.A. (5-13-39) 93,110	May 12,'39	19
No. 11—War, Peace and Propaganda (6-10-39) 93,111	June 9,'39	19
No. 12—The Movies March On (7-8-39) 93,112	July 7,'39	22
No. 13—Metropolis—1939 (8-5-39) 93,113	Aug. 4,'39	18

1939-40

Title	Rel. Date	Min.
No. 1—Soldiers with Wings (9-9-39) 03,101	Sept. 1,'39†	19
No. 2—Battle Fleets of England (10-7-39) 03,102	Sept. 29,'39†	18
No. 3—Uncle Sam — The Farmers (10-28-39) 03,103		20

NU-ATLAS PRODUCTIONS

Title	Rel. Date	Min.
Arcade Varieties (5-20-39) 94,210 Lillian Roth	May 12,'39	11
Hello Mama (4-1-39) 94,209 George Jessel	Apr. 14,'39	11
Readin' Ritin' and Rhythm 94,207 Lucky Millinder and Orch.	Feb. 17,'39	10
Samovar Serenade 94,208 Luba Malina	Mar. 17,'39	10
Tropical Topics 94,206 Rosita Ortega	Jan. 20,'39	10

PATHE NEWS

Released twice a week

PATHE REVIEWS

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Title	Rel. Date	Min.
Blamed for a Blonde (10-14-39) 03,201	Oct. 20,'39†	16
Coat Tails 03,202	Nov. 17,'39†	2 rls.
Marriage Go-Round 93,204	July 28,'39	18
Plumb Crazy 93,202	Feb. 3,'39	16
Dog-Gone 93,208	Apr. 21,'39	16

RAY WHITLEY COMEDIES

Title	Rel. Date	Min.
Bandit and Ballads 03,502	Dec. 15,'39†	2 rls.
Cupid Rides the Range (10-14-39) 03,501	Sept. 8,'39†	18
Ranch House Romeo (4-1-38) 93,503	Apr. 7,'39	17
Sagebrush Serenade 93,504	June 6,'39	19

REELISMS

Title	Rel. Date	Min.
Air Waves (3-17-39) 94,607	Mar. 10,'39	10
Gold 94,606	Feb. 10,'39	1 rl.
Kennel Kings (8-26-39) 94,612	July 12,'39	9
Nevada Unlimited (9-16-39) 04,601	Sept. 15,'39†	8
Pack Trip (9-16-39) 94,613	Aug. 18,'39	9
Soldiers of Sea 94,608	Apr. 7,'39	9
Television (5-6-39) 94,609	May 5,'39	9
Swinquet (7-15-39) 94,610	May 26,'39	8
World of Tomorrow (7-15-39) 94,611	June 23,'39	9
Zoo (8-12-39) 94,612	July 21,'39	9

RKO PATHE SPORTSCOPE

Title	Rel. Date	Min.
Big Leaguers (4-29-39) 64,309	Apr. 21,'39	9
Devil Drivers (7-15-39) 94,311	June 16,'39	9
Gun Play (10-14-39) 04,301	Sept. 1,'39†	1 rl.
Hunting Hounds, 04,302	Sept. 29,'39†	1 rl.
Riding the Crest (7-8-39) 94,312	July 14,'39	9
Smooth Approach (5-20-39) 94,310	May 19,'39	9½
Snow Falls (3-18-39) 94,307	Feb. 24,'39	1 rl.
Sporting Wings (4-1-39) 94,308	Mar. 24,'39	9

SPECIAL

Title	Rel. Date	Min.
Five Times Five (9-16-39) 93,801	July 23,'39	20

WALT DISNEY CARTOONS

Title	Rel. Date	Min.
Autograph Hound 94,116		
Beach Picnic (5-27-39)	Sept. 1,'39	8
94,114	June 9,'39	8
Donald's Cousin Gus (5-20-39) 94,113	May 19,'39	8
Donald's Lucky Day (10-1-38) 94,107	Jan. 13,'39	8
Donald's Penguin (5-27-39) 94,117	Aug. 11,'39	8
Goofy and Wilbur (10-1-38) 94,110	Mar. 17,'39	8
Hockey Champ (5-20-39) 94,110	Mar. 17,'39	7
Officer Duck 04,101	Sept. 22,'39†	8
Practical Pig, The (10-1-38) 94,109	Feb. 24,'39	
Sea Scout 94,115	June 30,'39	8
Society Dog Show (11-12-38) 94,108	Feb. 3,'39	8
Ugly Duckling, The (10-1-38) 94,111	Apr. 7,'39	8

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Conquering the Colorado (8-26-39) 0201	Aug. 18,'39†	11
Filming the Fleet (9-23-39) 0202	Oct. 27,'39†	11
Sand Hogs 9205	May 12,'39	10

FASHIONS (In Color)

Title	Rel. Date	Min.
Fashion Forecast, No. 3 9603	Mar. 31,'39	10
Fashion Forecast, No. 4 9604	July 7,'39	1 rl.
Fashion Forecast, No. 5 0601	Sept. 15,'39†	10
Fashion Forecast, No. 6 0602	Dec. 22,'39†	1 rl.

FATHER HUBBARD'S ALASKAN ADVENTURES

Title	Rel. Date	Min.
Aghileen Pinnacles (10-21-39) 0103	Nov. 10,'39†	11
Birthplace of Icebergs (9-2-39) 0101	Aug. 4,'39†	11

LEW LEHR

Title	Rel. Date	Min.
Monkeys Is the Cwaziest People (9-30-39) 0401	Sept. 29,'39†	10
Muscle Maulers (5-6-39) 9404	Apr. 14,'39	11
Silly Season, The 0402		1 rl.
What Every Inventor Should Know 9403	Jan. 20,'39	11

MAGIC CARPET SERIES

(Lowell Thomas)

Title	Rel. Date	Min.
Evergreen Empire, The (10-21-39) 0102	Oct. 13,'39†	11
Good Neighbors 9106	May 26,'39	11
Isle of Pleasure (11-19-38) 9103	Feb. 3,'39	11
Mystic Siam (5-6-39) 9105	Mar. 17,'39	10
Tempest Over Tunis 9107	June 9,'39	11
Viking Trail (12-31-38) 9104	Feb. 17,'39	10

TERRY-TOONS

Title	Rel. Date	Min.
Africa Squawks 9516	June 30,'39	7
Barnyard Baseball 9517	July 14,'39	7
Barnyard Egg-citement (5-6-39) 9528 (color)	May 5,'39	7
Cuckoo Bird, The 9511	Apr. 7,'39	7
First Robin, The 0555 (color)	Dec. 29,'39†	1 rl.
Frozen Feet 9509	Feb. 24,'39	7
Gandy Goose in a Bully Romance 9515	June 16,'39	7
Gandy Goose in G Man Jitters 9510	Mar. 10,'39	7
Gandy the Goose in the Frame Up 9507	Dec. 30,'38	7
Golden West, The (8-26-39) 0501	Aug. 25,'39†	7
Hitch-Hiker, The 0505	Dec. 1,'39†	1 rl.
Hook Line and Sinker 0552	Sept. 8,'39†	7
Mouse and a Million 0504	Nov. 3,'39†	1 rl.
Nick's Coffee Pot 9513	May 19,'39	7
Nutty Network, The 9527 (color)	Mar. 24,'39	7
One Gun Gary in Nick of Time 9503	Jan. 27,'39	7
Orphan Duck, The (10-14-39) 0553	Oct. 6,'39†	7
Owl and Pussycat, The 9525 (color)	Jan. 13,'39	7
Prize Guest, The, 9514	June 2,'39	7
Sheep in the Meadow (10-14-39) 0502	Sept. 22,'39†	7
Their Last Bean (4-29-39) 9512	Apr. 21,'39	7
Three Bears, The 9526 (color)	Feb. 10,'39	7
Two Headed Giant (8-12-39) 0551	Aug. 11,'39†	7
Watchdog, The 0503	Oct. 20,'39†	1 rl.
Wicky-Wacky Romance 0554 (color)	Nov. 17,'39†	1 rl.

ED THORGERSEN (Sports)

Title	Rel. Date	Min.
Big Game Fishing 0301	Sept. 1,'39†	10
Clocking the Jockies (10-7-39) 0302	Nov. 24,'39†	11
Hunting Dogs (5-6-39) 9303	Mar. 3,'39	11
Inside Baseball 9304	Apr. 28,'39	11
Sports Immortals 9305	June 23,'39	11

UNITED ARTISTS

WORLD WINDOWS

(Color)

Title	Rel. Date	Min.
Arabian Bazaar (12-31-38)	Sept. 1,'39	10
Eternal Fire, The (1-28-39)	Sept. 21,'39	10
Fox Hunting (1-21-39)	Jan. 3,'39	10
Jerusalem (1-14-39)	May 1,'39	10
Labanon Coast	Dec. 1,'39	10
Petra (1-14-39)	Aug. 1,'39	10
Rome Symphony (12-31-38)	Feb. 15,'39	10
River Thames (4-15-39)	Nov. 1,'39	10
Ruins of Palmyra	Oct. 1,'39	10
Wanderers of the Desert	July 1,'39	10

UNIVERSAL

GOING PLACES WITH GRAHAM McNAMEE

Title	Rel. Date	Min.
No. 58—(2-11-39) 3356	Dec. 26,'38	9
No. 59—(2-25-39) 3357	Jan. 30,'39	9
No. 60—(3-11-39) 3358	Feb. 20,'39	9½
No. 61—(4-15-39) 3359	Mar. 13,'39	9
No. 62—(5-20-39) 3360 (Reviewed under title, "America Takes to Skies.")	Apr. 10,'39	9
No. 63—(6-3-39) 3361 (Reviewed under the title, "Theatre of the Sky.")	May 15,'39	9½
No. 64—(7-15-39) 3362	June 26,'39	9½
No. 65—(7-29-39) 3363	July 17,'39	9
No. 66—(9-30-39) 4351	Sept. 25,'39†	9
No. 67—(10-14-39) 4352	Oct. 16,'39†	9
No. 68—(10-14-39) 4353	Nov. 13,'39†	9

(THE RELEASE CHART--CONT'D)

LANTZ CARTUNES

Title	Rel. Date	Min.
Arabs with Dirty Fezzes (8-26-39) 3259	July 31,'39	7
Baby Kittens (12-3-38) 3245	Dec. 19,'38	1 rl.
Bird on Nellie's Hat (7-8-39) 3257	June 19,'39	7
Birth of a Toothpick 3250	Feb. 27,'39	7½
Bola Mola Land (5-27-39) 3256	May 29,'39	7
Charlie Cuckoo (5-13-39) 3254	Apr. 24,'39	7
Crack Pot Cruise 3253	Apr. 10,'39	6½
I'm Just a Jitterbug (1-21-39) 3248	Jan. 23,'39	7
Little Blue Blackbird (12-10-38) 3246	Dec. 26,'38	7
Little Tough Mice (4-15-39) 3251	Mar. 13,'39	7
Magic Beans (3-11-39) 3249	Feb. 13,'39	7½
Nellie of the Circus 5-20-39) 3255	May 8,'39	7
One Armed Bandit (4-8-39) 3252	Mar. 27,'39	7
Silly Superstition (9-23-39) 3262	Aug. 28,'39	7
Slap Happy Valley 3261	Aug. 21,'39	7
Snuffy Skunk's Party (9-23-39) 3260	Aug. 7,'39	7
Soup to Mutts (2-4-39) 3247	Jan. 9,'39	7
Stubborn Mule (8-12-39) 3258	July 3,'39	7

LANTZ COLORED CARTOONS

Title	Rel. Date	Min.
A-Haunting We Will Go (7,15-39)	Sept. 4,'39†	7
Life Begins for Andy Panda (9-23-39)	Oct. 9,'39†	8½
Sleeping Princess, The 4263	Nov. 20,'39†	

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Bank Notes (3-11-39) 3228 Gus Van	Mar. 15,'39	19
Cafe Boheme (4-1-39) 3229 Ray Smeck & Islanders	Apr. 12,'39	17
Gals and Gallons (6-3-39) 3232 East and Dumke	July 12,'39	17½
Music and Models (12-3-38) 3225 Jack Arthur	Dec. 14,'38	18
Nautical Knights (1-28-39) 3226 Arthur & Morton Havel	Jan. 11,'39	19
Pharmacy Frolics (5-20-39) 3230 Three Playboys	May 17,'39	18
Stars and Stripes (7-2-38) 2172 Ed East-Ralph Dumke	Feb. 15,'39	2 rls.
Swing Sanitorium (5-20-39) 3231 Dorothy Stone-Chas. Collins	June 14,'39	18
Wild and Bully (2-18-39) 3227 J. Harold Murray	Feb. 15,'39	19
With Best Dishes (6-3-39) 3233 Charles Kemper	Aug. 9,'39	17

SPECIAL

Title	Rel. Date	Min.
March of Freedom (5-20-39) 4110	Sept. 6,'39†	20

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 58—Novelty (1-28-39) 3369	Jan. 2,'39	9½
No. 59—Novelty (3-4-39) 3370	Feb. 6,'39	9
No. 60—Novelty (3-4-39) 3371	Mar. 6,'39	9
No. 61—Novelty (4-22-39) 3372	Apr. 3,'39	9
No. 62—Novelty (5-20-39) 3373	May 1,'39	9
No. 63—Novelty (6-3-39) 3374	June 5,'39	9
No. 64—Novelty (9-9-39) 3375	July 3,'39	10
No. 65—Novelty (7-15-39) 3376	Aug. 7,'39	9½
No. 66—Novelty (10-21-39) 4371	Sept. 18,'39†	8½
No. 67—Novelty (10-14-39) 4372	Oct. 9,'39†	9
No. 68—Novelty (10-28-39) 4373	Nov. 6,'39†	9

TWO-REEL MUSICALS

Title	Rel. Date	Min.
Boy Meets Joy 4221 Pinky Tomlin-Joy Hodges	Sept. 6,'39†	17
Old Spanish Custom, An 4223	Nov. 15,'39†	2 rls.
Swing Hotel (10-14-39) Wini Shaw 4222	Oct. 18,'39†	18

VITAPHONE

BROADWAY BREVITIES

Title	Rel. Date	Min.
Sundae Serenade 4020 Rosie Moran	Feb. 25,'39	2 rls.
Projection Room 4022 Arthur and Case	Mar. 4,'39	2 rls.
Ice Frolic (10-14-39) Eleanor Gardner		20
Home Cheap Home 4023 Henry Armetta	Mar. 18,'39	2 rls
A Fat Chance 4024 Johnny Perkins	Mar. 25,'39	2 rls.
Rollin' in Rhythm 4025	Apr. 15,'39	2 rls.
Seeing Spots 4026 Duke McHale	Apr. 29,'39	2 rls.
You're Next to Closing 4027 Cross and Dunn	May 13,'39	2 rls.
Broadway Buckaroo (617-39) 4028 Red Skelton	June 3,'39	20
Quiet Please (5-27-39) 4006 Fritz Feld (Color)	July 1,'39	20
Wardrobe Girl 4029 Ginger Manners	June 17,'39	
A Swing Opera 4030 Tess Gardella	July 22,'39	2 rls.
Seeing Red (8-26-39) 4018 Red Skelton	Aug. 26,'39	20
Slapsie Maxie (9-16-39) 5303 Maxie Rosenbloom	Sept. 10,'39†	17
Remember When (9-16-39) 5101 Eaton Boys		20
Ride, Cowboy, Ride (10-21-39) Dennis Morgan		20
World's Fair Junior (10-28-39)		20

COLOR PARADE

Title	Rel. Date	Min.
The Roaming Camera (4-15-39) 4608	Mar. 25,'39	11
Mechanix Illustrated, No. 4 (5-27-39) 4609	Apr. 22,'39	10
For Your Convenience (6-17-39) 4610	May 20,'39	10
Mechanix Illustrated, No. 5 4612	June 17,'39	1 rl.
Modern Methods (8-12-39) 4611	July 15,'39	10
Mechanix Illustrated, No. 6 4613	Aug. 5,'39	1 rl.
Mechanix Illustrated, No. 1 (9-2-39) 5401	Sept. 30,'39†	10

FLOYD GIBBONS' "YOUR TRUE ADVENTURE"

Title	Rel. Date	Min.
A Minute from Death 4307	Mar. 4,'39	1 rl.
Chained (4-15-39) 4308	Apr. 1,'39	12
Voodoo Fires (5-27-39) 4309	May 6,'39	12
Haunted House (6-24-39) 4310	June 3,'39	12
Lives in Peril 4311	July 1,'39	1 rl.
Three Minute Fuse (9-2-39) 4312	July 29,'39	11
Verge of Disaster 4313	Aug. 26,'39	1 rl.

HISTORICAL TECHNICOLOR FEATURETTES

Title	Rel. Date	Min.
Lincoln in the White House (1-14-39) 4004 Frank McGlynn (color) (Exploitation: Feb. 25,'39, p. 68; May 20,'39, p. 61.)	Feb. 11,'39	20
Sons of Liberty (3-25-39) 4005 Claude Rains	May 20,'39	20
Bill of Rights (9-16-39) 4007	Aug. 19,'39†	20
Monroe Doctrine (10-28-39) 5001	Oct. 14,'39†	16

LOONEY TUNES

Title	Rel. Date	Min.
No. 66—Porky's Movie Mystery (3-24-39) 4809	Mar. 11,'39	7
No. 67—Chicken Jitters (4-1-39) 4810	Apr. 22,'39	1 rl.
No. 68—Porky and Teabiscuit (5-20-39) 4811	Apr. 1,'39	7
No. 69—Kristopher Kolumbus, Jr. 4812	May 13,'39	1 rl.
No. 70—Polar Pals (6-17-39) 4813	June 3,'39	7
No. 71—Scalp Trouble 4814	June 24,'39	1 rl.
No. 72—Porky's Picnic 4815	July 15,'39	1 rl.
No. 73—Wise Quack (8-19-39) 4816	Aug. 5,'39	7
No. 74—Porky's Hotel 5601	Sept. 2,'39†	1 rl.
No. 75—Jeepers Creepers (9-30-39) 5602	Sept. 23,'39†	7
No. 76—Naughty Neighbors 5063	Oct. 7,'39†	7 rl.

MELODY MASTERS

Title	Rel. Date	Min.
Russ Morgan and Orch. (3-4-39) 4710	Feb. 25,'39	10
Dave Apollon and Orch. 4711	Apr. 22,'39	1 rl.
Clyde McCoy and Orch. (5-27-39) 4712	Mar. 18,'39	10
Artie Shaw and Orch. (4-8-39) 4713	Apr. 29,'39	10
Larry Clinton and Orch. 4714	May 20,'39	1 rl.
Leith Stevens and Orch. (6-17-39) 4715	June 10,'39	10
Rita Rio and Orch. 4716	July 1,'39	1 rl.
Will Osborne and Orch. (8-5-39) 4717	July 22,'39†	10
Eddie Delange and Orch. 4718	Aug. 12,'39	1 rl.
Swing Styles (9-16-39) 5501	Sept. 2,'39†	10
Vincent Lopez and His Orchestra (10-21-39) 5502	Sept. 30,'39†	10

MERRIE MELODIES

(In Color)

Title	Rel. Date	Min.
No. 77—A Day at the Zoo 4513	Mar. 11,'39	1 rl.
No. 78—Presto Chango 4514	Mar. 25,'39	1 rl.
No. 79—Bars and Stripes Forever 4515	Apr. 8,'39	1 rl.
No. 80—Daffy Duck and Dinosaur (4-22-39) 4516	Apr. 22,'39	7
No. 81—Thugs with Dirty Mugs 4517	May 6,'39	1 rl.
No. 82—Naughty But Mice 4519	May 10,'39	1 rl.
No. 83—Believe It or Else 4520	June 3,'39	1 rl.
No. 84—Hobo Gadget Band (6-17-39) 4518	June 17,'39	7
No. 85—Old Glory (6-17-39) 4521	July 1,'39	10
No. 86—Dangerous Dan McFoo 4522	July 15,'39	1 rl.
No. 87—Snow Man's Land 4523	July 29,'39	1 rl.
No. 88—Hare-Um Scare-Um (8-12-39) 4524	Aug. 12,'39	7
No. 89—Detouring America (9-9-39) 4525	Aug. 26,'39	7
No. 90—Little Brother Rat 4526	Sept. 2,'39	1 rl.
No. 91—Sioux Me 5301	Sept. 9,'39†	1 rl.
No. 92—Land of The Midnight Sun (10-14-39)	Sept. 23,'39†	1 rl.
No. 93—Little Lion Hunter 5302	Oct. 7,'39†	1 rl.

TECHNICOLOR SPECIALS

Title	Rel. Date	Min.
The Master's Touch 4408	Feb. 18,'39	1 rl.
Romance in Color 4404	Aug. 19,'39	1 rl.

VITAPHONE VARIETIES

Title	Rel. Date	Min.
Tax Trouble 4907 Grouch Club	Mar. 18,'39	1 rl.
The Crawfords "at Home" 4909	Apr. 15,'39	1 rl.
Dean of the Pasteboards (5-27-39) 4910 Luis Zingone	May 27,'39	10
Right Way, The (6-17-39) 4908 Irene Rich	July 1,'39	9
Witness Trouble 4911 Grouch Club	July 29,'39	1 rl.
One Day Stand (8-26-39) 4912	Aug. 19,'39	10
Vote Trouble (9-16-39) 5701 Grouch Club	Sept. 9,'39†	9
History Repeats Itself (10-14-39)		10
Sword Fishing (10-14-39) 5702	Oct. 21,'39†	10

OTHER PRODUCT

Title	Rel. Date	Min.
ABPC		
Come Back to Erin (5-20-39)		33
ALLIANCE		
Birth of the Movies	Sept. 1,'39	22
Warning, The (4-1-39)	Aug. 1,'39	32
AMERICAN RED CROSS		
Footsteps (5-27-39)		11
AMERICAN TRADING		
La Traviata		
Travel Talks		
ASSOC. OF SCHOOL FILM LIBRARIES		
New World for Old (6-3-39)		25
BRITISH		
Border Collie (8-12-39)		
Londoners, The (4-29-39)		35
Reporter Investigates Liberty (5-6-39)		17
CENTRAL		
Chinook's Children (6-3-39)		10
ENNIS		
Memory Lingers On, The (8-5-39)		10
FRENCH FILM EXCHANGE		
Ave Maria (7-15-39)		
Rembrandt (7-15-39)		
Trip to the Sky (7-1-39)		10
Violin, The (9-23-39)		10
G. P. O.		
"Do It Now" (9-30-39)		11
Health for the Nation (7-15-39)		
Spare Time (6-17-39)		
Men in Danger (6-17-39)		
LENAUER INTERNATIONAL		
Getting Your Money's Worth, No. 3 (10-21-39)		1 rl.
MOTION PICTURE INDUSTRY		
For Auld Lang Syne (4-22-39)		10
PARAMOUNT BRITISH		
'Arf a Mo' Hitler (10-28-39)		28
PATHE COMMERCIAL		
Miracles of Modernization (7-8-39)		8
SPECTATOR-DENNING		
Point of View (6-3-39)		
U. S. FOREST SERVICE		
4,000 Gifts of the Forest (8-26-39)		2 rls
WORLD		
Ave Marie		
City, The (5-20-39)		44
YORKE		
Ninth State, The (10-7-39)		22

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Mandrake, the Magician (5-13-39) Warren Hull-Doris Weston	May 6,'39	(1st episode 27 min.)
Overland with Kit Carson (9-2-39) Bill Elliott-Iris Meredith	July 21,'39	
Shadow, The 1140 (15 episodes)	Nov. 24,'39†	

REPUBLIC

Title	Rel. Date	Min.
Daredevils of the Red Circle (6-10-39) 871 Charles Quigley-Herman Brix	June 10,'39	18 (each) (1st episode 30 min.)
Dick Tracy's G-Men (8-19-39) 872 Ralph Byrd (15 episodes)	Sept. 2,'39	(1st episode 29 min.)
Zorro's Fighting Legion 873 Reed Hadley		

UNIVERSAL

Title	Rel. Date	Min.
Buck Rogers (2-11-39) 3881-92 Buster Crabbe	Apr. 11,'39	
Green Hornet, The Gordon Jones-Anne Nagel		
Oregon Trail, The (5-20-39) 4581-95 John Mack Brown-Louise Stanley (15 episodes)	July 4,'39†	21 (each)
Phantom Creeps, The (9-2-39) 4681-92 Bela Lugosi-Dorothy Arnold	Oct. 17,'39†	21 (each)

IN COURTS

Stoneman Damage Action Dismissed

The suit of David Stoneman against Sam Katz, Felix E. Kahn, Sam Dembow, Jr., Marion Coles, Ralph Kohn and Frederick Metzler, former directors of Paramount-Publix, for $75,000 damages, was dismissed this week by Louis A. Valente, New York supreme court justice.

The court ruled that Mr. Stoneman had failed to prove damages on a claim that the defendants had issued a fraudulent financial statement to him to induce him to lease the Empire theatre in Portland, Me., and dismissed the suit without allowing the jury to pass upon it.

Dismissal Sought In Tri-States Suit

R. D. Goldberg, Omaha circuit owner, has petitioned for dismissal of the federal court suit filed by Tri-State Theatres, which seeks a restraining order to keep Mr. Goldberg from opening the State theatre, closed for many years.

Mr. Goldberg in his petition contends that Tri-State is attempting to interfere with interstate commerce and to maintain a monopoly of first run theatres in Omaha.

To Seek Dismissal

A notice was filed this week in U. S. district court in New York by Walt Disney Productions, Inc., RKO and Technicolor that they will apply on November 10th for an order dismissing the patent infringement suit brought by Vincent I. Whitman. Mr. Whitman contends that "Snow White and the Seven Dwarfs" and "Pinocchio" infringe upon a patent obtained by him in 1935 for the production of animated films and asks for damages, an accounting and an injunction.

Reorganization Plan Approved

The plan of reorganization of French Motion Picture Corporation was confirmed this week by William Bondy, federal judge, in New York. The plan calls for payment of priority claims in full and a dividend of 15 per cent for general unsecured creditors.

Disney Decision Reversed

The appellate division of the New York supreme court this week reversed a decision of Justice Philip McCook made May 11th, and allowed Harry Stockwell to examine Walt Disney Productions, Ltd., and the RCA Manufacturing Company before trial. The suit seeks $100,000 damages, claiming breach of a contract whereby Stockwell, who was the "Voice of the Prince" in "Snow White and the Seven Dwarfs," was not to have his recordings used for any other purpose than in the film. It is claimed that RCA dubbed the singer's voice from the film, and make records.

Brady Files Appeal

William A. Brady this week filed notice of appeal in New York supreme court from a dismissal, after trial, of his suit for $250,000 damages and an injunction against Bamberger Broadcasting Service, Inc., Mutual Broadcasting System, Blackett-Sample-Hummert, Inc., and the Charles E. Phillips Chemical Company. Mr. Brady charges the broadcasting program, "Way Down East," infringed upon rights he claims to hold to a play of that title.

20 Pennsylvania Cities To Vote on Sunday Shows

Twenty communities in Pennsylvania will vote on whether to ban Sunday shows and sports in Pennsylvania at the election next week. The drive is being led by Dr. William B. Forney, president of the Lord's Day Alliance, who promises a much stronger attack in 1940.

The law provides that local options on Sunday shows and sports may be voted upon each five years. The 1936 legislature passed the law and many communities took immediate advantage of it. In referendum 164 municipalities, including Wilkes-Barre, approved Sabbath shows; 153 rejected them.

The question of allowing showings on the Sabbath will be decided in the following communities:

Bristol Township, Bucks County; Forty Fort, Luzerne County; Shingle House, Potter County; New Philadelphia, Schuykill County; Elkland, Wellsboro, Blossburg, Mansfield and Westfield, Tioga County; Roscoe, Washington County; Koppel and Freedom, Union County; Coalport and Bigler Township, Clearfield County; Mt. Penn and West Reading, Berks County; Black Township, Cambria County.

New Photophone Installations

RCA Photophone sound reproducing equipment will be installed in several houses in the south. The houses are the new Miller, Augusta, Ga.; the new Palace, McComb, Miss.; the new Georgia Theatres Service Corporation's house in Elberton, Ga.; the Webb theatre, Gastonia, N. C., and Don Reda's new house at a Blue Diamond Coal Company camp at Bonny Blue, Va.

Capra Company Incorporated

Articles of incorporation of Frank Capra Productions have been filed at Sacramento, Cal. The company was formed by Mr. Capra and Robert Riskin.

Sigmund Weintraub

Sigmund Weintraub, 65, Yiddish actor and theatrical agent, died of a heart ailment on October 26th. After retiring from the stage 20 years ago, in partnership with Edwin A. Relkin, he booked Yiddish attractions on the road, in South America and in Europe. He was born in Bessarabia and came to this country at the age of 16. He made his theatrical debut with Boris Thomashefsky's Company. He played with Jacob P. Adler, Bertha Kalick and Jacob Kessler. Also he had directed the Liberty theatre.

Milton W. Hall

Milton W. Hall, 25, manager of the Strand theatre in Plainfield died in Marshfield, Wis. He had been ill for the past ten months and is survived by his parents and two brothers.

Albert Weedland

Albert Weedland, manager of the 43rd St. Queens for the Century Circuit, died October 27th. He had been employed by the company for about ten years. His wife, a brother and a child survive.

Helda T. Fazenda

Funeral services were held November 1st at the Pierce Funeral Home in Hollywood for Mrs. Helda T. Fazenda, the mother of Louise Fazenda (Mrs. Hal B. Wallis). Mrs. Fazenda, 81, died in Van Nuys on October 30th, following a long illness.

OBITUARIES

Alice Brady Dies; Film, Stage Star

Alice Brady, star of silent and sound motion pictures and many stage hits, died on October 28th in New York City. She was the daughter of William A. Brady, Broadway producer, and Marie Rene, danseuse. From her first stage appearance in the chorus of "The Mikado" in New York in 1910 until her last screen role in "The Young Mr. Lincoln" of this year, Alice Brady has played many parts and won great fame. In 1937 she was awarded the Academv Award for the best supporting actress for her role of Mrs. O'Leary in "In Old Chicago."

On the stage Miss Brady appeared in "Forever After," "Sour Grapes" and many other plays. She played Meg in "Little Women" in 1912. Her first part in motion pictures was played in 1914. By 1923 she had appeared in over thirty pictures. Among her silent film successes were those in "The Gilded Cage" and "Bought and Paid For." She played on the stage again for years and returned to Hollywood in 1933. Since that year she worked for MGM, Paramount, First National, United Artists, Twentieth Century-Fox, and Universal, Warner Brothers and RKO-Radio and appeared in more than 25 pictures.

The funeral was held privately on October 30th and she was buried in Sleepy Hollow Cemetery, Tarrytown.

Leslie J. Spiller

Leslie J. Spiller, 40, theatrical producer, died in New York on October 27th. Mr. Spiller was born in London where he grew up with Charlie Chaplin. He came to the United States in 1920 and soon was theatrical press agent for John Cort and Harry A. Florsheim. Later Mr. Spiller was chief assistant to Louis Werba in the theatrical business in the Queens and Brooklyn. After that he was associated with A. L. Erlanger. Mr. Spiller produced with Leo Bulgakov in 1933 "One Sunday Afternoon." His last Broadway venture was "The Hook Up" in 1935. Last summer he managed the Brighton theatre at Brighton Beach. His widow, Mrs. Margaret Spiller, survives.

Emjo Basshe

Emjo Basshe, 40, writer and director of plays, died October 28th in New York. Mr. Basshe was born in Vilna which was then part of Russia and came to this country in 1912. He was associated with the Provincetown Playhouse from 1919 to 1926. In 1927 he was one of the five founders of the New Playwrights Theatre. Among Mr. Basshe's plays are: "Adam Solitaire," "Earth and the Centuries," "Doomsday Circus" and "Thunder-Cock," which was the prize offered by the University of Chicago for the best unproduced play of 1935. He won a Guggenheim fellowship in 1931. He directed "Roll, Sweet Chariot" and "Turpentine."

I. M. Wolan

I. M. Wolan, 55, prominent neon-light manufacturer and well known to the theatrical trade, is dead. His wife and five children survive. He had been ill almost a year.

Louis Damm

Louis Damm, pioneer exhibitor and operator of the Damm Theatre in Osgood, Ind., died after a lingering illness.

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OPERATORS AND MANAGERS, EVERY STATE, movie circuits. No. 519 STATE THEATRE, Pittsburgh, Pa.

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WILL PAY CASH FOR THEATRE IN California, Oregon, Idaho, Montana. BOX 1206, MOTION PICTURE HERALD.

WANTED—SMALL TOWN THEATRE, NEW York or New England. BOX 1207, MOTION PICTURE HERALD.

WILL LEASE OR BUY THEATRE IN OHIO, Indiana or Michigan. BOX 1208, MOTION PICTURE HERALD.

WANTED TO BUY THEATRE. H. L. BARNhart, 3757 W. 129th St., Cleveland, O.

BOOKS

MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price, $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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WHY THE BIG GRIN?

Has the cat swallowed the canary?

NOPE, just been reading those raves on pages 44 and 45 which say Paramount's

"The CAT and the CANARY"

...is the cat's!

Paramount Pictures

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HOLLYWOOD OPENS PERSONAL APPEARANCE DRIVE TO BUILD ATTENDANCE AND NEW STARS

CODE CAN BE REVIVED BUT NOT FOR DEFENSE, SAYS MURPHY

STUDIOS PURCHASE 32 MORE STORIES FOR 1940 PROGRAMS

IN *BETTER THEATRES:* "ARC OPERATION TO REDUCE WASTE"

VOL. 137, NO. 6 In Two Sections — Section One NOVEMBER 11, 1939

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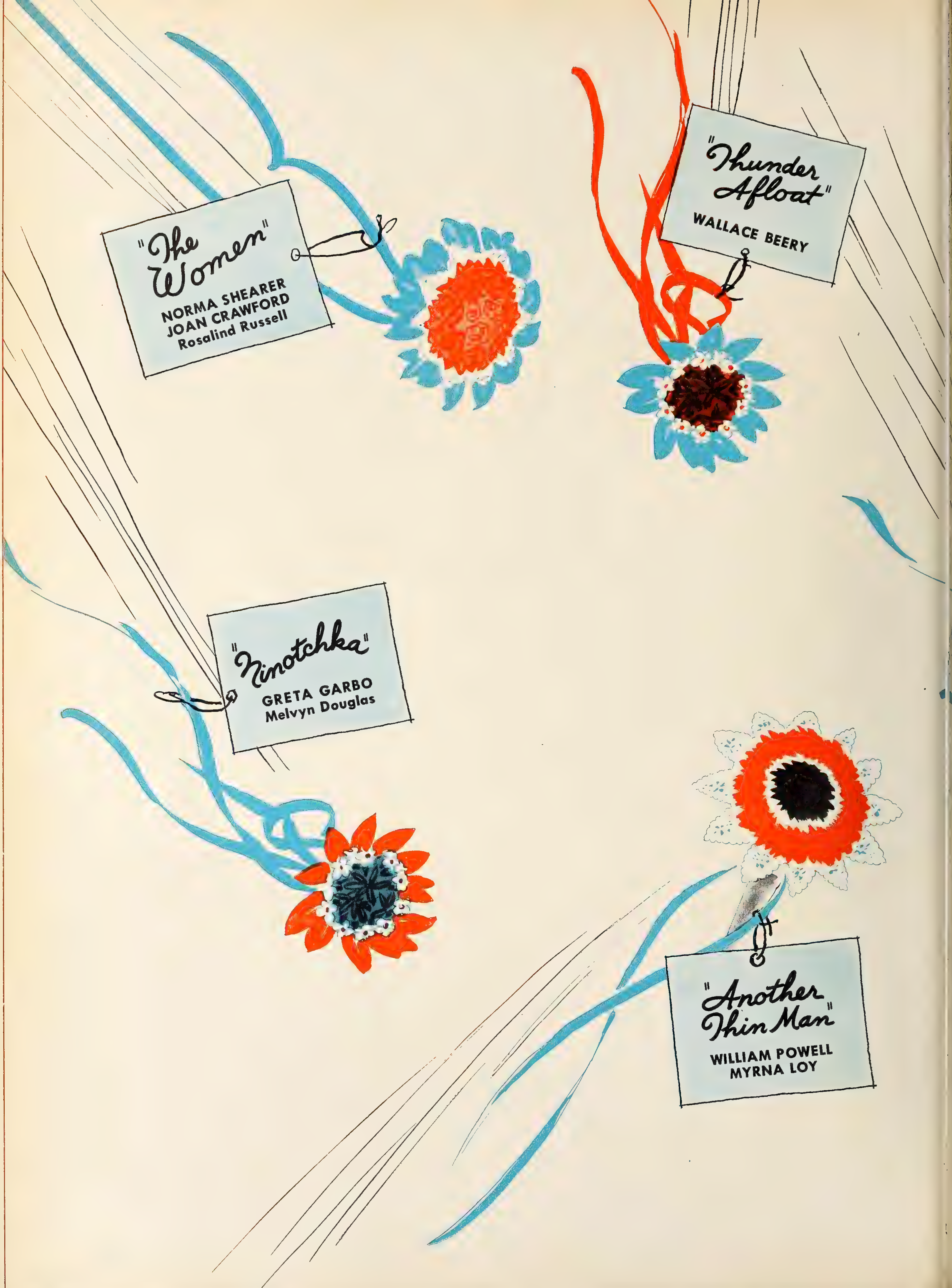
"The Women"
NORMA SHEARER
JOAN CRAWFORD
Rosalind Russell
"Thunder Afloat"
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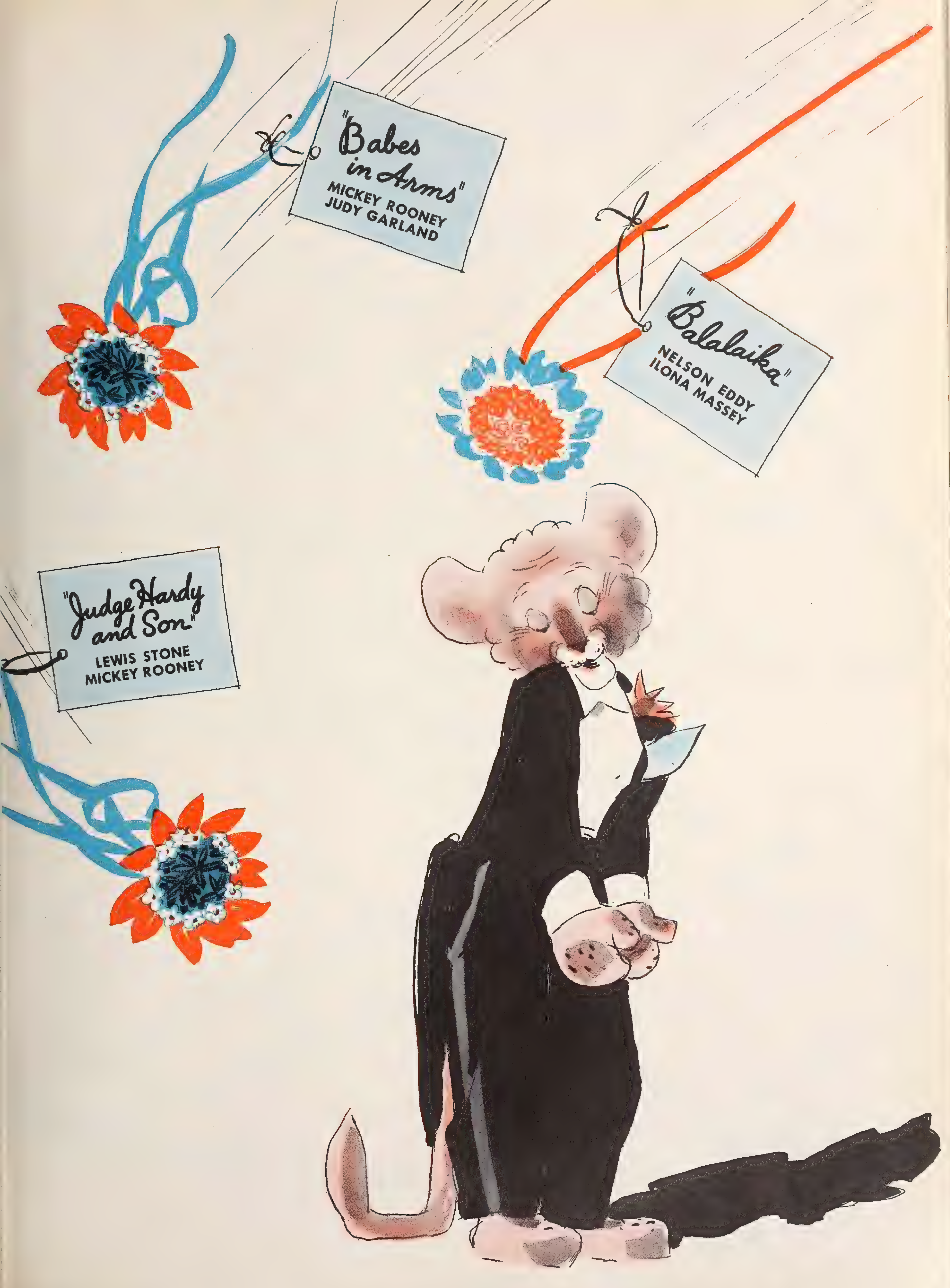
"Ninotchka"
GRETA GARBO
Melvyn Douglas
"Another Thin Man"
WILLIAM POWELL
MYRNA LOY


"Babes in Arms"
MICKEY ROONEY
JUDY GARLAND
"Balalaika"
NELSON EDDY
ILONA MASSEY
"Judge Hardy and Son"
LEWIS STONE
MICKEY ROONEY

THOSE BUSY W

SPRINGFIELD CALLING! MILWAUKEE CALLING! PHILLY CALLING! 'Robin Hood' business is back for DAVIS and FLYNN *(in Technicolor)* in 'THE PRIVATE LIVES OF ELIZABETH AND ESSEX'!

PHILADELPHIA CALLING! BALTIMORE CALLING! ROCHESTER CALLING! MORE TIME FOR 'THE ROARING TWENTIES'! CAGNEY'S KILLING 'EM!

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books MUNI in 'W
author of 'Mr. Chip

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WHAT A PRODUCT STORY THEY TELL!

! The Music Hall
RE NOT ALONE' (by
s the next attraction!

SANTA CLAUS CALLING! Count on your Merriest box office Christmas of all time with the super-sequel to 'Four Daughters'...'FOUR WIVES' with the entire 'Four Daughters' cast!

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SWEEPS INTO HOLDOVER WEEKS

—AT ROXY, NEW YORK, after topping "Jesse James" record...

—AT BALTIMORE, after beating "The Rains Came" high mark...

—AT PHILADELPHIA, after first five days out-gross "The Rains Came"!

And every one of first five engagements beat the all-time records of "Alexander's Band"!

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 137, No. 6

November 11, 1939

NOT OUR WAR

THE arms embargo has been lifted and American industry becomes a vendor to Mars in a world which is hell-bent to engage in the industry of war. Possibly nothing else could be done about it. Destiny is, in the large, a headlong movement, and at the moment civilization seems to be a tender manifestation which appears now and again between ice ages and floods, geographical and social.

The impact of the war, so far, upon the motion picture needs no pointing here.

But this does seem a time for observing that there is in this same American industry a sober, purposeful understanding that is not part of the madness of the Four Horsemen of the Apocalypse.

Forthright expression came in our own industry, the other day, in "Kodak", that remarkably competent staff organ of the Eastman Kodak Company at Rochester, which included as a special supplement a statement from the National Association of Manufacturers, reading, in part:

American Industry Hates War.

War destroys lives. War wrecks homes. Economic chaos and years of crushing depression are its inevitable aftermath. It imperils representative democracy. Free institutions are among its early victims. Ultimately no one can escape the ruin of war.

American industry wants peace. Peace is the lifeblood of progress. Peace must be the national objective.

Industry's position on this matter has been stated repeatedly and there must be no misunderstanding about it.

The United States can stay out of war.

Emotionalism can betray us into war.

A public will to peace, coupled with wise public policies and affirmative action to this end by our government, will keep us out of war. A fatalistic attitude that war is inevitable for us is absurd. It presupposes that America cannot conduct itself intelligently to preserve peace and its own interests.

Europe's problems do affect us, but our domestic problems still must come first.

Eastman has posted this all over the 110 buildings of Kodak Park. This publication in MOTION PICTURE HERALD posts it before its fifty-odd thousand readers. The statement needs circulation.

△ △ △

AND A LOT OF IT

NEWSREEL cameramen, swashbucklers of the action front, are of a breed that never grows old. They think and live and work and play in terms of action. They are as persistently determined as a sales manager, as frolicsome as a sophomore in a cane rush. Their humor bites, their jokes are most positively practical.

Now Mr. U. K. Whipple of the Hearst newsreel organization, operating under the trade name of News of the Day, is notable both for skill and sober reliability. His gentle pastime is gardening.

Early in the season, with a day off to spend, Mr. Whipple motored away into New Jersey to a town where the Barnum & Bailey circus was showing, on an errand of earnest, personal importance.

At an hour calculated by a conspiracy of his conniving camera colleagues, the New Jersey police, and the guards at the George Washington bridge, received an anonymous telephone call:

"Look out for a car, number so-and-such . . . one guy in it . . . search him for dope."

As Mr. Whipple, hurrying home, neared the bridge, he was flagged down by a motorcycle policeman. In the rear of the car were two conspicuous large burlap bags.

"What'you got there, buddy?"

Mr. Whipple glanced back and snapped: "Elephant dung."

"What did you say?"

"I said elephant dung . . . you heard me."

"Wise guy, eh . . . come on to the station."

At the police station two able, suspicious, and annoyed policemen poured the contents of the bags on the floor and fingered through and through the contents. Handful by handful they became at last convinced that it was indeed elephant dung, and of the purest.

At last Mr. Whipple's strange cargo was reloaded and he was free to go—except that the police just had to know what he was doing with two bags of elephant dung.

"For the garden—nothing better for gladiolus—they're Cape bulbs from Africa, you know." And then he drove away.

△ △ △

THE AGENTS

READING again those details of the 79-page code of alleged agreement between the Screen Actors Guild and the directors of the Artists Managers Guild, one is minded to repeat here with emphasis the oft-made assertion of the editor that whatever might be wrong with the agents was wrong with the whole of Hollywood.

Repeatedly this publication has been urged to make attack on the "agents" who were being credited with all that was wrong, and some of what was right, about relations between talent and employer.

Examination, in situ, showed that no agent ever made a questionable deal, or could have made a questionable deal, if there was not available someone with whom to make it—and with understanding.

The agent is always in the middle, where he belongs, and he lives off of it. His sole power comes out of payrolls which he does not sign. That puts the issues up to where?

△ △ △

THE other day an old man, M. Edouard Branly, who had considerable to do with the evolution of wireless telegraphy, leading up to radio telephony, celebrated his birthday in a Paris home peacefully quiet, and without a radio set in it. It was his ninety-fifth anniversary. "It bothers me," he said, "to remember that I had something to do with inventing it." At that age no doubt he has heard more than enough about everything.

△ △ △

FIVE HUNDRED women of Lynn, up in Massachusetts, members of a secret society auxiliary, have petitioned the theatres there not to show pictures featuring players who have been divorced. Lynn is a shoe workers' town. Presumably they want pictures of girls who walk home.

Terry Ramsaye

This Week in the News

¶ *Of this issue of Motion Picture Herald 16,600 copies have been printed, of which 15,329 go to paid subscribers*

Labor Says "No"

WHEN HOLLYWOOD'S PRODUCERS substantially invited William Bioff back into the picture, and he became chairman of the conference of American Federation of Labor studio unions, the move had very little indeed to do in its esoteric internal aspects with a basic problem of labor. His incumbency today, however, has very much to do with it.

Labor has said "No" to Hollywood producers' request for relinquishment of that recent 10 percent pay increase to IATSE. Further Mr. Bioff has documented the "No" with such observations as: "Perhaps the system of distributing the industry's reward is lopsided. Too few seem to be taking out too much and too many seem to be getting too little." He particularized, too, observing, "There are 246 contract employees at one studio whose last annual earnings totalled $7,800,000. Of this 46 persons received $7,000,000."

Labor asks for figures on the dollar significance of the impact of war on the world gross of the screen. (*See page* 18.)

Vine Street Twitters

WITH YOUNG JAMES ROOSEVELT, Goldwyn vice-president, now in New York, Hollywood had gossip that he and Samuel Goldwyn "had been having words" and that Mr. Roosevelt was leaving the first of the year "to become a producer on his own."

Considering a possibility that this was another of Sidney Skolsky's arrows-in-the-air longshots, inquiry was addressed in New to Mr. Roosevelt who responded surprisingly, "No comment." That could mean anything—and possibly does.

Meanwhile reflection was to be had that perhaps some of the expectations of collateral and unspecified values in the acquisition of the president's son by Hollywood were fading.

Also Hollywood reported Fred Storm, of recent acquisition by the Goldwyn establishment, with Roosevelt blessings, was in or bound for New York and was not expected to be back for quite a while. He has a New York assignment, Goldwyn publicity in the metropolis.

Speaking of the curiosities of Hollywood's politics, entertainment was also to be had discovering that Jackson Parks, who was press agent for Technicians Local 37 and later the United Studio Technicians, engaged in writing blasts against such figures as William Bioff, Frank Strickling and John Gatelee of IATSE in their recent bitter fight, is now employed by the "Conference of American Federation of Labor Studio Unions," headed by Mr. Bioff and including IATSE groups. So now Mr. Parks, once called "Poison Pen" by Mr. Gatelee, is now engaged in arranging favorable attention for his former targets. Unquestionably Mr. Parks can be expected to be more than passingly familiar with his subject matter and his clients.

Mr. Skolsky, mentioned above with reference to his zeal in shooting from the hip at the slightest crackling of a twig in the bushes, has endeavoured to scoop the world on the annual poll of exhibitors by MOTION PICTURE HERALD and FAME on the "money-making stars" of the last year. He purports to report on the top three positions. He does not.

Further, since the poll is not yet complete his endeavour is in the nature of the impossible.

The results of the poll will not be out until MOTION PICTURE HERALD issues them. The results will, by present trends of the vote, probably surprise Mr. Skolsky and some of his contemporaries.

More "Medals"

FOR SOME YEARS NOW it has been routine for magazine promotion departments to look about for new fields to exploit, and then suddenly to discover the motion picture. With radio skimming off the cream and a lot of the milk of national advertising, the national magazines have been recently amazingly attentive to the art of the cinema.

And so it comes that this week William Randolph Hearst's famously successful and long prosperous *Good Housekeeping* announces discovery of a mission—"to stimulate development and expansion in the field of short subjects." It has formed a committee to select each month "three outstanding shorts." They will be "voted a short of distinguished merit by *Good Housekeeping's* Shorts Preview Board."

There is a suggestion of trade consciousness in the observation that a number of readers are opposed to double features. Maybe they haven't heard that it's the features that get national advertising.

Newsreel Cup

HOLLYWOOD regularly gets "Oscars" for its feature pictures, but the motion picture newsreel has received no recognition, until now. W. French Githens and his Embassy Newsreel Theatre on Broadway will present a cup to the American newsreel producing the most outstanding newsreel subject of the year as selected by a committee. January 15, 1940, is the first award date, and awards will be made annually thereafter.

War on ASCAP

A WAR CHEST of $2,000,000 for "armaments" to battle the American Society of Composers, Authors and Publishers, is to be established by the National Association of Broadcasters—meaning, principally, NBC and CBS, which, for years, have been irritated no end over the royalty payments required of them by ASCAP for their public performance of music composed and published by ASCAP members.

Forty different attacks have been made on ASCAP in 25 states in the past two years, inspired, for the most part by broadcasters, but in which other public performers of music participated, including interests representing dance halls, theatres and other forms of amusement. Anti-Ascap laws are the main line of attack.

Led by Neville Miller, their president, members of the Broadcasters' Association feel that the $4,000,000 paid by them each year to ASCAP—out of an average gross income of $150,000,000—is "too stiff" a price for the right to use ASCAP music, and so this week they moved to establish a music library of their own, forming Broadcast Music, Inc., financed by a $2,000,000 stock issue and contributions, permission for which was asked Monday from the Securities and Exchange Commission at Washington. The registration certificate listed $400,000 in anticipated stock sales and $1,600,000 from the issuance of licenses to broadcasters to use the organization's own music. Broadcasters will subscribe to the stock.

If the plan does not materialize by February 1st, it will be abandoned. The broadcasters pay ASCAP slightly less than five per cent of their annual gross from time sales only.

The Real Business

MOST INTERESTINGLY SIGNIFICANT in its many inferences, of current manifestations on the national scene is the flood of personal appearances of Hollywood "names" on theatre bills, and assorted promotional public appearances. For the moment there is something akin to a personal appearance industry.

Substantially it may be said that all Hollywood is committed to the policy—except Samuel Goldwyn, that gifted Mr. Goldwyn who so often manages spectacularly to be "included out."

In general, theatre showmen approve. Walter Vincent, however, thinks it always depends on the special case, and emphatically George P. Skouras is opposed, with the assertion: "The real business of motion picture theatres is to show films." (*See page* 13.)

Trade Relations

UNDER THIS HEADING it might be observed that this week there were none. It developed that Frank Murphy, United States attorney general, is minded that the "majors," meaning the defendants in the Government's anti-trust suit, may if they like talk with the Department of Justice about their "trade practise code" but there must be a stipulation that it would have no place in any defense, in "any Government prosecution," now or in the future.

This was Mr. Murphy's response to visitation from Harry Brandt, president of the Independent Theatre Owners Association, New York, and Milton C. Weisman, counsel. They wanted a softening of what they deemed Thurman Arnold's hardboiled attitude on the trade practise code.

Mr. Arnold, be it remembered, said adoption of the code, as it was submitted, would lead to further prosecutions.

A move to try to soften Mr. Arnold by approach to Mr. Murphy, in the opinion of students of the scene, could not be expected to be highly fruitful. Mr. Arnold is a very independent assistant attorney general, more rather a special attorney general. He has more than two hundred lawyers on his staff and the Democratic patronage machine named none of them. *(See page 27.)*

Clyster Direction

WHEN SOUND came into the films the director's megaphone went out. Now comes its electrical equivalent, so Warner Brothers tells an amazed Hollywood, with "a tiny bone conductor" and radio receiver, which is applied to the actor "next to his spine and under his clothing." With an off-stage microphone the director can shove his instructions and admonitions up the actor's back, firmly, invisibly, inescapably, and perhaps even profanely, without affecting the sound recording. It is even possible, says the press release, to transmit "inspirational music . . . without a record on the sound track." Warners' sound department, directed by Major Nathan Levinson, is credited with developing the device. Imagine, if you will, such applications as a football line "wired for sound." First application is being made on the sets, and cast, of "Brother Rat and a Baby."

A kindred device, evolved by the industry's Number One radio engineer, was used in New York a number of years ago to trap a blackmailer, who unknowingly broadcast to detectives in an adjacent taxi. It's a big story that'll never be written.

Renewing Pledge

BISHOPS from among the 125 Bishops of the Roman Catholic Church in the United States will open their annual meeting on Monday in Washington, where their Episcopal Committee on Motion Pictures, in a separate session, will formally affirm renewal of the pledge taken every year by Catholics to avoid immoral motion pictures.

The Bishops' motion picture committee probably will act along about midweek, and then present their suggestion for pledge renewals to the general Bishops meeting in their assembly at Washington's Catholic University. Each Bishop then directs procedure in his own diocese.

The motion picture committee consists of John T. McNicholas, Archbishop of Cincinnati; Hugh C. Boyle, Bishop of Pittsburgh; John F. Noll, Bishop of Fort Wayne, Ind.; Stephen J. Donahue, Auxiliary Bishop of New York; John J. Cantwell, Archbishop of Los Angeles.

This year's pledge renewal will be the fifth, taking place, as usual, on the Sunday within the Octave of the Feast of the Immaculate Conception, which feastday is on December 8th.

The Reverend John J. McClafferty, Executive Secretary of the Legion of Decency, will take his annual report on Legion activities and observations to the Bishops' meeting.

Television Tries

HIGH UP on Helderberg Mountain, outside of Schenectady, in a trig little laboratory and 130 miles away from the antennae atop the Empire State Building, General Electric Company engineers at the National Broadcasting Company are conspiring to break the horizontal line limitations of television. They are at work, with encouragement, on re-broadcasting pick-ups through "booster" stations. Success would tremendously increase the practical scope of the television field per producing studio.

Alfred H. Morton, television vice-president of NBC, discusses today's television status. *(See page 23)*

"Downtown" & Color

A RIPPLE of undercurrent interest passed through hopeful Wall Street this week on a report that "there may be something doing in Cosmocolor soon," with intimations that production deals with Franklyn Warner for two features for RKO release, and Paramount for shorts, would initiate a period of expansion. Cosmocolor is a two color process kindred to the Prizma of years agone. It is currently in successful use for industrial pictures, under budget limitations that do not permit the higher costs of the three color Technicolor process. David Blankenhorn, formerly of "downtown," is the most active figure in Cosmocolor. The project is said to include some Atlas-Odlum interest. Some special opportunity is now seen by its promoters in what they fancy is a new budget consciousness in Hollywood.

Cosmocolor's royalty of $1,000 a reel of finished negative and a half a cent a foot is calculated to make the typical additional cost per feature, with about a hundred prints for distribution, in the vicinity of $18,000 over black and white.

Talking with Italy

INTERNECINE FOIBLES being what they are, the week's resumption of endeavour at solution of the Italo-American film problems was accompanied by expressions in print which confuse, obfuscate.

This much may be said: now for the first time in some ten months there is official procedure. Will H. Hays of the Motion Picture Producers and Distributors of America, Inc., was recently in touch and communication with consular and diplomatic authorities of the Italian Embassy in Washington.

No new American pictures have gone into Italy since January 1, last, and the principal distributors have liquidated their exchanges in Italy. A number of old American pictures, in the hands of Italian distributors, have been in circulation in recent months.

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THIS WEEK IN PICTURES

WEDDING IN LONDON. War and blackouts did not prevent the marriage last Monday of Hope Williams, above, manager of the London office of Quigley Publications and widow of the late and famed J. D. Williams; and Peter Burnup, staff member of *News of the World*, in London.

HUNCHBACK, 1939. Charles Laughton, above, assumes the distorted makeup which brought the late Lon Chaney, below, his greatest fame. The Laughton "Hunchback of Notre Dame" is being veiled in a bit of mystery by the RKO studios. No stills, they say, showing him fullface will be published until the film is released.

"MOON & MOUNTAIN" GIRL. The Kate Smith radio hour theme song last week heralded a program devoted entirely to exploitation of the 20th Century-Fox "Drums Along the Mohawk." The singer is shown above with her host, Louella Parsons, at a Hollywood cocktail party which preceded the broadcast and premiere of the film.

GUESTS AND CAKE. Alfred Hitchcock, right, another big name, contemplates a particularly luscious Hollywood birthday cake, while Joan Fontaine contemplates Mr. Hitchcock. The confection is one of three presented to George Barnes, cameraman, by David O. Selznick, producer, Mr. Hitchcock, director, and the cast and crew of "Rebecca," being produced on the Selznick International lot in Hollywood. Miss Fontaine and Laurence Olivier are starred in the film.

LATIN AMERICAN DAY at the Associated Motion Picture Advertisers luncheon in New York, below. Speaking is Armando Miranda, distributor for Monogram Pictures in Puerto Rico, guest at the luncheon, which was sponsored by *Teatro al Día*. Listening intently to Señor Miranda's indictment of American companies' trade practices are H. Albán Mestanza, *Teatro al Día* editor; Paul N. Lazarus, Jr., AMPA president, and Nathan D. Golden, chief of the Department of Commerce film division.

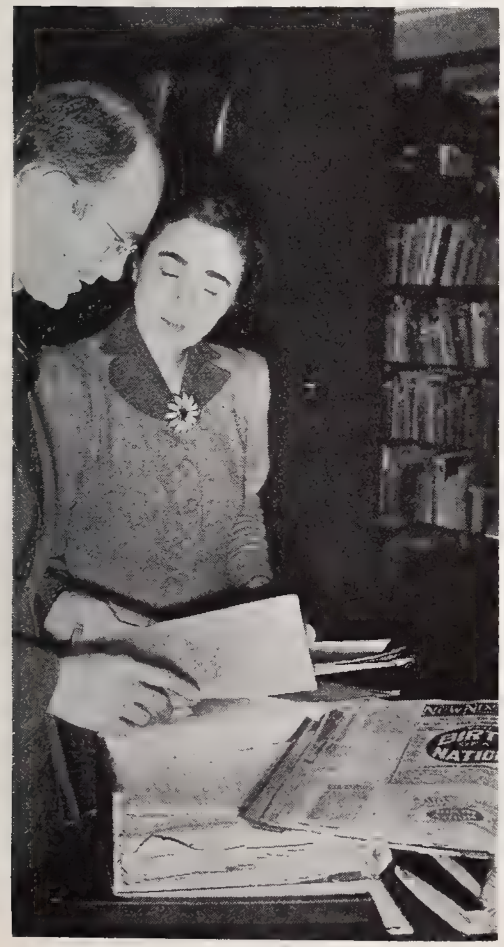
By Staff Photographer

By Cosmo-Sileo

NEWSPAPER TIEUP. Mrs. Ogden Reid, vice-president of the New York *Herald Tribune*, and W. G. Van Schmus, managing director of the Radio City Music Hall, at the opening of the exhibition of the annual Newspaper National Snapshot Awards in the theatre's grand lounge.

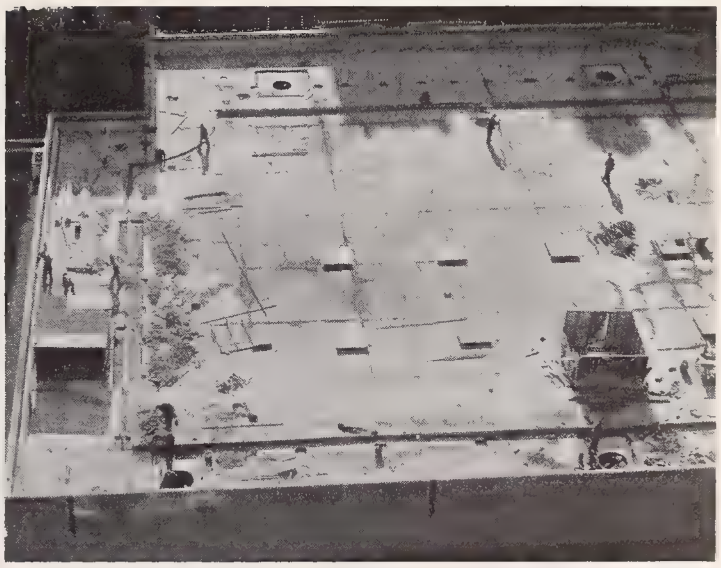
HISTORICAL NOTE. John E. Abbott, director, and Iris Barry, curator, of the Museum of Modern Art Film Library in the Library's library just opened to public use. The collection includes several thousand items of motion picture lore and files of fifty film journals. Opened on the table is David Wark Griffith's scrapbook of clippings on "Birth of a Nation."

By Staff Photographer



By Newspictures

NEW YORK, they say, will be grand when it's finished—so will Radio City. Here's John D. Rockefeller ceremonially driving "the last rivet" for the photographers—as master Builder-upper. But above and out of sight the Tearer-downers are at work on the roof of the Center Theatre where new stories in steel are to be written. Mr. Rockefeller was lucky, since they found a place for the last rivet on the street floor.



By Staff Photographer

APPLAUSE. Polite handclapping in the lobby of the Embassy, newsreel theatre on Times Square marks the presentation of a lifelong pass to Mrs. Josephine Graff, a ten year customer, by W. French Githens, president of Newsreel Theatres, Inc. The ceremony was part of an anniversary celebration which included the unveiling of a lobby plaque. Counting from the big hand in the corner are Major A. G. Rudd, general manager; Francis Carter Wood, Jr., treasurer; Courtland Smith, father of the newsreel theatre, and Harry Von Zell, radio commentator.

CONVENTION INTERLUDES. At the meeting of the Associated Theatre Owners of Indiana at the Antlers Hotel, Indianapolis, left, are Walter Easley, Greensburg, Indiana, exhibitor; Leonard Sowar, Muncie, Indiana, manager for Theatrical Managers, Inc., and F. B. Gauker, office manager of the MGM Indianapolis branch. Below are Tim Cleary, MGM salesman; Earl Bell of the Howard theatre, Indianapolis, and Jerry Adams, MGM salesman.

IN LOCUM. W. Buchanan Taylor, left, has been appointed publicity manager "in locum" for 20th Century-Fox in England by Francis Harley, British head of the company. In less precious journalese he is filling the post pro-tem and de facto during the illness of Roy Simmonds, the incumbent exlegis. Mr. Taylor was lately publicity manager for the firm of Joseph Lyons, Ltd., where he became known for his "attractive newspaper announcements" and where Mr. Simmonds was his assistant before joining 20th Century-Fox.

VISITORS. Mr. and Mrs. Morris Rosenthal of the Majestic theatre, Bridgeport, Conn., visit the Managers' Round Table in Radio City offices of Quigley Publications.

By Staff Photographer

HOLLYWOOD TURNS TO PERSONAL APPEARANCES

Wholesale Turning Loose of "Name Players" at Theatres and Festivals Follows Star Junkets to Premieres in Field

Personal appearances by "big" film names both for the purpose of exploiting pictures in which they appear and for individual bookings of any picture, are increasing greatly in number and scope.

Virtually every studio in Hollywood has some of its important players making public appearances in motion picture theatres throughout the country, also at festivals, fairs, dinners, dances and other events to stimulate fans' interest in them and their vehicles.

The "big names" making the appearances, for spot bookings and on circuit routes, in numerous cases have rarely if ever gone on the road for this purpose.

The "Why" of It All

Tangible reasons for the rise in personal appearances are: (1) the "between picture" lapses which, due to cutdowns in studio operations and activity as a result of the international situation, are somewhat longer just now; (2) the unconfessed desire of studio employers to determine whether some stars still have box office "it"; (3) to build up new and cheaper talent for new pictures; and, (4) the bolstering of box office grosses at theatres of the studios' circuit affiliates.

The idea prevailing in some quarters about the big stars making personal appearances outside of California in order to beat the heavy state income taxation on top brackets, doesn't bear up. To beat the tax on income of residents of California, the person must live more than six months a year outside of California, which none of the personal-appearancers does, and establish a valid claim of out-of-state residence.

Getting dollars-and-cents data on the fees received by those making personal appearances isn't in the cards without virtually a grand jury investigation. Obviously, the stars' agents and managers, and the stars, themselves, are not conceding anything less than record figures.

Follows Field Trips

This rash of personal appearances started following the successful junkets by 20th Century-Fox to San Francisco for "Alexander Graham Bell," by Paramount to Omaha for "Union Pacific" and by Warners to Dodge City for the picture of the same name.

Although leaders of the Motion Picture's Greatest Year campaign had considered a plan for mass personal appearances of featured players simultaneously in key cities last year, nothing was done about it and the studios this year took up the matter individually.

The enthusiastic responses from the fans, the bundles of newspaper clippings and, more important, the proved creation of a demand to see the pictures treated in this way, have caused publicity directors and exploitation men to lay extensive plans for similar events. Most frequently used are contract players, most of whose contracts have clauses which give the studios the privilege to send them out on the road without added remuneration. The usual deal is that the theatre men pay the expenses of the players' stay in the city, the studio pays transportation.

SAYS ASCAP LOST $100,000

The American Society of Composers, Authors and Publishers has lost more than $100,000 in Washington state royalities since the state's 1937 music copyright law went into effect, Irving Caesar, one of the nation's top lyricists, testified in federal court at Tacoma.

"No money has been accepted from the State of Washington since the law was passed in 1937," Mr. Caesar told Archie Blair, special master rehearing the ASCAP appeal against the law. He estimated that ASCAP collects from $5,000,000 to $6,000,000 for the "performance for profit" rights on music controlled by the society.

ASCAP maintains the Washington law requiring that all musical copyrights be registered in order to be valid, violates the Society's constitutional right to do business.

Appearances on Their Own

Personalities making appearances on their own, without strings attached by their studios, are reported to be finding it a lucrative business. Martha Raye, whose contract with Paramount recently expired, and Eddie Cantor, who yearly makes a tour, are breaking records in their respective dates, according to the William Morris Agency, which handles them.

Perennial road tourists are Republic's three western players, Gene Autry, Smiley Burnette and Roy Rogers. Each goes out on tour between film duties.

Autry recently returned from his first personal appearance tour in England and Ireland, breaking attendance records. An illustration of this is the Strand theatre, Dublin, where the previous high mark for a week's gross was $18,000, set by the Isles' favorite, Gracie Fields. Autry, according to his publicity manager, Beverly Barnett, grossed $62,000.

Declared No. 1 Money Making western star the last two prior seasons by exhibitors in Motion Picture Herald-Fame polls, Autry is said to have played to greater audiences in small and medium-sized towns than has any other film personality.

Burnette Has Tour Manager

Burnette, comedian who supports Autry in the Republic musical westerns, has found the touring so lucrative that, instead of booking deals himself, he has acquired a manager, Walter Mattex; an advance man, Al Arkules, and the William Morris agency to handle his affairs. Some time ago, Burnette made one-night stands, split-week dates and full-week spots, for a straight 50 per cent of the gross.

He plans an extended tour of the east, starting with the Atlas theatre, Washington, D. C., November 19.

Roy Rogers this week returned from two weeks of touring the Northwest, having been feted at civic events in Washington and Oregon.

Louella O. Parsons, Hearst film columnist, embarks this month on a six weeks' tour with a troupe of film personages—Arleen Whelan, Joy Hodges, Ronald Reagan, June Preisser, Susan Hayward, Jane Wyman and Mecca Graham. The Leo Morrison office is handling the bookings. Miss Parsons will get $7,500 a week guarantee, plus a percentage of the gross over a certain figure. She pays the troupe's salaries and expenses. Jack Mulcahy, 20th Century-Fox expert in handling entourages, has been granted leave of absence to act as publicity representative for the troupe. The show may run beyond the six weeks. The tour opens November 14th in San Francisco.

Another Morrison agency client, Hugh Herbert, opened last week at the Adams theatre, Newark, and future picture deals will decide the length of his trip.

Tony Martin and Orchestra

Tony Martin organized an orchestra following his retirement from 20th Century-Fox and is making a success of it.

Several reasons are mentioned as accounting for the tours. One, which might be ascribed to wishful thinking, is that there is a growing demand on the part of the public to see entertainers in person, which would mean a harbinger for the return of vaudeville. This is supported by the demands upon radio stations here and elsewhere for tickets to broadcasting studios to see in person the air performers. In Hollywood, the shows using film celebrities regularly are most popular with the ticket seekers, with the interest in new faces, the curiosity of fans and the publicity concocted to develop glamourites.

One thing has proved certain, however. Those most successful in their appearances from both entertainment and gross standpoints, are those who have stage accomplishments, such as dancing and singing. The days of a film celebrity merely bowing and slinking across the stage are nearing their end.

The oft used word "sensational" can easily be applied to the dual appearances of Mickey Rooney and Judy Garland in New York and Washington, in connection with "Babes in Arms," their MGM vehicle. Rooney, a real trouper, was called back to Hollywood for "Young Tom Edison," while Miss Garland continued on tour of 12 Eastern cities.

Eddie Cantor has with him another MGM starlet, Leni Lynn, a singer.

Queen of Festival

Metro sent Ann Rutherford to South Carolina to become queen of the annual cotton festival, and she stopped over in several Southern cities. Nelson Eddy and Jeanette MacDonald, known to the music field before entering pictures, are going on separate concert tours following their dual starring vehicle, "Lover Come Back to Me," at MGM. Bert Lahr and Ray Bolger, also known in other fields before working in films, made personals in connection with "The Wizard of Oz." Spencer Tracy recently trekked to Detroit, and East Orange, N. J., ostensibly to interview friends and relatives of Thomas Edison, whom he will portray in "Edison the Man." The trip drummed up considerable newspaper space. Howard Strick-

(*Continued on following page*)

TOURS USED TO BUILD YOUNG PLAYERS

(*Continued from preceding page*)

ling, MGM publicity director, accompanied him.

Ruth Terry, singer who plays opposite Pat O'Brien in Wanger's "City for Sale," embarks next week on four or five weeks in the East, acting independently of the studio but cooperating in that she will be booked with or prior to the opening of the picture.

But Not Goldwyn

One studio stands out as not encouraging personals by its contract folk, and that is Samuel Goldwyn's. A Goldwyn executive explained that it was felt that personals do not contribute much to the success of the picture, except in the case of Jon Hall, who did appear with his first picture, "Hurricane." The studio sent him East to acquaint audiences with him.

The New York World's Fair and the San Francisco Golden Gate Exposition provided many opportunities, which were taken, for tours. The New York exposition declared "days" for film stars who were made guests of honor for the moment.

The only film personality to be honored by both fairs was little Gloria Jean, who enjoyed, in addition, a civic fete at Scranton, Pa., in connection with the opening of "The Underpup," her first picture at Universal. She also appeared at the Chicago opening of the picture at the United Artists theatre.

Air Show Guest

Joy Hodges, another Universal contractee, was guest at an air show in Birmingham, Ala., and later at the annual Wichita Penny Ice Fund benefit. The New York fair also acclaimed her. Mischa Auer toured the East for four weeks recently.

Paramount, encouraged by its success with the "Union Pacific" opening, did the same thing with "Man About Town," at Waukegan, Ill.; "Our Leading Citizen," at Van Beuren, Ark., and has been particularly active in sending its players about. The principal reason, however, is to acquaint the public with its new stock players, collectively known as "The Golden Circle."

J. Carroll Naish, Susan Hayward and Olympe Bradna journeyed to Detroit for the "Disputed Passage" premiere, after going to Minneapolis for the Centennial exposition there with Patricia Morison. Miss Morison later went to Portland, to which city Maureen O'Hara, Charles Laughton's protege, traveled for the opening of "Jamaica Inn," Paramount release. A troupe of Paramount players went to Chicago, Sioux City, Omaha, Des Moines, and Salt Lake City for openings of "What a Life," and Dorothy Lamour made a few jaunts in connection with "Disputed Passage."

Another of Republic's contract groups, Elviry and the Weaver Brothers, although starred now in motion pictures, still saunter back to the personal appearance route on which they are quite well known.

A Record for "Rochester"

Eddie "Rochester" Anderson, who on radio and film programs is the valet to Jack Benny, embarked upon a tour, opening in Los Angeles at the Paramount theatre recently, and established a gross attendance record topped only by Mae West. He played other theatres of the Fanchon and Marco affiliation and set a few marks which have yet to be beaten. He just completed a tour with Betty Grable.

Warners' publicity department under S. Charles Einfeld and Robert Taplinger has embarked upon a policy of building up younger players through personal appearances. During the Warner-Fox West Coast product argument, in which the distributor sold away from Fox West Coast and to independents, the studio sent out a troupe of young players to take bows at the houses buying Warner product. These included Gloria Dickson, Ronald Reagan, Lya Lys, James Stephenson, Dennis Morgan, Jane Gilbert, Lucille Fairbanks, William Lundigan, Rosella Towne, Claire Windsor and Jean Parker, all of whom traveled ten Western cities, including Seattle, San Francisco, Portland and Berkeley. Ann Sheridan was sent East to New York and other nearby points for six weeks in the campaign to build her up as the "Oomph Girl."

EXPEDITE U. S. MAIL, LISBON TO PARIS

The French Air Service this week announced the creation of a new direct airline between Paris and Lisbon, Portugal, to facilitate the expedition of air mail and passengers landed there from the United States by the transatlantic Pan American clippers.

Hitherto the connection has been made by train. It is expected the air route will reduce the air mail time between New York and Paris from the present five to eight days to four days.

—

Albert Goldman, postmaster at New York, this week denied reports which, he said, were current that transatlantic air mail srevice was either being discontinued or curtailed. Two trips will continue to be made weekly, he said, with planes leaving Wednesdays and Saturdays, both from Lisbon and New York.

With air mail service by sea considerably curtailed and subject to delay, Mr. Goldman said air mail loads were constantly increasing.

"Dead End" Kids in Act

Warners' erstwhile "Dead End" kids—or the erstwhile Warners "Dead End" Kids—have now embarked on a personal appearance jaunt, their contracts with the studio having expired. After much difficulty in bringing their agents together, the youths worked out a routine for an act, success of which is not yet known.

Twentieth Century-Fox, which last week conducted quite an expedition to Fonda, N. Y., for the purpose of exploiting "Drums along the Mohawk," has sent many of its players on tours to popularize them. While the treks have not been so elaborate as that for "Alexander Graham Bell," they nevertheless are carefully planned. Exploitation of "Submarine Patrol," which followed "Bell," took Marjorie Weaver, Arleen Whelan, Slim Summerville and Richard Greene to San Diego.

Jane Withers, another Fox contractee and among the first ten Money Making stars of the HERALD-FAME exhibitors' poll, goes on an annual personal appearance jaunt, without connection with the studio.

Then, too, Sonja Henie, the queen of the silver skates, continues her annual circuit of the ice rinks, each year bringing new gross attendance records for her to establish. She was signed for films after being seen on skates, and her pictures, according to the poll, were something to gladden an exhibitor's heart.

Columbia, while not going into the situation heavily, has the Three Stooges, who do personals and stage work, under contract for work in Jules White's short subjects. In the current George White show in New York, the trio takes time out to travel to Hollywood to complete their film assignments.

Most spectacular of forthcoming personal appearances is the world premiere of Selznick-International's "Gone with the Wind," some time in December, at Atlanta, Ga. Clark Gable and Vivien Leigh, stars, are certain to be present, according to present plans.

Constance Bennett Tour

One of the biggest name stars on a personal appearance tour is Constance Bennett. Her salary has been estimated at $6,500 per week. She opened in Columbus on October 20th and also appeared in Cincinnati, Cleveland and Buffalo.

The William Morris Agency is handling personal appearances for Joe E. Brown, who begins his tour in Chicago on November 8th; Dixie Dunbar, Parkyakarkus; Wally Vernon, Zasu Pitts, Ben Blue and John Boles. There are also negotiations for Johnny Downs, Patricia Ellis, Bela Lugosi and Una Merkle.

Chester Morris made a whirlwind tour of a number of Brooklyn and New Jersey theatres on October 18th-19th. He also has appeared, among other places, in Minneapolis.

Anna Neagle and Herbert Wilcox made a number of personal appearances in connection with the opening in various cities of "Nurse Edith Cavell." The picture, which is being released in this country by RKO, was produced in England by Mr. Wilcox with Anna Neagle in the title role.

Ameche on Eight-Week Trip

Don Ameche is making an eight week tour of South and Central America, covering approximately the same route travelled by Tyrone Power and Henry Fonda a few months ago. Reports state that the Latin American audiences flock to see the Hollywood film stars.

Last week Dick Powell appeared at the New York Paramount. This week Martha Raye is on the stage as part of the show in connection with the theatre's 13th anniversary. Joan Blondell appeared with Dick Powell for two performances on November 1st.

Such vaudeville-screen stars as Jack Haley, Joe Cook and Jimmy Durante have been making personal appearance tours. Joe Cook was held over at the Palace theatre in Chicago and becomes the last performer to appear on that stage, for at least a time, because the theatre is discontinuing the vaudeville policy.

Charles Laughton was to begin a personal appearance tour when his latest picture, "Jamaica Inn," opened in New York. Maureen O'Hara was also to appear at the New York opening. Laughton was taken ill and the tour temporarily postponed. It is expected that the personal appearance tour will start as soon as he recovers.

Teamed for Tours

Priscilla Lane and John Garfield were teamed for personal appearances in New York, Philadelphia, Baltimore, Washington and Pittsburgh.

The Lyons Agency has arranged tours for Allan Jones and Irene Hervey.

Ann Sheridan began on October 5th a tour which included New York, Philadelphia, Washington and Pittsburgh. William Holden, star

(*Continued on opposite page, column 1*)

CIRCUIT OPERATORS' OPINIONS VARY

(Continued from opposite page)

of "Golden Boy," has covered Buffalo, Washington, Philadelphia, Pittsburgh and Detroit in his tour.

Edward Everett Horton finished a personal appearance tour on September 18th and is now playing in "Springtime for Henry," which will tour Albany, Rochester, Buffalo, Pittsburgh, Columbus, Indianapolis, Chicago and Dallas. The play opened in Baltimore.

The Ritz Brothers opened in San Francisco November 1st. This is the first stop on a tour that will take them to a number of cities. Lupe Velez plans a tour after her latest picture is completed. Marie Wilson and Henry Armetta have made recent personal appearances in New York theatres.

"Dick Tracy" in the East

Ralph Byrd, the "Dick Tracy" in Republic's pictures, is making an Eastern personal appearance tour. George Offerman, Jr., is also on a tour of cities in the East. Mary Carlisle appeared in person recently in Brooklyn. Zorina also made a personal appearance at the New York opening of her latest picture. She has left the cast of a new musical which was in rehearsal to take the starring role in "European Plan," Twentieth Century-Fox.

An additional number of motion picture actors and actresses are reported planning personal appearance tours. The list includes: Charles Butterworth, Stuart Erwin, Edmund Lowe, Marion Martin, Claire Trevor, Raymond Walburn and Tom Brown.

Operators Note Limitations

In general, operators of large theatre circuits feel that personal appearances of Hollywood stars in their theatres is very good business if the price is not too high and if the individual personality is suitable to stage performance.

Joseph Bernhard, general manager of Warner Brothers Circuit, said: "Personal appearances of motion picture stars in the theatres are added attractions and their value depends on the drawing power of the individual star. We will book any available star if we believe they have drawing power." Mr. Bernhard said that at present none is scheduled for the Circuit.

Walter Vincent of the Wilmer & Vincent circuit held that motion picture actors and actresses want too much money, 100% if they could get it. Mr. Vincent said that from his "long observation a personal appearance depends on the personality of the actor and actress and what they have to offer." He believes that it is much the same with radio personal appearances. Some stars have helped and others hurt themselves. According to Mr. Vincent, there is no absolute law, except that "has-beens" are definitely no attraction for personal appearance work.

Opposes Appearances

George P. Skouras, president of Skouras Theatres, held the opposite opinion. Mr. Skouras said, "Personal appearances of film stars is a short way to make money. Personal appearances destroy the illusion that the screen creates." He feels it is not good policy to have film stars appear on a stage and be seen as ordinary humans. The exception to this rule are the few motion picture personalities who can perform successfully on a stage.

Mr. Skouras said that radio personal appearances of motion picture actors and actresses constitute real competition for the theatre. Persons stay at home instead of going to the theatre. But personal appearances in the theatres are not competition of the same nature—just a wrong way of doing business, because, Mr. Skouras held "the real business of motion picture theatres is to show films."

The availability of screen personalities is considered a definite check on personal appearances. Film stars ordinarily do not have time between pictures to make long tours. Furthermore some motion picture performers do not like to appear on a stage and reject all requests for personal appearances.

A number of motion picture players appear each season in Broadway plays. Katharine Hepburn and Tallulah Bankhead head the list that are now on Broadway. Paul Muni will appear in "Key Largo." A number of other Hollywood actors and actresses are reported considering parts in New York plays.

Personal appearances on the radio are not detailed in this study, but a large number of motion picture personalities are on regular radio programs and many others make "guest" appearances. In Hollywood and New York these radio shows built around film personalities play to large free audiences in the radio studios.

Personal appearances of film personalities in theatres, it was pointed out, has an adverse effect on motion picture rentals and often in the type of picture shown. The exhibitor feels that when he is paying a big price for a personal appearance he must get an inexpensive picture. Otherwise the total expense would exceed possible grosses in many theatres.

The Motion Picture Associates, of New York, this Thursday held a luncheon at Dinty Moore's restaurant, with actor Dick Powell and his wife, Joan Blondell, as honor guests. Prizes also were awarded to members who led in solicitation of advertising for the association's journal, in connection with the annual dinner dance at the Hotel Astor on November 25th.

University Uses Micro-Photography To Keep Student Class Records

The scholastic records of the more than 12,000 *students at Temple University in Philadelphia will be preserved in motion picture films in a new experiment in enrollment recording, it has been announced by the university administration.*

Profiting by the experience of its Sullivan Memorial Library, which recently undertook the preservation of hundreds of rare volumes through a process of microphotography, the university, beginning with the new semester, started to record by motion pictures thousands of student registration cards. Thus, the necessity for storing the cards in extensive space will be eliminated.

According to Millard E. Gladfelter, registrar of the university, this is the first time that an educational institution has inaugurated the project in the east.

Beginning with each new school year, every student will not only be required to pose for the customary "passport" type of photograph, but his or her class cards, showing scholastic grades, will be filmed and stored away in compartments occupying 1/100*th the space taken up hitherto by cumbersome filing devices. For instance, the entire student enrollment of* 12,000 *cards now may be kept in a single small desk drawer, as against about* 100 *similar receptacles under the old system.*

When the cards are filmed, they may be seen at any time through the use of reading machines which project the records on a miniature motion picture screen.

Through the use of micro-photography, Temple's library has catalogued approximately 100,000 *films of manuscripts printed in England before* 1550. *University officials are considering expanding the use of film records to other departments and school activities, athletics included.*

Dramatist Guild Approves Pact

The Dramatists Guild at their annual meeting, held this week at the Hotel Lincoln, New York, approved the new minimum basic agreement for licensing of motion picture rights to film-producer financial backers of stage plays, through which Hollywood backing would be returned to Broadway after an absence of two years. The complete text of the basic agreement appeared in the November 4th issue of MOTION PICTURE HERALD, starting on page 52.

Legitimate stage producers, although they have approved the amendment in conferences, will not formally vote until later this week.

Elmer Rice was elected president of the Dramatists Guild to succeed Robert E. Sherwood. Reelected officers are George Kaufman, vice-president; Richard Rodgers, secretary; Luise Silcox, treasurer, and Edward C. Carpenter, chairman of the board.

Mr. Sherwood was named to the executive board to serve until 1942, as were George Abbott, Robert Ardrey, Russel Crouse, Owen Davis, Clifford Goldsmith, Lillian Hellman, Sidney Kingsley, Arthur Kober, and George Middleton. Maxwell Anderson and Leopold Atlas serve to 1941.

Guild representatives to the board of Authors League elected are Gene Buck, Marc Connelly, Phillip Dunning, Moss Hart, John H. Lawson, Albert Maltz, Kenyon Schwartz, A. E. Thomas, Stanley Young and Mr. Crouse.

FILMS RELIEVED OF NEUTRALITY ACT, RESPONSIBILITY ON THE EXPORTER

Copyright Material Such as Motion Pictures Exempted from Requirement That Goods for Belligerents Change Title

Relieved entirely from the application of the cash-and-carry provisions of the new Federal neutrality legislation, American exporters of motion picture films will find their trade with belligerent nations hampered only by such difficulties as may arise in obtaining shipping facilities on vessels sailing under foreign flags.

Adoption by Congress of the amendment offered by Senator Hiram Johnson of California, exempting copyrighted material, such as films, from the restrictions of the cash-and-carry section relieved the motion picture industry from the necessity of meeting the drastic requirements of Congress that merchandise sold for delivery in belligerent countries change title before it could leave the country.

Foreign Buyer Takes Title

Title to every other commodity of export to Germany, England, France and other belligerent countries which may be named by the President in proclamations must be taken over, lock-stock-and-barrel, by the foreign buyer before leaving the United States.

Motion picture exporters will be put to some trouble, although it is not now seen a difficulty, by the prohibition against the transportation of passengers or merchandise to belligerent countries or to "combat areas" specified by the President, in American vessels. It has been the practice of the distributors, in the past, to use American ships wherever possible, but with American vessels ordered out of dangerous waters they will be forced to ship their films on neutral or belligerent vessels, which, of course, are always subject to seizure or sinking at sea.

Adoption of the Johnson amendment was voted by the Senate without debate after the California Senator explained that since motion pictures are leased and not sold they could not comply with the cash-and-carry provisions.

Must Take Entire Risk

When the bill went to a joint conference of both houses, negotiators for the House of Representatives raised no objection to the provision, nor was it touched upon in the very brief debate which preceded adoption of the conference report by the two bodies before sending the bill to the White House for the signature of President Roosevelt.

To obtain the privilege of continuing their foreign business without restriction, however, motion picture exporters will be compelled to take the entire risk of losses in belligerent countries on their own shoulders, there being a specific provision in the new U. S. neutrality legislation that no loss incurred in connection with the exportation or transportation of any copyrighted material, such as films, shall be made the basis of any claim put forward by the United States Government against any foreign country.

Cash-and-Carry Principle

This provision is in line with the cash-and-carry principle, which is designed to limit dealings with belligerents to the point laid down by international law, which specifies that a belligerent may buy anything in any country provided he can pay for it and will take the risks of transportation. The bar to U. S. Government intercession in the case of loss was designed, in the case of other commodities, as a warning to sellers that if they failed to collect for what they sold before it left the country the Government would not act as a collection agency. In the case of motion pictures, the intent is merely to bring that commodity into line with all others—in other words, not to extend to the film industry, in addition to the privilege of unrestricted business, the favoritism of Federal aid which is to be denied to other businessmen.

ONLY ONE THEATRE CLOSED IN CHICAGO

There is only one dark motion picture theatre in Chicago, the Easterly on Lincoln Avenue, according to the film carriers' union, which has serviced 320 theatres in the district, an increase over last year. Film Truck Service, according to D. W. Koener, is servicing six more theatres this year. The film carriers' division of the American Truck Association met on October 24th.

While in the near future there may be no very great increase in exports of motion pictures, it is generally believed that if the war continues for any length of time the Allied nations—Germany does not favor American films—will look to the United States to supply product as their own producing activities are eliminated or drastically curtailed because of more pressing business for men and materials.

To Neutral Countries

This increased demand also is expected to extend to the neutral European countries, which also are in condition for war with their armies at their borders to protect their neutrality.

Probably equally important, too, will be the increased demand from South America, where foreign producers had been working for expanded markets, but more important than the restriction of competing product, it is said in some Washington circles, will be the improved economic positions of neutral countries with things to sell the belligerents, which will be reflected in increased theatre attendance.

Reports in Washington indicate that England and France will proceed slowly with their purchases in the United States, for a variety of reasons, and that caution may extend to motion pictures as well as other commodities. The two countries plan to develop a purchasing program which will prevent their bidding against each other for supplies, as they did in 1914. However, it is anticipated in Washington that both governments realize the need for an adequate supply of motion pictures—for recreation for soldiers at the front and as a means of keeping up civilian morale at home—and will be important markets.

Tri-States Iowa Meeting

A. H. Blank and G. Ralph Branton were present at the first of a series of district meetings for managers and assistant managers of Tri-States Theatre Corp. held November 1st at Davenport. The purpose of the meeting was to form plans for a new drive. Joe Kinsky, Davenport district manager, was in charge.

115 Stations for Fourth Network

A fourth national radio network has been formed to be known as Transcontinental Broadcasting System, Inc., and it is expected to begin operations on January 1st. It will broadcast commercial and sustaining programs 16 hours each day. John T. Adams, of Forth Worth, vice-president of Elliott Roosevelt's Texas State network, is president of Transcontinental.

Mr. Roosevelt, however, said that he had no direct connection with the network, that Mr. Adams had been loaned to head TBS and will open offices in New York. Other officers of the newly formed company are Lester E. Cox, Springfield, Mo.; John Roberts, St. Louis, and William A. Porter, Washington, D. C., vice-presidents; Robert M. Thompson, Pittsburgh, secretary, and H. J. Brennan, Pittsburgh, treasurer.

More than 115 stations from coast to coast will become members of the network, it is claimed. Officers announced that considerable business already has been signed and that more is being closed hourly. Broadcasts will originate in New York, Chicago and Hollywood.

Mr. Roosevelt said that his Mutual-Emerson broadcasts will cease after 13 weeks.

Fred Weber, official of the Mutual system, said that Mr. Roosevelt's Mutual contract runs until September 1, 1941 and that Mutual does not intend to release him from it.

Miller Heads Broadcast Music

Neville Miller, president of the National Association of Broadcasters, was named president of the newly organized Broadcast Music, Inc., at the first meeting of the corporation's board of directors at the Ritz Towers, New York, last week. Everett Revercomb, NAB auditor, was elected secretary-treasurer.

Major Networks Show Gains

Gross time sales over the three major radio networks continued their upward trend in October.

Columbia Broadcasting System, Inc., reports October time sales of $3,366,654, an increase of 41 per cent over October 1938 when billings aggregated $2,387,395. Cumulative time sales for the first 10 months of this year amounted to $27,532,088, an increase of 23.1 per cent over the corresponding period of 1938 when billings were $22,362,927. CBS also calls attention to its error in releasing September 1939 bilings of $2,565,132 when the figure as corrected by the network reads $2,563,246.

The National Broadcasting Company, wholly owned subsidiary of Radio Corp. of America, reports October time sales of $4,219,253 for its combined red and blue networks. This marks an increase of 11.8 per cent over the like 1938 month when billings amounted to $3,773,964. Cumulative time sales for the first 10 months of 1939 aggregate $36,729,622 or 9.1 per cent ahead of the like 1939 period whose billings amounted to $33,676,688.

Mutual Broadcasting System, Inc., October 1939 billings amounted to $428,221, an increase of 23.1 per cent over October 1938 times sales of $347,771. Cumulative time sales for the first 10 months of 1939 amounted to $2,685,038, a gain of 20.8 per cent over the corresponding 1938 figure of $2,222,026.

PRODUCERS BUY 32 MORE STORIES FOR 1940; ORIGINALS SET A LOW

Warners Buy Play Witnessed by Bette Davis; Detective Stories Purchased by Trop; 20th Century-Fox Leads with 6

In October, 13 Hollywood producers acquired 32 properties to continue to fill commitments made to exhibitors at the beginning of the 39-40 product season.

Of the 32 stories purchased, including two published magazine stories, one newspaper serial on the life of Louis (Lepke) Buchalter, 13 were original, the lowest number of original story purchases in more than a year.

At the reported suggestion of Bette Davis, Warner Brothers has spent a reputed $20,000 for the screen rights to the play "The Woman Brown," which Miss Davis witnessed at a try-out while vacationing last summer in New England, and in which she will probably star if and when the picture is produced. Meanwhile J. D. Trop has bought the motion picture rights to the Ellery Queen detective stories that have appeared in novels, magazines and on the air.

Twentieth Century-Fox led the list of purchasers with six acquisitions while Metro-Goldwyn-Mayer followed closely with five. Paramount and Warner Brothers each purchased four stories for possible filming.

STORY PURCHASES OF YEAR COMPARED

Month	Originals	Books	Plays	Totals
November, 1938	34	19(a)	6	59
December	27	14(b)	2	43
January, 1939	42	14(c)	1	57
February	33	21(d)	1	55
March	30	15(e)	8	53
April	47	12(f)	7	66
May	29	15(g)	1	45
June	24	15(h)	4	43
July	19	5(i)	2	26
August	19	13(j)	1	33
September	23	4	2	29
October	13	13(k)	6	32
TOTALS FOR 12 MONTHS	340	160(l)	41	541

(a) Including 13 published magazine stories.
(b) Including 12 published magazine stories.
(c) Including 7 published magazine stories and 1 radio program.
(d) Including 1 published magazine story and 2 radio programs.
(e) Including 4 published magazine stories.
(f) Including 3 published magazine stories.
(g) Including 4 published magazine stories, 3 films and 1 radio program.
(h) Including 3 published magazine stories and 2 radio scripts.
(i) Including 2 published magazine stories.
(j) Including 3 published magazine stories and 1 film.
(k) Including 2 published magazine articles, 1 newspaper serial and 1 film.
(l) Including 54 published magazine stories, 6 radio programs, 5 films and 1 newspaper serial.

Titles and Credits

The month's acquisitions, with all available production credits, follow:

And it All Came True, a novel by Louis Bromfield purchased by Warner Brothers as a vehicle for Ann Sheridan, George Raft and John Garfield.

Captain Horatio Hornblower, a novel by C. S. Forester purchased by Warner Brothers as a vehicle for Errol Flynn and Geraldine Fitzgerald.

Children of God, a novel by Vardis Fisher published in August, 1939, by Harper & Brothers and purchased by 20th Century-Fox.

Dawn's Early Light, The, an historical play purchased by Metro-Goldwyn-Mayer from Dorothy Thompson and Fritz Kortner as a possible vehicle for James Stewart.

Dr. Eustace, a novel by Dr. John Wilste purchased by Stephens-Lang Productions.

Series of Detective Stories

Ellery Queen Detective Stories, magazine mystery stories bought by J. D. Trop.

European Plan, an original story by Milton Lazarus and Manny Seff bought by 20th Century-Fox.

European Plan, an original story by Milton Lazarus and Manny Seff bought by 20th Century-Fox.

Ghost Music, an original story by William Wilder and Jacques Thery purchased by Paramount as a vehicle for Bing Crosby.

Gold Star Mothers, an original story by William Ullman, Jr., purchased by Producers Pictures Corp.

Irene, from the musical comedy of the same title as a vehicle for Anna Neagle to be produced by Herbert Wilcox. Harry Tierney and Joseph McCarthy who wrote the original music and lyrics have been signed to write new songs for the film.

I Wanted Wings, an original story by Lieut. Beirne Lay, Jr., purchased by Paramount and to be produced by Arthur Hornblow, Jr.

January Heights, a novel by Polan Banks purchased by Warner Bros. as a vehicle for Miriam Hopkins.

Lady Comes to Burkburnett, A, an original story by James Edward Grant purchased by Metro-Goldwyn-Mayer as a vehicle for Clark Gable and Spencer Tracy. It will be adapted by John Lee Mahin.

Light of Western Stars, The, an original story to be produced by Harry Sherman for Paramount and to be directed by Lesley Selander.

Story on Salvation Army

Marching as to War, an original story concerning the Salvation Army, by Lawrence Pohle and Thomas Ahearn, purchased by 20th Century-Fox.

Middle Window, The, a novel by Elizabeth Goudge purchased by B. P. Schulberg.

Million Dollar Fugitive, a newspaper serial by Jack Foster based on the life of Louise (Lepke) Buchalter, purchased by Republic.

Miss Pilgrim's Progress, an original story by Ernest Maas and Frederica Maas purchased by 20th Century-Fox.

Moon Over Burma, a novel by William Collison purchased by Paramount.

One of the Finest, an original story by Thomas Van Dycke and Henry Blankfort, Jr., purchased by Producers Pictures Corp.

$1,000 Dollar Marriage, The, an original story by Arthur Beckhard purchased by RKO

Passport to Life, also known as Passport to Heaven, an original story by Allan Scott and Bert Granet purchased by 20th Century-Fox.

Remember the Day, a play by Phillip Dunning and Philo Higley, bought by Metro-Goldwyn-Mayer.

Salute the Thirty-Niners, a *Saturday Evening Post* story by Mrs. Duncan Pearmain (Adria L. Pearmain), purchased by 20th Century-Fox.

Sun of Glory, The, an original story by J. Robert Bren and Gladys Atwater purchased by Paramount to be produced by Cecil B. De Mille.

Tahiti, a novel by Somerset Maugham purchased by Samuel Goldwyn as a vehicle for Jon Hall.

Waterloo Bridge, an original story purchased from David Selznick by Metro-Goldwyn-Mayer to be produced by Sidney Franklin.

Wedding Ring, a novel by Beth Brown purchased by Henry King for production at 20th Century-Fox.

Wolf of New York, an original story by Arnold Begard purchased by Republic.

Woman Brown, The, a play purchased by Warner Brothers for Bette Davis.

U.S. High Court Gets RKO Plea

A review of the amended plan of reorganization for RKO was asked of the United States supreme court this week on behalf of secured bondholders in a petition filed on behalf of RKO and H. Cassell and Company against RKO and the Atlas Corporation.

The appeal for a review of the approval by the second circuit court of appeals presents to the supreme court for the first time, said the attorneys, the issue whether, in the rehabilitation of a solvent debtor under the provisions of Section 77B of the Bankruptcy Act, fully secured bondholders may be relegated to an equity position and required to take securities of less importance than those they originally held.

Attorneys for the Atlas Corporation, proponent of the plan, said that they did not believe the petition would result in any delay.

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The B. F. Keith Corporation and subsidiary companies report a net profit of $156,571.73 for the 39 weeks ended September 30th after all charges, including settlement of lease obligation in the amount of $400,000. This compares with a net profit of $368,281.46 for the 39 weeks ended Oct. 1, 1938. For the 52 weeks ended September 30th the corporation and subsidiary companies report a net profit of $540,301.32 after all charges.

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The Keith-Albee-Orpheum Corporation and subsidiary companies estimate a net profit of $476,540.75 for the 39 weeks ended September 30th after all charges, including settlement of lease obligation of $400,000, equal to $7.41 on the 64,304 shares of 7% cumulative convertible preferred stock. This compares with a net profit of $596,049.83 for the 39 weeks ended Oct. 1, 1938, equal to $9.26 on the 7% cumulative convertible preferred. For the 52 weeks ended September 30th Keith-Albee-Orpheum and subsidiaries report a net profit of $877,486.82 after all charges, equal to $13.65 per share of the 7% cumulative convertible preferred.

BIOFF DEMANDS TALENT PAY CUTS AS PRICE OF SCALE REDUCTIONS

Union Negotiator Warns Producers of "Top-Heavy" Payrolls in Rejecting Mannix Appeal to Relinquish Recent Increase

Approximately 12,000 studio workers will give up the ten per cent wage increase wrung from the producers on September 25th, only if the latter reduce "topheavy" salaries of stars, executives, directors, and writers, William Bioff, West Coast representative of the International Alliance of Theatrical Stage Employees, and chairman of a conference of American Federation of Labor-IATSE unions which met Tuesday in Hollywood, warned.

Reply to Producers

The warning was a reply to, and a rejection of, the producers' demand, in a letter last week by E. J. Mannix, head of their negotiating committee, to Mr. Bioff, that the IATSE relinquish its wage increase, in the interests of motion picture industry economy and harmony.

The unions will try to prevent shutdown of studios—a possibility hinted at by the producers'—but the "responsibility must also be borne by high-salaried producers, writers and directors," according to Mr. Bioff. He continued:

"The wage increase granted to the IATSE costs the producers an extra $3,000,000 annually. Other increases being sought as a result of the IATSE victory would raise the total to $16,000,000 more.

"Before the industry attempts to save $16,000,000 by shaving down the little fellow who makes $25 or $30 a week, there should be a frank discussion and study of industry earnings generally.

"There are 246 contract employees at one studio whose last annual earnings totaled $7,800,000. Of this amount, 46 persons receive $7,000,000.

"Perhaps the system of distributing the industry's reward is lopsided," Mr. Bioff concluded. "Too few seem to be taking out too much, and too many seem to be getting too little."

The meeting of the representatives of the crafts unions indicated further wage demands would be asked for all A. F. of L. unions in studios.

Mr. Bioff suggested a "round-table conference" by the unions, producers, and creative guilds. He asked these groups to reply to the suggestion before another scheduled meeting next Tuesday of the crafts union representatives.

Last Friday the Actors' and Writers' Guilds bluntly rejected invitations by Stephen Newman, IATSE official, to a scheduled conference between producers and the Alliance. The Directors' Guild is understood to have concurred in the refusals.

In New York, meanwhile, after a month's debate, Local 306, the country's strongest projectionists' union, agreed with the major circuits in the New York metropolitan area on a neutral arbiter to complete a five man board which will now decide upon the union's demand for a 25 per cent wage increase for the next two years. The neutral arbiter is Milton J. Handler, associate professor of law at Columbia University. Other arbitrators are Charles C. Moscowitz, operating head of Loew's; Major Leslie E. Thompson, of RKO; Joseph D. Basson, president of Local 306; and Bert Popkin, former Local 306 business agent.

ACTORS WILL SETTLE TELEVISION CONTROL

Television jurisdiction — troubling the actors' world since the advent of the new art, and almost disrupting the newly coalesced ranks of the parent actors' group, the Associated Actors and Artistes of America — seemed destined for settlement this week, as the representatives of the Screen Actors Guild, the American Federation of Radio Artists, and the Actors' Equity were to meet, in New York. Heading the union committees are Mrs. Florence Marston, for the guild; Emily Holt and George Heller, for the federation; and John Lorentz, for Equity.

Even as the present Local 306 officers were leading the union in a fight for higher wages, a definite campaign began for a return to the presidency of Sam Kaplan, who was ousted in 1932 by the IATSE, parent organization and served six months in prison for coercing dissident union members, according to an article in the New York *World Telegram* of last Thursday.

The union elects officers December 27th. The campaign objective is to have Mr. Kaplan petitioned into candidacy.

The newspaper said its efforts to locate Mr. Kaplan were unsuccessful.

The projectionists' former leader, whose trial in 1932 for accounting of $1,200,000 of union funds, was a sensation—the high point being the discovery in court that he and his two bodyguards were armed—is reported the owner of the Sam Kaplan Manufacturing and Supply Company, at 729 Seventh Avenue, New York, sellers of projection equipment.

He was removed from office by the IATSE, in the midst of the trial.

Efforts to reestablish him earlier this year included an ouster petition aimed at Joseph Basson, Local president. The ouster was voted down.

In 1932, Mr. Kaplan was barred by the Alliance from running again for union office for five years.

Painters Meeting Producers

In Hollywood this week, the Motion Picture Painters' Local 644 representatives met again with producers on a 15 per cent wage increase. The local is to meet next Monday to consider the producers' request that further negotiations be held in abeyance until December 5th.

The International Brotherhood of Painters, Decorators, and Paperhangers of America and the Los Angeles District Council of Painters have approved the threatened strike of Local 644.

There was an annual membership meeting of the Screen Actors Guild Eastern Chapter, in New York, last Friday. On the newly elected advisory council are Stephen Kent, Walter S. Weeks, Jack Harwood, Phillip Ober, and Bert Wilcox, for three years; Ethel Curtis, John Neilan, Frank McNellis, Robert Lynn, and John Hyland, for two years; Joseph McInerny, Clarence Auer, Florence Richardson, John Dale, and Edward Lawrence, for one year.

The members are experiencing more employment than last year, according to the annual report by Mrs. Florence Marston. There are 1,300 members, 650 in good standing.

Further news from the coast indicates enforcement of a closed shop by the International Alliance in independent studios, acting on a reported National Labor Relations Board ruling that certification of the group was unnecessary in the smaller studios, inasmuch as it was recognized that the majority of independent studio workers were IATSE members.

Also on the coast, William Goetz, Matthew Fox, and Samuel Briskin, for the producers, met with William Edwards, chairman of the Screen Publicists' Guild, last week, over a new guild contract, still unsigned.

Injunction Ruled Out

In Los Angeles last week, Superior Judge E. H. Wilson ruled out an application for an injunction by former members of the Studio Technicians' Local 37, to restrain its dissolution. The judge said state courts must decide.

Jay Oliver, of Houston, arrived on the coast last week, as new chief field examiner for the NLRB.

Representatives from the seven regional exchange workers' locals were expected in New York soon for conferences with national IATSE officials, to draw up a basic program for the negotiations which follow the expiration, at the end of this month, of master base rates and local contracts throughout the country. The new contract will be drawn with the sales heads of each major.

Delegates from the film exchange employees' unions at Omaha, Minneapolis, Des Moines, Milwaukee, and Kansas City met in Kansas City last Saturday to elect a delegate to confer with the six other regional delegates. They also drew up instructions.

In Seattle last week, Robert Willis, superior court justice, granted to the operators of the First Avenue theatre, a temporary injunction restraining the projectionists' Local 154 from picketing the house. The dispute arose over discharge of a projectionist. The judge pointed out there was no dispute about wages or hours.

The American Federation of Musicians and the National Association of Broadcasters are discussing a new contract. The present one expires December 31st. No great changes are expected.

The American Federation of Office Employees, affiliated with the American Federation of Labor, is reviving its drive in the New York City home offices of the majors. The New York local is No. 20940.

In Niles, Ohio, theatre operators signed a two year contract with the local projectionists, retaining the present wage scale.

In New York, Tom Murtha, business agent of the Brooklyn stagehands' Local 4, was elected president of the Central Trades and Labor Council of New York City.

Second Mistrial for Nick

The second trial of John P. Nick, deposed head of the St. Louis projectionists' local 143, ended in St. Louis Circuit Court Tuesday, in a mistrial, the second such. The first occurred several weeks ago when a juror talked to a state witness; the present one occurred when Circuit Judge Aronson declared that juror Edward Davis had concealed an acquaintanceship with the defendant's family. The judge jailed Mr. Davis for one week, and re-set trial for December 11th.

Mr. Nick is being tried for extortion of $10,000 from St. Louis theatre owners, in 1936. Also indicted with Mr. Nick were Clyde Weston, former local 143 business agent, and State Representative Edward Brady.

"STUDENTS!"
"SO THERE'S NOTHING NEW ON THE SCREEN, EH?"
"THAT'S RIGHT
YOU'RE WRONG"

KAY KYSER

THE OLD PROFESSOR HIMSELF...AND

ADOLPHE ME

IN THE SENSATIONAL
SHOW THAT LETS
ITSELF GO . . . .

"THAT'S
YOU'RE

KaT
CAt
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KaT

Here it is—AND BIG! . . . The hottest name in show busi
ness swinging the screen with the grandest bunch of box
office players ever grouped in one picture . . . Discoverin
new mines of golden entertainment . . . giving your theatr
a sensational story-romance-laugh show DIFFEREN
from anything you've ever seen . . . strong enough for a
the extra time a high-profit picture deserves!

IT'S GOT RH

NJOU
RIGHT-
WRONG"
HM!. . . IT'S GOT ROMANCE! . . .

IT'S GOT WHOOSH AND WHAM AND WHEE! .. IT'S A QUIZ-BANG BOMBSHELL OF SENSATIONAL ENTERTAINMENT!

KAY KYSER

THE OLD PROFESSOR HIMSELF...AND

ADOLPHE MENJOU

IN

"THAT'S RIGHT- YOU'RE WRONG"

WITH

MAY ROBSON • LUCILLE BAL
DENNIS O'KEEFE • EDWARD
EVERETT HORTON • ROSCOE
KARNS • MORONI OLSEN

AND

KAY KYSER'S BAND

FEATURING

GINNY SIMMS
HARRY BABBITT
SULLY MASON
ISH KABIBBLE

AND

"THE COLLEGE OF MUSICAL KNOWLEDGE"

ODUCED AND
RECTED BY
AVID
UTLER
REEN PLAY BY
LIAM CONSELMAN
D JAMES V. KERN

RKO
RADIO
PICTURES

TELEVISION TO TRY REBROADCASTS; PRESSES U.S. TO PERMIT SPONSORS

NBC Cooperating with General Electric on Plan to Feed Programs to GE Station Near Schenectady, Says Morton

Television, by developments disclosed this week, is near upon a breaking of the assumed limitations of the horizon line for single station coverage, hoping also to reach wide areas of coverage by booster stations and rebroadcasts.

Meanwhile there are prayerful pressures for an amendment of present experimental licenses, by the Federal Communications Commission, to permit commercial sponsorships as in sound-radio.

Morton Tells of Plan

Alfred H. Morton, vice-president in charge of television for the National Broadcasting Company, in an interview with *Motion Picture Daily,* indicates that NBC is working with General Electric Company on a plan to feed television programs to the General Electric station near Schenectady for rebroadcasting on an experimental basis.

The FCC is debating how soon television should be given the "go" signal commercially. Numerous factors are involved. Mr. Morton believes commercial licensing would give television the impetus it has been needing and would provide some revenue for experimentation and program development.

Sees Improved Relationship

Commercial licensing would permit sponsored programs, which in turn would help defray the heavy cost of the present program service. In Mr. Morton's opinion this would help in the relationship of television to the film industry as the broadcasters then would be in a position to pay somewhat more for film program material than they can now afford.

Mr. Morton decried the fears recently expressed by Abram F. Myers, general counsel of Allied States, that television may be "sprung on the industry suddenly" and bring difficult problems for theatre owners.

"Television extension will be a normal, orderly development and evolution, and there can be nothing sudden about it," he said. "Many years of toil in the laboratories preceded the present stage of scheduled programs. No development of this kind can come suddenly.

No Monopoly, He Says

"The engineers are now working to make large-screen reception possible. When it comes, everyone will have sufficient foreknowledge, and exhibitors will have adequate time for preparation.

"There will be no monopoly on theatre television equipment. Small exhibitors will get an equal break with the large circuits. The equipment manufacturers' experience during the introduction of talking pictures should be sufficient indication that they have learned a lesson."

There is no way of telling when television will be ready for theatres, Mr. Morton went on, as many problems have to be hurdled. RCA and other companies are working to develop large-screen projection. Although, until the war, television was shown successfully in London theatres, engineers here say American development has kept pace with the British and, in the opinion of many competent observers, has surpassed it.

The NBC-GE experimental rebroadcasting arrangement is expected to begin next month as the first leg of a television network.

"NBC and RCA have long been working on ways and means of networking television programs, because networking is the chief motive behind NBC's enterprise," said Mr. Morton. "NBC desires to make this new service available to more communities and an increasing number of people.

"For some time past General Electric engineers have been receiving NBC programs at an experimental station located on Helderberg Mountain, near Schenectady, about 130 miles from the originating point at the Empire State Building here.

"Further to improve the functioning of this link, GE is installing a relay station between Schenectady and New York. Reports of their technical results and observations are being discussed with NBC's television officials. GE television officials have been studying NBC's television activities in the Radio City plant. An informal arrangement recently concluded between NBC and GE provides for continued cooperation and experimentation in the development and advancement of this new industry."

Televising 16mm. Films

NBC soon will start televising 16 mm. films, for which RCA has developed a special projector. Mr. Morton believes this will solve in part the problem of a fresh film supply, which has been limited by the refusal of the major companies to supply product. Also, he believes 16 mm. films will open new program fields.

No extension of television time is now in prospect for 1940. NBC will continue its weekly schedule of between 11 and 13 hours spread over five days a week, but plans to make programs more diversified with new features, such as instructional programs, in piano playing, etching and the like, and a "vox pop" interview with the interviewer and the interviewed on the screen.

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16 FOX EMPLOYEES COMPLETE 25 YEARS

Jack Sichelman, assistant to Herman Wobber, general sales manager of Twentieth Century-Fox, has compiled figures showing that 16 employees now in the ranks have been with the company 25 years. Several have recorded even longer service. There are 62 employees who have completed more than 20 years with the company and more than 400 employed 15 years or more.

Famous Canadian Plans Bonus Contest Substitute

Famous Players Canadian Corporation, Toronto, has announced that a substitute for the extra bonus contest for its theatre managers, which was cancelled following the outbreak of war, will be organized as soon as general conditions are considered appropriate. The original contest for $5,000 in cash prizes was to have been conditioned on individual theatre profits compared with the three Fall months of 1938, but the war changed the situation.

Exchanges Handle Holiday Conflict

The industry will observe Thanksgiving on the date set in each locality. Distributors will not change national release dates, but a leeway in booking will be permitted for the holiday. Loew's, RKO and Warner circuits will charge holiday prices only on the date observed locally.

About half the states will observe Thanksgiving on the traditional final Thursday in November which is November 30th; the others will follow the President's proclamation which moved the holiday up to November 23rd so that it would not come so close to the Christmas holidays. In some States both days have been designated as holidays, and there the major circuits will follow the holiday schedule of prices on both days.

The different days for observing Thanksgiving should cause no complications on bookings or release dates, say distributors. Twentieth Century-Fox has set "Daytime Wife" for Thanksgiving release on November 24th.

MGM will release "Another Thin Man" on November 24th and "Remember" December 1st, both as holiday pictures. Because the major circuits did not complete new season product negotiations until about five weeks after MGM began releasing 1939-40 product, there will be a backlog of "Babes in Arms," "Ninotchka," and "Balalaika" available in some territories for the holidays.

Warner Brothers has three pictures for playing during the holidays. These are "Private Lives of Elizabeth and Essex," for November 11th release; "Dead End Kids on Dress Parade," November 18th, and "We Are Not Alone," November 25th. These dates may vary in some distribution areas.

Film Employees Open Fund Drive

Several hundred employees of seven motion picture companies met on October 26th to launch a drive to raise funds for refugee children. The Foster Parents Plan for War Children sponsored the meeting. Employees of the following companies were present: Warner Brothers, Paramount, RKO, MGM, United Artists, Columbia and Twentieth Century-Fox.

Eric G. Muggeridge, executive secretary of the sponsoring committee, declared the organization had set a goal of $100,000 to send trucks, clothing and medical supplies to France.

Another children's colony was added to the eight now being operated in and around Biarritz. The new colony at Le Bridon at St. Etienne will accommodate 200 children. Already 709 children have been "adopted" by Americans through the Plan, it is said.

MILLIONS LOVE HIM ON
MORE WILL WELCOME M

RKO RADIO PICTURES

THE RADIO . . . MILLIONS
M TO THE SCREEN!

℞ JEAN HERSHOLT in the role he's been playing for years over the national CBS network . . . Dr. Christian, friend of the sick, crony of the grandest kids who ever ran a town ragged, champion of right and young romance! . . . Now your folks can meet him at YOUR THEATRE, with Nurse "Judy" and all the other well-loved characters, in

THE FIRST OF A GREAT NEW SERIES!

OLT

Meet DOCTOR CHRISTIAN

with

DOROTHY LOVETT
ROBERT BALDWIN

ENID BENNETT • PAUL HARVEY
MARCIA MAE JONES • JACKIE MORAN
PRODUCED BY WILLIAM STEPHENS • DIRECTED BY BERNARD VORHAUS
Screen Play by Ian McLellan Hunter, Ring Lardner, Jr., Harvey Gates

"Go to the Man on the Street," Lasky Tells Film Producers

Impresario of Talent Hunt Radio Program Samples Public Sentiment on Tours

by WILLIAM R. WEAVER

Hollywood Editor

Richly officed high in the bright blue and streamlined Hollywood headquarters of the Columbia Broadcasting System, a short city block and 26 calendar years from the bleak and gone but unforgotten barn in which he produced "The Squaw Man," blond, bland Jesse L. Lasky pores over page 14 of the October 7th edition of MOTION PICTURE HERALD noting titles of films current when the first world war was new, points to "The Cheat" (1915) and remarks that "there was one they talked about." His caller says yes, refrains from recalling that the "they" notably was inclusive of censors as well as citizens, and the conversation glides forward a quarter-century to the matter of theatre conditions and exhibitor attitudes as observed by the impresario of radio's "Gateway to Hollywood" during his personal appearance tour of 15 American cities in search of cinema talent,—a search conducted along the lines of an amateur hour under an exploitable arrangement with RKO which grants contracts to Mr. Lasky's discoveries.

Hollywood Topics Not the Public's

Exhibitors met and talked with by the man who adopted radio as a medium and thrills to its immediacy, but still thinks and talks of it in terms of its relation to the motion picture, are in no tailspin of apprehension as to what the new world war is going to mean to them in terms of box office. More discussion of this matter is heard in Hollywood, he says, than in Chicago, Pittsburgh, Louisville or Dallas. Similarly, more fan adulation is chalked up to the credit of a certain tall, dark and handsome leading man—to mention but one—in this land of make-believe than actually prevails in Little Rock, Indianapolis, Toledo or Dayton, O. Says the veteran employer of high-priced talent with reference to the actor unnamed above, "I had been as completely fooled about him as ...... is. If I was producing pictures, I'd have tried to hire him away before I made this trip. Now I know he wouldn't be worth it."

Recommends Tour for Information

Just as the Lasky samplings of public sentiment in Houston, Omaha, Nashville, Ft. Worth, Birmingham, Richmond and San Antonio revealed to him the widespread apathy toward this star and others, he says, so would a tour of the continent inform any film producer, director or writer completely and profitably on a wide variety of vital topics. They would learn, says one who in years agone spent as many millions in the making of pictures as any man alive, that the mere fact of a film's having cost a million or two millon dollars to produce is a matter of almost no interest to the present generation of ticket buyers. This is not, he says, because the ticket buyer is unaware of the expenditure, modern publicity methods taking extremely good care of that point, but rather because the same devices of communication by which this fact is disseminated have been developed to such extreme degree that they also disseminate, with amazing dispatch, a pretty well founded estimate of the picture as a piece of entertainment.

"—BLOND, BLAND JESSE LASKY—"

Finds Public Informed

Any producer, director or writer foregoing a fishing cruise to visit the great American theatregoer in his native habitat will discover, says Mr. Lasky, that "There are no more country people." He can find this out by no mere flight across continent, though, nor by glancing out of a stateroom window as the Superchief flashes through Nebraska. He didn't find it out until young men and women from small towns and hamlets neighboring the cities he visited began trooping in for the radio auditions he was there to give them. Their clothes were as modish, their nails as correctly tinted and their speech as knowing as those of the established stars they hoped to join in pictures. More to the point, they were as informed on vital topics, as sure of themselves, and beneficiaries, generally, of training in dramatic classes made available to them in schools, in special study courses undertaken independently or in the Little Theatre movement which seems to have spread throughout the prairie provinces within the last two or three years.

A Hollywood Spokesman

Mr. Lasky met these young people, thousands of them, talked to and with them, listened to their questions and gave them answers. Traveling by plane and preceded by talent scouts, he addressed college groups, clubs, lodges, chambers of commerce and library organizations. To them he was a spokesman for Hollywood. To him they were the great American audience and he found them aware, responsive and intelligently inquisitive. They let him know quickly, he says, that they are as keenly interested in pictures as ever, as avid for solid entertainment, but thoroughly equipped and quite determined to get precisely what they pay for when they go to the theatre or, failing same, to spend their time elsewhere.

"Go and Ask", His Formula

Finding out precisely what it is that this informed public wants to see on the screen is still a man-sized job for anybody whose business it is to provide it, this seasoned expert in doing so admits, but he suggests that the best way to find out is to go to them and ask. They were always willing to tell, even anxious, but the present younger generation also knows the words to tell with. Their questions, in themselves, amounted to a very thorough telling, said Lasky, whereupon he was asked whether he was going to make some pictures by way of getting something done about it.

Tempted to Return to Films

"I'm tempted, sometimes," he replied, "but I'm going to finish this work I've undertaken first." With a 52-week Wrigley contract stretching on into the future, this unpromised return to picture production seems quite remotely dated, but when and if the Lasky imprint appears again upon a main title it can be, quite conceivably, a picture cast entirely with talent brought to Hollywood by means of the Lasky airshow. Seven of the 18 "finds" he has brought to the production center—including the Linda Darnell of "Hotel for Women"—are under contract to major studios, have played in from two to 8 feature pictures. Five more have had parts in pictures, one has a radio contract and four have returned home. The other one found a happy ending in marriage.

Sponsor Supports Box Office

Those of the Lasky finds who are starred in the annual RKO-Radio feature picture presenting the two winners are quite likely to be continuing on in pictures if the Wrigley company, sponsor of the airshow, continues its policy of first-hand box office support. The sponsor appropriated the sum of $450,000 for the purchase of admission tickets to theatres exhibiting "Career." The merchandising department of the gum concern handled this detail, paying an average price of 25 cents each for tickets—which seems to work out as about 1,800,000 pairs of eyes glued to screen—and distributing them among retail dealers for distribution to customers. Few striving young actors enjoy a guarantee of that much audience attention.

Eighteen young candidates have emerged with contract honors from the talent search. They are John Archer, Alice Eden, Linda Darnell, Kathryn Adams, Charles Drake, Linda Hayes, John Laird, Camille Patti, Marjorie Cooley, Mary Jane Barnes, Millie Coles, Tony Bickley, Hugh Beaumont, Lyn McKinley, Jack McKnight, Robert Dunham, Jack Chase and Margaretta Ramsey.

CODE CAN BE REVIVED, SAYS MURPHY; INDEPENDENTS REOPEN TRUST FIGHT

Attorney General Warns Against Using Code for Defense in Anti-Trust Cases After Brandt Appeal

The major distributors rather than independent exhibitors will have to negotiate with the Department of Justice for a reversal of its stand on the proposed trade practice code, it was disclosed last week in Washington after Harry Brandt, president of the Independent Theatre Owners Association, New York, and Milton C. Weisman, counsel, conferred with Attorney General Frank Murphy.

Mr. Brandt and Mr. Weisman went to Washington in an effort to induce the Department to abandon the "hard boiled" stand taken against the majors' code by Thurman W. Arnold, assistant attorney general, last August, when he threatened to prosecute the majors if they adopted the code.

Not for Defense

Outlining the situation in the industry, the independent exhibitor representatives told the Attorney General that if the Department would give its approval to the pact, negotiations between theatre owners and distributors might be resumed and something worked out that would eliminate much of the friction which led to the very complaints on which the Department is basing its current anti-trust prosecutions.

After hearing their story, Mr. Murphy suggested that they confer with Paul Williams, special assistant in charge of the New York case, but told them that any reconsideration of the subject by the Department would be contingent upon inclusion in the code of a stipulation that it could not be used as a defense against any Government prosecution, present or future.

The second state exhibitor organization within the week to come out for the code was Allied of New York, which so decided at a meeting this week—(See story on this page).

The Department's "hard boiled" attitude on the code, made known by Mr. Arnold on August 17th in a letter to counsel for the major companies, is based on the contention that the proposed code carries specific provisions which are the subject of attack in the New York suit.

Says U. S. Stand Was Ignored

Mr. Arnold charged that the document, as it then stood, completely ignored the position taken by the Government in its trust attack and was, in brief, merely "an elaborate set of trade practice provisions superimposed upon a combination of producers, distributors and exhibitors which the Department contends is an illegal and unreasonable restrain of trade." He denied that its adoption would be "voluntary" on the part of the exhibitors who, he asserted, might feel compelled to accept in order to survive.

In that same letter, the head of the anti-trust division made it clear that he would consider no code or consent decree proposal which failed to provide for divorce of exhibition, and declared the proposed pact illegal because it failed to provide for abandonment of theatre ownership by distributors. That, he said, "must be obtained."

Discussing the situation following last Thursday's meeting with Mr. Brandt and Mr. Weis-

(Continued on following page)

Another Exhibitor Group Asks Code; Texas, Virginia, Connecticut Meet

Fighting again the issue for which it was expelled from the National Allied States Association, namely, the now "illegal" trade practice code, New York State Allied this week was openly and strongly campaigning for a trade practice code in New York State. The renewed code efforts were a result of a membership meeting in Syracuse last Wednesday, presided over by Max Cohen, whose differences with the national association over self-regulation of the industry precipitated his unit's expulsion, but brought him a vote of confidence from the state unit's directors two weeks ago.

Neil F. Agnew, acting for Paramount, was the first to accept an invitation sent to the major distributors by Mr. Cohen to discuss the state code.

See State Code Possible

At the Syracuse meeting, a state code was said to be possible of adoption, in view of the Department of Justice's condemnation of a national code. Mr. Cohen heads a special code committee, which will confer with the members of the distributors' sales departments who formulated the code, and the Attorney General.

Others on the committee are Ray Pashley, Interlaken; Mitchel Conery, Ravena; Sidney Grossman, Syracuse; Rapley L. Merriman, Syracuse; and Herman Lorence, Cattaragus.

New York Allied will, if the code efforts fail, set up permanent conciliation boards in the state's chief cities, it was said.

The New York unit endorsed the Government's anti-trust actions.

It protested the classification of pictures above the "A" bracket, declaring that "super-supers" for which majors asked higher percentages, were unjustified, and that "'A' represents the best production from any standpoint."

Edmund Souhami was named successor to Harry Kosch, as the unit's counsel and field representative. On the financial committee, were named Thomas DiLorenzo, New Paltz; Irving Sherman, Pearl River; Mark Finkelstein, New York City.

Texas Allied Meets In Dallas This Week

Taxation, litigation, legislation, radio competition, television, the code, and distributors' trade practices, were among the topics discussed at the convention of the Texas Allied this Monday and Tuesday in the Baker Hotel, Dallas.

Among the speakers were Colonel Henry Albert Cole, president of the National Allied States Association, who presided; Abram Myers, general counsel of the national group; A. W. Steffes, leader of the Northwest Allied; W. J. Moore, architect, and H. M. Richey, RKO.

Independent exhibitors are succeeding, Colonel Cole told the convention. "Action has outstripped conversation in our industry," he said. "Two years ago there were despair and lethargy. Last year, there was some hope, but little expectation of relief. Today, there is a certainty that the shaky structure is to be torn down, and replaced by a more liveable home."

Mr. Myers said independent exhibitors for the first time lived without fear of property confiscation; but, he warned:

"Continuance of the fight for decrees in the courts of law or a statute enacted by Congress is the only insurance that can be relied upon to protect their property when they lie down to sleep at night."

The convention reindorsed the Neely Bill and re-elected Colonel Cole its president. Other officers elected were Rubin Frels, Henry Hall, Lee Threet, Mrs. Martha McSpadden, and R. N. Smith, vice-president; A. W. Lilly, treasurer; T. W. Lewis, Will Dorbandt, L. C. Tidball, C. M. Cooer, Henry Sparks, Mrs. Thomas Donnell, P. V. Williams, Homer Mulkey, Lonnie Legg, and Roy Howell.

Virginia MPTO Directors Convene This Wednesday

The board of directors of the MPTO of Virginia was scheduled to meet in Richmond this Wednesday, to discuss, among other things, the coming annual mid-Winter convention in January.

On the board are C. L. Abercrombie, Sam Bendheim, Jr., A. Julian Brylawski, W. A. Byers, Sam Craver, W. F. Crockett, J. Frank Falls, Sydney Gates, Nat Glasser, Leonard Gordon, Elmore Heins, A. E. Lichtman, Ellison Loth, A. Frank O'Brien, R. C. Overbey, Hunter Perry, Benjamin Pitts, Frank Stover, W. H. Rippard, Charles Roth, Herman Rubin, Allen Sparrow, Charles A. Somma, Morton G. Thalheimer, E. T. Warner, I. Weinberg, Otto Wells, William S. Wilder, and Harold Wood.

Mr. Crockett is president.

Connecticut Allied Joins Boston Unit

Allied Theatres of Connecticut voted last week to affiliate with the Independent Exhibitors, Inc., of Boston, generally regarded as the "New England Allied," and whose president is Nathan Yamins, of Fall River.

The Connecticut unit continues as a separate unit, however.

Its newly elected officers are A. M. Schuman, president; Charles Repass, vice-president; Joseph Reed, second vice-president; Barney Calechman, treasurer.

New Jersey Allied Talks About Film

A discussion of product quality was scheduled as the important topic at the all-day meeting of the New Jersey Allied this Thursday, in Passaic, New Jersey.

The meeting closed with a beefsteak at the Ritz Restaurant, same city, to which were invited New Jersey salesmen and New York exchange managers.

Can't Use Code for Defense: Murphy

(*Continued from preceding page*)

man, Mr. Murphy emphasized that the Department will do nothing which will jeopardize its chances in the suits it has brought against the majors and against several independent theatre chains which have tying contracts—Schine, Griffith, et al.

No Relation to Suits

First requisite for reconsideration of the code, he said, is acceptance by the distributors that its adoption shall have no relation to pending litigation or to any suits which the Government may bring later.

Apparently feeling that nothing would be served by going further until the companies had indicated whether they would accept that demand, the Attorney General laid down no other conditions at the time.

"The Department's position is that the code cannot be approved without a stipulation that it shall not be used as a defense in any proceedings brought by the Government," he said. "The Government cannot approve anything that would interfere with its present litigation or prejudice its position."

In view of Mr. Murphy's demand for the stipulation, there is some doubt in Washington whether a code with such a provision written in would be worth the paper it was printed on.

Calls Code Possible

Max Cohen, president of the New York Allied, whose organization last week opened a campaign for a New York State code, and was willing to go to the Department of Justice in an attempt to have its legality recognized, said this week that he was sure that a representative group of exhibitors, without help of lawyers, and sitting with distributors, could write a code which could be in operation 24 hours after presentation to the Attorney General.

Many exhibitor and distributor leaders said this week that a code which the Government would agree was not harmful to its anti-trust prosecutions, could be written.

It was noted that the 20 per cent cancellation clause would probably not be included in such a code, inasmuch as it relates to block-booking, which the Government definitely disapproves. Also, it was said that "divorcement" of production from exhibition could not be inserted into a code, because the distributors would not likely agree to it.

Could "Risk Suit"

While all home office executives who were queried on their reactions to the attorney general's statement declined to comment officially, because, they pointed out, Mr. Murphy's views were not addressed either to them or to an authorized industry spokesman, they were not reluctant to give off-the-record expression to their private feelings.

Independent Begins Omaha Trust Suit

The "breathing spell' enjoyed by the majors these past several weeks, from the anti-trust actions of many independents, was interrupted last Saturday, when R. D. Goldberg, of the circuit bearing his name, filed suit in Federal Court in Omaha, charging restrain of trade to the majors, the Tri-States Theatres, and the Singer-Omaha (RKO affiliate).

Mr. Goldberg asked an injunction against the alleged monopoly. He operates one "downtown" house and five suburban. Tri-States operates the Omaha, Orpheum, and Paramount theatres; the Singer-Omaha, the Brandeis.

Tri-States previously had asked an injunction to keep Mr. Goldberg from opening his State Theatre. There has been no action on this.

Majors Request Details In Coast Trust Case

The majors and Fox West Coast Theatres, defendants in the Government contempt case against them for alleged violation of two 1930 consent decrees, last Friday filed motion for bills of particulars in Los Angeles Federal Court.

Alfred Wright, leader of defense counsel, pleaded for the added information, in order that the defense might "adequately" prepare its own case. Hearings on the Government's motion to set trial, have been scheduled for next Monday.

Government Won't Tell Names of N. Y. Witnesses

Paul Williams, special Assistant United States Attorney General, in charge of the New York anti-trust action, said last week that the Government would not reveal names of its witnesses, so long as defense attorneys withheld names of their own witnesses.

The question arose when Mr. Williams conferred with Benjamin Popper, attorney for United Artists, over the status of the latter's interrogatories to the Government.

30-Day Delay in Schreiber Case

The United States District Court in Detroit last week granted a 30-day delay in the suit by Raymond Schreiber, operator of the Midwest Theatres, against Cooperative Theatres of Michigan, upon motion by Cooperative. Mr. Schreiber's suit alleges restraint by Cooperative which prevented the Midwest from obtaining film.

The motion requesting the delay was asked, so that ownership of Midwest would be determined in State Circuit Court. Raymond Schreiber is being sued there by Jacob Schreiber.

Film Deal Ruled Illegal In Philadelphia Action

William Kirkpatrick, federal judge, in Philadelphia Monday, ruled that a master contract between major film companies and circuit distributors was a violation of the Sherman and Clayton anti-trust acts. The action had been brought by Eugene Mori, operator of the Landis theatre, Vineland, N. J., and several of the towns' officials against Warner Brothers Theatres and the majors charging monopoly.

The judge granted an injunction which was not put into effect because William A. Schnider and Morris Wolf, counsel for the defendants, immediately appealed the decision to the Circuit Court of Appeals.

Typical Rural Town Theatre Gets from 36 to 50% of Business Out-of-Town

The Schine Circuit, largest in upstate New York, in conjunction with Country Gentleman magazine, has established that a typical town in a rural territory draws 36 per cent of its theatre business from out-of-town, rising to 50 per cent on Saturday nights.

Selecting Oneonta, New York, as the "typical" town, it was shown that theatregoers sometimes travel from far and wide to the town theatre, 4.6 per cent riding 40 miles and over; 6.1 per cent, 30 miles and over; 10.3 per cent, 25 miles; 22.2 per cent, 20 miles; 41.5 per cent, 15 miles; 67.2 per cent, 10 miles, and 88 per cent, five miles and over.

Ninety-eight and one-half per cent of the typical-town's residents generally go to local theatres, 84 per cent of the "outside" families likewise going to that town's theatres.

They found that "Good roads and the automobile have put rural America on wheels. They'll go to see what they want to see. It's not how far—but how good is the movie!"

Only 9 per cent of the outsiders go to the movies three or more times a week, while 22 per cent of the natives go the same number of times. Twenty-nine per cent go twice a week from the outside and 37 per cent go twice from the town.

Eighty-six per cent of the out-of-town audience goes to the movies at least once a week.

Thiry-seven per cent usually ask for a weekly program, 70 per cent ask for photos of movie stars.

Stars whose pictures are wanted: Dorothy Lamour, Don Ameche, Buck Jones, Carole Lombard, Barbara Stanwyck, Betty Grable, Jack Benny, Burns and Allen, Bob Burns and Randolph Scott.

Some conclusions:

Rural people consider the movies their best entertainment.

Rural people are of tremendous importance to small-town theatres . . . and to Hollywood.

Small-town theatres spend their own big money to attract and increase the attendance of rural people.

These small-town theatres need the help of the producers.

Small-town merchants have a real appreciation of the fact that a good share of their volume comes from outside the city limits . . . and that the movies are important to them because they bring them business.

Distance from the theatre is no bar to attendance by rural people.

No matter how one looks at it, the profit margin of the small-town motion picture exhibitor comes from the country.

THE HOLLYWOOD SCENE

Slow But Steady

Hollywood's weather changed this week, but its film studios maintained the slow and even pace established in the week before, while sunshine, the region's stock-in-trade, gave way to fog. The number of pictures shooting went from 31 to 32, while eight started, as compared to the six of the preceding week.

Two less, however, are now in preparation, the total coming to 21 as against last week's 23. The number being edited remained the same, 84. The number shooting last week had been the lowest since last April.

Seven films were finished; Universal accounting for three, and Columbia Paramount, Producers Pictures and RKO each having one.

The Universal product was "Destry Rides Again," which makes Marlene Dietrich eligible for western box office honors, "The Big Guy" and "Framed."

Columbia wound up its work on "Cop from Hell's Kitchen," Paramount did likewise on "Light of Western Stars"; Producers Pictures on "Invisible Killer," and RKO on "Distant Fields."

Metro-Goldwyn-Mayer started Ernst Lubitsch's production of "The Shop around the Corner," while Republic began three: "The Narrow Path," Money to Burn" and "South of the Border."

"My Little Chickadee" and "Charlie McCarthy, Detective" were started by Universal, and RKO began "The Marines Fly High."

Film Fathers Book

One of the more pleasant things everybody's always believed ought to be done but nobody's got around to doing appears on the verge of getting a practical trial which students of motion picture production and book publishing are likely to find interesting. Paramount announced at weekend the sale of book publication rights to its original screen story, "Memo to a Movie Producer," to the New York publishing firm of Duell, Sloan and Pearce, Inc. Further, Ketti Frings, author of the story and sharing with Charles Brackett and Manuel Reachi credit for the screen play, has been given a leave of absence for the purpose of putting the work into book form.

"Here may well be the beginning," said Richard Halliday, head of the Paramount story department, "of an entirely new trend in the publishing field.

"It is a fact, of course, that the publishing houses are having difficulty today in obtaining material, particularly of book length. This problem has been intensified by the outbreak of the war in Europe.

"It is hard to understand, really, why American publishers have so long neglected Hollywood's screen offerings as a source of material. The files of the movie studios are full of stores that might easily be transformed into best-sellers—for example, "Rulers of the Sea," Frank Lloyd's story of the conquest of the Atlantic by steam.

"The fact that the public has seen a story told on the screen should only serve to whet its appetite for a novel based on the same material, just as Hollywood finds a best-seller makes an ideal basis for a film story. Also, preparation and shooting of a picture often requires so much time that it is possible to novelize an original screen story and have it on the bookstands from one end of the country to the other before the film is ready for release."

A DIFFERENCE IN ATTENTION

One conspicuous difference between the special election last Tuesday in which California routed the Thirty-Thursday, or Ham 'n' Eggs, pension plan and the EPIC ("End Poverty in California") compaign with which Upton Sinclair jittered the Pacific Slope, was that this time the motion picture industry, organized and otherwise, was silent on the subject. Nobody said anything.

Last time, studios sent newsreel cameramen out on assignment to cover the preparatory campaign, distributed the resultant newsreels far, wide and gatis, sent speakers to public rostrums, carried the banner of protest high and, as it turned out, victoriously. This time they did not do anything. That time they had to live down some criticism, which took some time. That could be why they stood by now. Nobody said this. Nobody said anything. Nobody even said it was a good idea to say nothing. There may be a moral in all this, or not, but this was precisely the story.

Name News

Norman Z. McLeod, Corey Ford and Alastair MacBain have arrived on the coast to write the screen play of Oscar Wilde's "Canterville Ghost" for MGM.

* * *

Irving Caesar, president of the Songwriters' Protective Association, has left for New York after conferences with L. Wolfe Gilbert, music publisher.

Charles Winninger has gone to New York after completing his work in "Destry Rides Again" at Universal.

* * *

James Roosevelt, Goldwyn vice-president, is currently in New York.

* * *

Fred Storm, Samuel Goldwyn publicity head, is now in New York and will handle publicity and advertising for the producer from that city.

* * *

Sol Wurtzel, Twentieth Century-Fox executive producer, has returned from a two-week stay in New York.

* * *

William Wyler has been signed to direct "Our Town" for producer Sol Lesser.

* * *

Monroe Greenthal, United Artists exploitation head, has left the Coast after completing campaigns on forthcoming product.

* * *

Henry Koster is making a three-week call on New York.

* * *

Harry Cohn, Columbia president, has arrived from New York.

* * *

Samuel Goldwyn has been decorated for "outstanding American citizenship" by Hollywood Post 2386 of the Veterans of Foreign Wars.

* * *

Hugo Butler has been signed by MGM to write the script of "Heritage of the Wild."

* * *

Howard Strickling, MGM studio publicity head, has arrived from New York with Spencer Tracy after doing research on the forthcoming picture based on the life of Thomas Edison.

* * *

Leland Hayward is in Seattle for a week or 10 days.

* * *

Norma Shearer, Conrad Nagle and Lou Holtz have arrived from New York.

* * *

Dorothy Parker and Alan Campbell, her husband, have been signed to write the screen play of "Passport to Life" for RKO.

* * *

David Selznick has arrived from New York.

Warners Personnel

The studio personnel of the Warner-First National Burbank Studios for the new season includes 145 actors, directors, writers, composers and producers.

Nineteen stars are listed; 33 featured players; 13 directors; 5 dialogue directors; 49 writers; 5 composers; 10 producers working under the supervision of Jack L. Warner, vice-president in charge of production and Hal B. Wallis, executive producer.

Grand National Acts on Creditors

A petition under the Chandler Act for an arrangement with creditors was filed this week in United States district court in New York by Grand National Pictures, Inc. Total liabilities of $549,403 and assets of $1,518,418 were listed in the petition which proposed full payment to unsecured creditors on installments over a period of 18 months, and earlier payment in full to priority and preferred claimants.

Creditors of the company will receive the formal proposal of the plan November 17th at a meeting of creditors of the company, which was called by Referee Peter B. Olney, Jr., designated on Friday to sit as special master in reorganization proceedings of the company. Referee Olney has authorized Grand National to operate its business and manage its property for a period of 30 days subject to his control.

E. W. Hammons, who signed the petition as president, said that payments would be met by loans totalling $600,000 to be received by the parent organization, Educational Pictures, Inc., and its affiliated company, Educational Studios, Inc., of which a "sufficient amount" would be received by Grand National to pay under the plan.

The Reconstruction Finance Corporation will loan these companies $450,000, Mr. Hammons said, after an additional $150,000 is obtained by loans of $100,000 from Electrical Research Products, Inc., $15,000 from the National City Bank and $35,000 from other sources.

Unsecured general creditors under the plan will receive 100 per cent payment on installments of 25 per cent within 45 days of confirmation, 15 per cent within seven months, 10 per cent within 10 months, 25 per cent within 14 months and the balance of 25 per cent within 18 months. All other creditors will receive full payment at an unspecified earlier date, according to the petition.

Wage claims were lisited at $19,053, taxes due to 22 states and the federal government at $34,229, preferred secured general creditors at $393,412. The chief asset listed was under the heading of trademarks and reissue values of negatives with an evaluation of $1,040,543. This valuation, the petition declared, is based on continued operation of the business.

Other assets set forth were stock in trade, totalling $130,092; machinery and fixtures, $103,000; accounts receivable, $66,711; lease and improvements on Hollywood studio, $60,000; notes and other instruments, $77,258; bank and other deposits, $31,211, and prepaid insurance, $2,000.

Among larger secured creditors, the petition named the National City Bank, $35,150; J. D. Maguire, $22,663; Arcadia Pictures Corp., $15,773; De Luxe Laboratories, Inc.; $12,632; and William Skirball, $5,198.

Larger unsecured creditors were listed as Educational Pictures, Inc., $94,603; Edco Prod. Unit, Inc., $49,277; E. W. Hammons, $43,414; Educational Studios, Inc., $38,966; Educational Films Co., Ltd., $34,860; Jack Skirball, $11,448 and Soc. Des Films ERKA, $10,000.

In a statement issued after the filing of the petition, Grand National stated that the step was taken to forestall any "ill-advised action on the part of some minority creditors," and to prevent any creditors obtaining preference.

The first meeting of the directors of the International Film Center, which was granted a charter by the Secretary of State of New York, will be held next week. The following are acting as directors until the first meeting: Dr. James T. Shotwell, Columbia University; Luther Gulick, George F. Zook, Richard Walsh and Donald Slesinger.

Jimmy Walker Gets Show Business Post

James J. Walker, former mayor of New York City, is the new president of the National Association of Performing Artists, with offices in New York City.

The organization has been reported considering an agreement with the Music Publishers Protective Association on a special fee for phonograph records used in coin-operated music players.

Fred Waring, the orchestra leader, who had been president, resigned to take the chairmanship of the board of governors.

Warner Releases 5 Months Ahead

Release schedules for Warner feature product have been set for five months ahead, "a precedent in the motion picture industry," declared J. L. Warner, in charge of production, prior to his return to Hollywood, from New York last Wednesday. Mr. Warner had been in New York for the past month, during which he conferred with Gradwell L. Sears, general sales manager, on production and distribution plans for 1940.

November will see the release of four films of this year: "The Roaring Twenties," starring James Cagney with Priscilla Lane, Humphrey Bogart, in a story by Mark Hellinger; "We are Not Alone," Paul Muni the star, supported by Jane Bryan, based on the novel of the same name by James Hilton; "The Private Lives of Elizabeth and Essex," co-starring Bette Davis and Errol Flynn, in color, and "The Dead End Kids on Dress Parade," now showing at the Strand, New York.

Set for December release is "Four Wives," sequel to "Four Daughters," with Priscilla, Rosemary and Lola Lane, Gale Page, Jeffrey Lynn, John Garfield, Claude Rains; The Warner Christmas release will be "A Child Is Born," with Geraldine Fitzgerald, Jeffrey Lynn and Gladys George; "The Return of Dr. X," with Wayne Morris, Rosemary Lane and Humphrey Bogart.

The January schedule includes "Invisible Stripes," just been completed, with George Raft, Jane Bryan and William Holden; "Brother Rat and a Baby," now in its last week of shooting, with Eddie Albert, Wayne Morris, Priscilla Lane; "Story of Dr. Ehrlich," with Edward G. Robinson and Ruth Gordon, being produced by William Dieterle is directing it.

February releases will be "The Fighting 69th," with James Cagney, Pat O'Brien, George Brent, Alan Hale, Frank McHugh; "Years Without Days," with John Garfield, Ann Sheridan, Pat O'Brien, Burgess Meredith.

On the March list is "We Shall Meet Again," in which Merle Oberon will be starred opposite George Brent and Pat O'Brien; another March release will be "Virginia City," starring Errol Flynn and Miriam Hopkins, supported by Randolph Scott, Alan Hale, Donald Crisp.

Warner will complete production of its 1939-40 short subject and feature program by January 1st under a schedule that calls for the filming of six more films during the balance of November and December.

Gordon Hollingshead, in charge of shorts production at Burbank, plans to have his entire line-up out of the way when Norman H. Moray, Vitaphone sales manager, goes to Hollywood in January to confer with Jack L. Warner and Hal B. Wallis on the shorts schedule for 1940-41.

Altogether, the 1939-40 schedule lists 18 two-reel subjects and 68 single-reelers.

Modern Art Film Program Changed

Starting Tuesday of this week and continuing until November 19th the Museum of Modern Art will run highlights from its cycle of 70 films. The program will start daily at 4:00 p. m. and there will be but one showing. The special series program follows:

November 7th—The Rise of the American Film: "The New York Hat," with Mary Pickford and Lionel Barrymore and directed by D. W. Griffith (1912); "The Fugitive," directed by Thomas H. Ince, with William S. Hart (1914); "The Clever Dummy," Mack Sennett Company (1917); "A Fool There Was," with Theda Bara (1914).

November 8th—Stage into Screen (I) and Great Actresses of the Past: "Madame Sans-Gene," with Rejane (1911); "La Dame Aux Camelias," with Bernhardt (1912); "Vanity Fair," with Mrs. Fiske (1915), and "Cenere," with Duse (1916).

November 9th—The Basis of Modern Technique: "The Birth of a Nation," directed by D. W. Griffith (1915).

November 10th—The German Film (I) and Legend and Fantasy: Primitive German films by pioneer Skladanowsky (1896); "Don Juan's Wedding," with Giampietro (1909); "Misunderstood," with Henry Porten (c. 1912); "The Cabinet of Dr. Caligari," directed by Robert Wiene (1919), and "The Golem," directed and interpreted by Paul Wegener (1920).

November 11th—Fairbanks and the Costume Piece: "Robin Hood," directed by Allan Dwan, with Douglas Fairbanks (1922).

November 12th—The Swedish Film—Seastrom and Stiller: "The Outlaw and His Wife," directed by Victor Seastrom (1917) and "The Story of Gosta Berling," directed by Mauritz Stiller (1923-4).

November 13th—Von Stroheim, the Realist: "Greed," (1924).

November 14th—The German Film (II), The Moving Camera: "Hamlet," (1921) directed by Svend Gade, with Asta Nielson, and "The Last Laugh," directed by F. W. Murnau, with Emil Jannings (1924).

November 15th—Comedies: "Dream of a Rarebit Fiend," by Edwin H. Porter (1906); "High and Dizzy," directed by Hal Roach, with Harold Lloyd (1920) and "The Navigator," directed by Donald Crisp and Buster Keaton, with Buster Keaton (1924).

November 16th—Pabst and Realism: "The Love of Jeanne Ney," directed by G. W. Pabst (1927).

November 17th—The Swedish-American Film: "Hotel Imperial," directed by Mauritz Stiller, with Pola Negri (1926-7) and "The Wind," directed by Victor Seastrom, with Lillian Gish and Lars Hanson (1928).

November 18th—The German Influence: "Hands," directed by Stella Simon (1928) and "Sunrise," directed by F. W. Murnau, with George O'Brien and Janet Gaynor (1927).

November 19th—Garbo Talks: "Anna Christie," directed by Clarence Brown, with Greta Garbo (1930).

On November 1st "The Evolution of the Skyscraper," produced by the Architecture Department of the Museum, had its first showing. It is shown each day through November 14th at 11:00 A. M. and 1:00 P. M.

Dutch Film Trade Shows Improvement

by PHILIP DE SCHAAP

in Amsterdam

After the first difficult weeks of special measures by the Government of Holland and uncertainty regarding film imports, a general improvement is seen among exhibitors and independent distributors, in particular.

The loss from the decline of regular theatre patronage has been offset largely by soldiers in search of entertainment. They are admitted at a 50 per cent reduction in admissions. Small town theatres where military garrisons are located are profiting the most.

There is little difficulty in shipments from Paris to Holland, with Dutch distributors sending agents or going themselves to the French capital to obtain product suitable for the Dutch market. Dutch editions of American newsreels, which before the war were prepared for this market in Paris, now are translated and processed in Dutch laboratories.

TOPNOTCHKA!

RADIO CITY
RADIO CITY
RADIO CITY
Music Hall

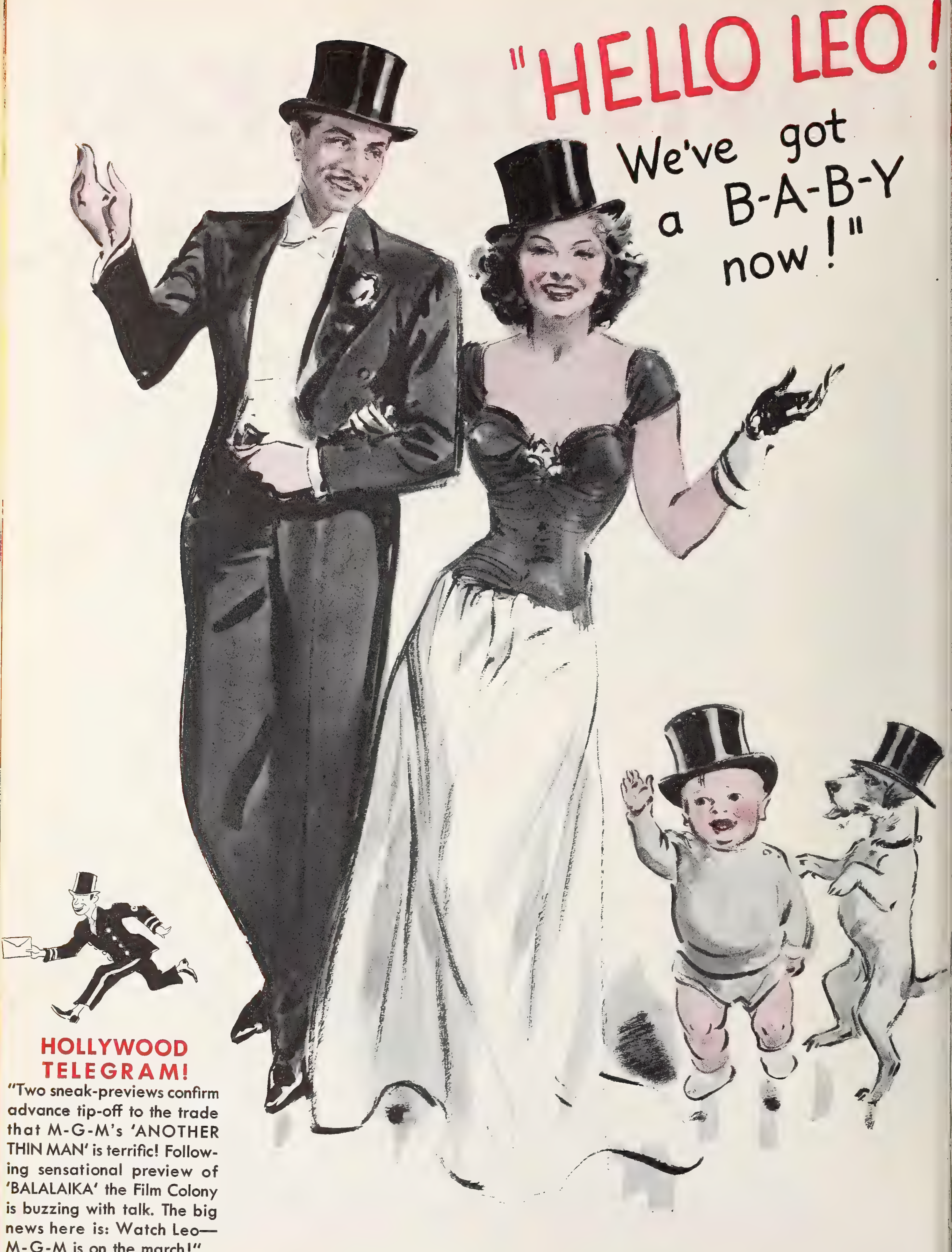
GREETA GARBO in
"NINOTCHKA"
(Don't Pronounce it—SEE IT!)
with Melvyn Douglas • Ina
Claire • An Ernst Lubitsch
Production • Screen Play
by Charles Brackett, Billy
Wilder and Walter Reisch
Based on the Original Story
by Melchoir Lengyel
Directed by Ernst Lubitsch.

RADIO CITY MUSIC HALL GOT THE LUBITSCH TOUCH!

The eyes of the nation are on New York! GARBO'S "NINOTCHKA" is packing the Music Hall. Scarcely a man, woman or child in all America who hasn't read in newspapers or magazines or heard over the air about M-G-M's delicious comedy. Keep building up the enthusiasm for your play-date. Tell them that "NINOTCHKA" was selected by the world's largest theatre for the World Premiere. It's smart to whet their appetite when you have such an eagerly awaited entertainment! Never has there been such a build-up for any picture!

Keep Them Hotchka for "Ninotchka!"

(and keep going to next page)

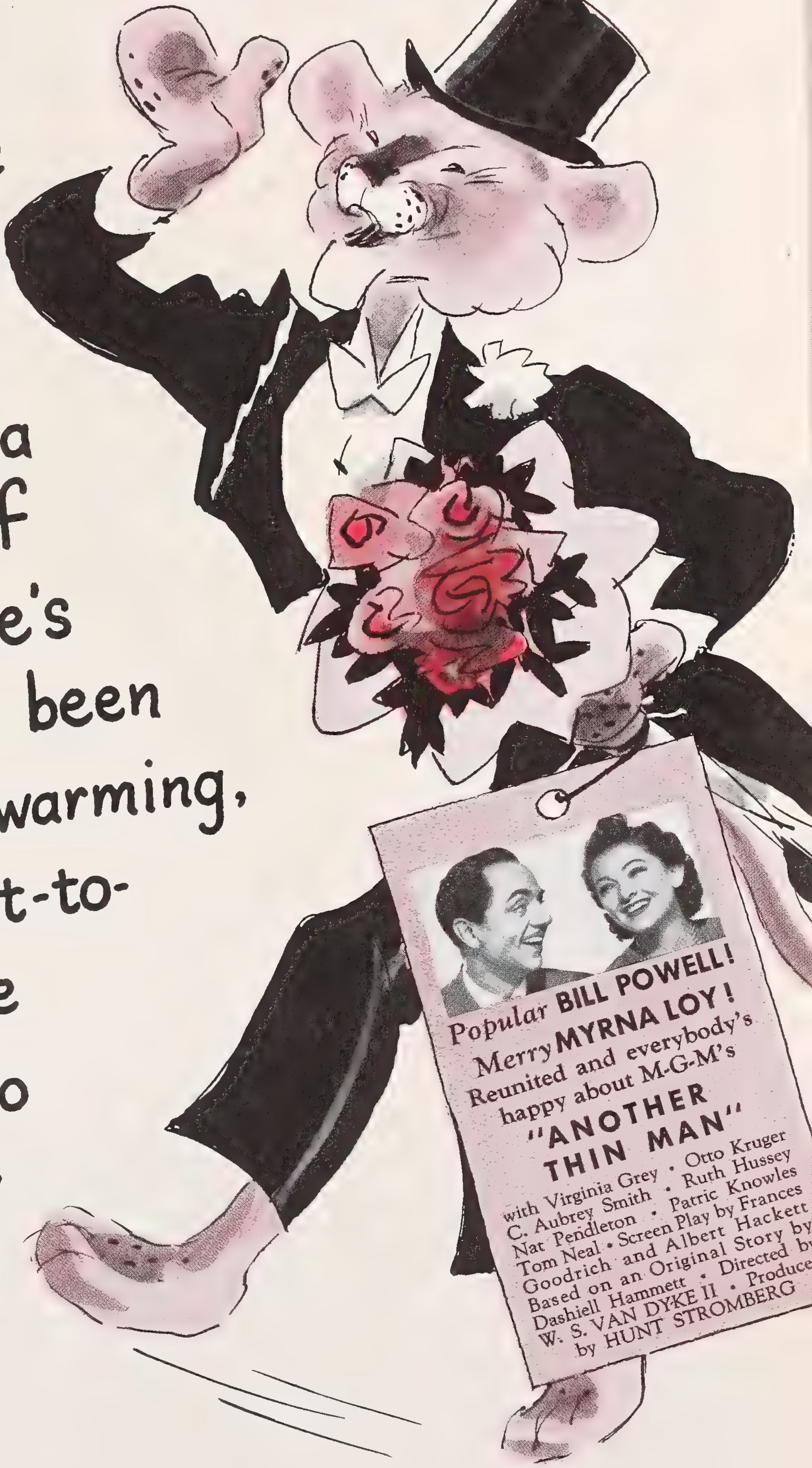

"HELLO LEO!
We've got a B-A-B-Y now!"

HOLLYWOOD TELEGRAM!

"Two sneak-previews confirm advance tip-off to the trade that M-G-M's 'ANOTHER THIN MAN' is terrific! Following sensational preview of 'BALALAIKA' the Film Colony is buzzing with talk. The big news here is: Watch Leo—M-G-M is on the march!"

HELLO MR. & MRS. THIN MAN!

And we've got a box-office B-A-B-Y! It's positively the gayest of the series that you've made famous! I'm telling the showmen of America to tell the folks of America that here's the show they've been waiting for, heart-warming, human, just honest-to-goodness audience entertainment to promote merrily for a long and prosperous run!"



Popular **BILL POWELL!**
Merry **MYRNA LOY!**
Reunited and everybody's happy about M-G-M's

"ANOTHER THIN MAN"

with Virginia Grey • Otto Kruger
C. Aubrey Smith • Ruth Hussey
Nat Pendleton • Patric Knowles
Tom Neal • Screen Play by Frances
Goodrich and Albert Hackett
Based on an Original Story by
Dashiell Hammett • Directed by
W. S. VAN DYKE II • Produce
by HUNT STROMBERG

HOLLYWOOD'S "FILM OF MONTH" AIR DRAMATIZATION UP TO EXHIBITORS

Plan for Series Depends on Replies to Kate Smith's Test Program on "Drums Along the Mohawk"

The fate of Hollywood's new idea further to cement radio with films through a series of dramatizations over national hookups, of a "picture of the month," depends upon word received by Twentieteh Century-Fox from 500 exhibitors in key cities from coast to coast. The owners have been asked to give the company their reactions of the test dramatization of "Drums along the Mohawk," which went out last Friday night on Kate Smith's Columbia Broadcasting program from Hollywood. Miss Smith had gone to Hollywood from New York for the purpose. Seventy-eight stations carried the test on the picture's release day.

Actors Guild Protests

The Kate Smith broadcast caused the Screen Actors Guild earlier to restate its position against the "forcing" of big-name Hollywood stars by producers and studios to appear on commercial programs as guests for and in behalf of specific productions and otherwise. The Guild warned the studios that such practice of a studio would be considered in violation of the Guild's basic agreement with the studio.

Metro-Goldwyn-Mayer and Twentieth Century-Fox some time ago disclosed that the appearances of their stars on the air would at least be curtailed.

Marking the first time that a major actually has gone direct to exhibitors for opinions on box office and merchandising values of radio "plugs" for pictures, Twentieth Century-Fox's approach last week follows years of exhibitor condemnation of film stars' air appearances on the grounds that the stars were acting in competition to theatres.

Ask Exhibitors' Criticisms

Harry Brand, Fox studio publicity director, asked exhibitors to wire at the studio's expense their criticisms of the broadcast which presented Claudette Colbert and Henry Fonda.

The broadcast idea, originated by Bill Bacher, oldtime radio producer, who has a plan to present dramatization of an outstanding picture once a month on an established radio program, calling the show "Movie Night" and giving the entire industry as well as the picture and its producing studio exploitation.

Mr. Bacher said today that future programs would depend upon comments of exhibitors received by Fox, disclosing for first time that the broadcast plan had the cooperation of studio publicity and advertising departments. Under Mr. Bacher's plan, studio publicity-advertising directors would select the picture of month and he would produce a dramatization for insertion on a program already established.

Mr. Bacher said last Friday night's program was an "oral montage" of the growth of industry in observance of the Golden Jubilee anniversary, long passed.

Pointing out that the only objection thus far came from Screen Actors Guild, Mr. Bacher said that studio contracts with players usually included a clause under which players must at the privilege of the studio make one or more personal appearances for the exploitation of a picture.

RKO announced that "Abe Lincoln in Illinois" would be roadshown in January prior to regular runs.

Openings Set for "Wind", "Gulliver", "Lincoln" and Other New Pictures

David Oliver Selznick's "Gone with the Wind" finally is shaping up, after years of prefilming discussion, preparation and production. Under the auspices of Metro-Goldwyn-Mayer, distributor, Mr. Selznick will put on one of those big-name, big-ballyhoo "world premieres" in Atlanta at precisely 8:15 P. M. on the night of Friday, December 15th, at the Grand theatre of MGM's parent, Loew's.

Following several days of discussion in the home office in New York, deciding date details, procedure and sales policy—with Mr. Selznick and nearly all MGM's top sales executives participating—it was decided that top percentages will be asked of exhibitors for rental, the company believing that it is entitled to them because of the cost and magnitude of the production, the officials concluding that the film will have one of the longest runs and biggest grosses in years.

MGM is setting $10,000,000 as a possible gross in the United States and Canada. The film will be sold on exclusive contract, the regular 1939-40 contracts specifying that "GWTW" is not included.

Negative cost of the picture, actually, was $3,950,000, according to the Selznick office via MGM. MGM estimates that cost of color prints and advertising will bring the cost up to about $4,500,000 before the picture reaches a theatre.

MGM will play "Gone with the Wind" in selected cities before the national sales policy is definitely determined. These runs will be in the nature of tests, on the basis of which the percentages to be asked of exhibitors, the exhibition plan and promotion campaign will be set.

MGM will send the top stars of the picture to Atlanta for the world premiere at Loew's Grand. Clark Gable, Vivien Leigh, Leslie Howard, Olivia de Havilland and Ann Rutherford will attend the opening.

Following Atlanta, the picture will open in Los Angeles and New York late in December.

Selznick expects to attend the Atlanta and New York openings, following which he will begin an extended vacation.

Howard Dietz, MGM advertising and publicity chief, is shaping up the promotion plans. William Hebert, formerly Selznick International advertising and publicity director, will assist him. Perry Charles and Mel Heymann of the Dietz N. Y. staff have been assigned to work with Mr. Hebert.

Running time of the film is three hours and 40 minutes and there will be an intermission of ten minutes. Film rights to the novel were purchased by Selznick International in July, 1936. 1,400 candidates for the role of Scarlett O'Hara were interviewed. 92 actual film tests were made.

▽

"Gulliver's Travels" Set for December 20th

Paramount's production of Max Fleischer's "Gulliver's Travels," second feature cartoon in U. S. film history, is scheduled to open at the Paramount, New York, on December 20. There will be no change in policy at the house for the run of the picture.

Paramount also has scheduled a world premiere of the feature cartoon for Miami on December 17. Both dates are dependent upon completion of color prints, the schedule for which will not be definite for another 10 days.

Following their introduction over radio networks, the song numbers of "Gulliver" have received an initial order of 50,000 copies from stores throughout the nation, Lou Diamond, head of Famous Music Corporation, reported Monday.

▽

RKO Taking "Abe Lincoln" South

The Southern states premiere of "Abe Lincoln in Illinois" will take place some in mid-January at the Lincoln Memorial University, near the tri-state boundary of Tennessee, Kentucky and Virginia. Road-shows start in January.

Max Gordon and Harry Goetz, producers for RKO of the Sherwood Pulitzer Prize play, said Monday that they have granted the request of Dr. Stewart W. McClelland, President of Lincoln Memorial University, for an invitational opening there.

This premiere will mark the opening of the University's program for a 50th Anniversary celebration.

▽

Paramount Has a Series of Openings

Lou Smith, associate producer of Frank Lloyd's Paramount release of "Rulers of the Sea," left the home office yesterday last Thursday for Philadelphia as the first stop in a two-week trip to various key cities to arrange special screenings on the picture for critics, circuit and independent exhibitors.

Mr. Smith was in Baltimore Friday and from there visited the following cities: November 6, Washington; November 7, Pittsburgh; November 8, Indianapolis; November 9, Cincinnati; November 10, Louisville; following with November 13, Dallas; November 14, Fort Worth; November 15, Houston and St. Louis on November 16.

▽

Fox Has Plans for Temple Roadshow

"The Blue Bird," Shirley Temple's new color picture, will be withdrawn from Twentieth Century-Fox' release schedule and held for national roadshow treatment, it was disclosed Tuesday today by Herman Wobber, general manager of distribution. In place of "The Blue Bird," which had been scheduled for Christmas week engagements, the company will release Sonja Henie's "Everything Happens At Night," now nearing completion at the studio.

SEVEN MORE COUNTRIES ADD TO CURRENCY, IMPORT RESTRICTIONS

Yugoslavia Suspends Dollar Transfers; Belgium Places Hope in Reciprocal Pact with U. S., While Lira Drops in Italy

Seven countries have added to their financial restrictions, or altered their currencies in some manner, since the Motion Picture Herald in a survey published in its October 7th issue showed that over 50 countries had currency restrictions, and that in five they had been imposed since the beginning of the new war, a month before. In addition to the six countries, others this week were reported seeking financial aid, because of the war, and planning further restrictions.

Canada, on October 24th, announced favorable rules for operation of foreign currency bank accounts. These were expected to facilitate business operations, but, of necessity, are a measure for protection of Canadian business alone. The country, on October 12th, floated its first War Loan, of $200,000,000.

Yugoslavia Acts

Yugoslavia, on October 20th, suspended all dollar transfers for service of coupons and amortization of loans and credits of State, and those guaranteed by the State, excepting only funding bonds.

Finland, for several weeks threatened by summary Russian action, may ask a foreign loan. On October 26th the country put money imports and exports under the Bank of Finland for strict control. All foreign financial transactions are forbidden, without special permission.

On October 26th, the Bank of England reduced its discount rate from three to two per cent.

Belgium is suffering unemployment in mining and manufacturing. Some hope is placed in a proposed reciprocal pact with this country.

In Hungary, the pengo was devalued by approximately 10 per cent on October 18th.

In Italy, the lira is perceptibly declining. Hope is being placed in business Italy may gain from the war.

Netherlands Problem

The economy of the Netherlands has been sharply affected by the threat of invasion and the prolonged mobilization, with financial measures expected soon.

In Nicaragua, from September 23rd on, the native importer has had to obtain a prior permit; and to open an irrevocable letter of credit, where his application exceeds $200.

In Costa Rica, the vanishing of Germany as a major trade factor has induced the Government to plan stringent exchange restrictions.

The financial news, all of it generally and finally affecting the conduct of motion picture business in the various foreign countries, was not, however, altogether negative in the sense of increased restrictions on American product.

The war has aided the Japanese shipping industry, and Japan is reported anxious to enter a new trade treaty with the United States. On October 25th, breaking tradition, it attached the yen to the dollar at an official quotation of 23 7-16 cents. The yen had been tied to sterling.

United States trade treaties are expected with Chile, Peru and Uruguay.

The Turkish mutual assistance pact with France and England, of October 23rd, may favorably affect American motion picture distribution there in general, it is thought; inasmuch as it is a move by that country away from trade with the axis powers, and because the country may receive a $214,000,000 credit, strengthening its buying power.

On October 9th, Sweden cancelled its import taxes on several foodstuffs, indicating a better financial outlook.

The United States has arranged to sell gold to Brazil, under a 1937 agreement.

Argentine business is improving, and the exchange situation is under control, it was reported. In late September, the peso was linked to the dollar. It had been tied to the sterling.

SHORT PRODUCT PLAYING BROADWAY

Week of November 4

CAPITOL

Set 'Em Up	MGM
One Against the World	MGM
Feature: Babes in Arms	MGM

CRITERION

Going Places, No. 66	Universal
Coat Tails	RKO Radio
Feature: Whipsaw (reissue)	MGM

MUSIC HALL

(No Shorts)

Feature: Mr. Smith Goes to Washington	Columbia

PARAMOUNT

Peru	Paramount
A Dog Is Born	Paramount
Feature: Disputed Passage	Paramount

RIALTO

(No Shorts)

Features: One Hour to Live	Universal
Fight for Peace	Monogram

RIVOLI

Donald's Penguin	RKO Radio
Acres of Plenty	RKO Radio
Feature: Jamaica Inn	Paramount

ROXY

A Mouse and a Million	20th Cent.-Fox
The Silly Season	20th Cent.-Fox
Feature: Drums Along the Mohawk	20th Cent.-Fox

STRAND

World's Fair Junior	Vitaphone
Jeepers Creepers	Vitaphone
Mechanix Illustrated, No. 6	Vitaphone
Feature: Dead End Kids on Dress Parade	Warner Bros.

$3,152,595 Is Fox 39 Weeks Profit

Twentieth Century-Fox Film Corporation reported a consolidated net operating profit of $3,152,595 after all charges including Federal income taxes for the thirty-nine (39) weeks ending September 30, 1930. This compares with a profit of $4,622,091 for the same period last year.

For the third quarter the consolidated net operating profit, after all charges, was $827,069 compared with the second quarter profit of $1,101,275 and a profit of $1,202,433 for the third quarter of last year. No dividends were received from National Theatres Corporation during the entire period of either year.

After alowing for the preferred dividends there remained a profit for the period equivalent to $1.20 per share on the 1,741,989 shares of common stock outstanding at September 30th. For the quarter the common stock part of the dividend came to $0.27 per share.

Account for September 30th, 1939 follows:—

Income:		
Gross income from sales and rentals of film and accessories	$40,145,132.30	
Dividend income	67,285.80	
Other income	833,879.88	
	$41,046,297.98	
Expenses:		
Operating expenses of exchanges, head office and administration expenses, etc.	$10,521,549.83	
Amortization of production costs	23,334,076.73	
Participation in film rentals	3,405,901.48	
	$37,261,528.04	
Net operating profit before interest, depreciation and federal income taxes	$ 3,784,769.94	
Deduct:		
Interest expense	$ 10,887.61	
Depreciation of fixed assets, not including depreciation of $606,632.04 on studio buildings and equipment, absorbed in production costs	241,287.02	
	$ 252,174.63	
Net operating profit before federal income taxes	$ 3,532,595.31	
Provision for federal income taxes	380,000.00	
Net operating profit	$ 3,152.595.31	

Radio Corporation of America and subsidiaries showed a net income for the third quarter of $1,894,224, after all operating expenses, taxes and other charges.

For the nine months RCA and its subsidiaries showed a net income of $4,066,525, which is equivalent to about 12c a share of common stock compared with a net of $4,141,205 or about 12½c a common share in the same period of 1938. Gross income for the nine months amounted to $74,368,668 against $70,195,044 in the 1938 period, an increase of $4,173,624.

ly dividend of 37½c per share on the outstanding preferred stock of the Corporation, according to the decision of the Board of Directors. The dividend will be payable December 1st to stockholders of record at the close of business on November 17, 1939.

ASK IMPROVEMENTS IN LATIN AMERICAN TIES

U. S. Official, Writer, Producer and Distributor Speak at Teatro al Día Luncheon

Present trade relations with the increasingly important Latin-American market leave room for constructive improvement both in trade practices and in the type of product offered, it was contended by several speakers at a Latin-American luncheon of the Associated Motion Picture Advertisers held last Tuesday in New York in cooperation with *Teatro al Día,* the Quigley publication for the Spanish-speaking markets.

Nathan D. Golden, head of the Motion Picture division of the U. S. Department of Commerce, praised the work of the foreign departments of the American motion picture companies and gave facts and figures to prove the preeminence of American made pictures in Latin America.

Writer, Producer, Distributor

A paper by Rene Borgia, writer, who worked for five years with Columbia as a scenarist and director of Spanish films, opened the discussion. Eddie Le Baron, orchestra leader and president of the Eduardo Le Baron Productions, which makes Spanish pictures, and formerly with Twentieth Century-Fox, was the second speaker.

The third speaker was Armando A. Miranda, president of Borinquen Film Company, a leading Puerto Rican distributor. Jose Bensaude, commercial attache on Portugal's World Fair Commission and special delegate of the Lisbon Chamber of Commerce, spoke from the floor to point out that one chief country of South America, Brazil, spoke Portuguese and problems there were not solved by improving Spanish titles.

Titles Called Problem

Paul Lazarus, Jr., AMPA's president, read Mr. Borgia's paper, after he had made a few introductory remarks emphasizing that AMPA intended no criticism of the foreign departments by wording the day's subject, "What is wrong with American methods in Latin-America?" Mr. Borgia held that one of the difficulties with American films for Latin-America was the number of titles. In his paper he contended that 70 per cent of the titles now used were unnecessary. He asked that American makers of pictures for the Spanish market have implicit faith in their collaborators, who know the people and the market. The difference in the idea of a hero was stressed and a plea was made for special selection of scripts for the Latin-American market.

Competition Cited

Eddie Le Baron asked for a better understanding of needs of the Latin-American market; no dumping of product and protested against block booking. Mr. Le Baron cited figures to show that at one time the United States had virtually the entire Latin-American market and now both foreign pictures: French, German, Italian especially, and local pictures were offering competition. The advent of talking pictures increased the problems for American pictures in that market, according to Mr. Le Baron. He holds that so many persons in those countries, because they cannot read or write, are unable to follow the Spanish titles, and lose the whole story. In the days of the silent films, the plots were easier to follow and fewer titles were necessary, he said. Mr. Le Baron suggested that a limited number of Spanish films be made in Hollywood and Spanish stars used.

Block Booking Attacked

Armando A. Miranda attacked the system of block booking in force in Puerto Rico, under which, according to Senor Miranda, exhibitors are forced by the 'Film Board' to buy all the pictures of all the American companies. The result, he says, is that the exhibitor finds himself with more pictures bought than there are days in the year. Greater care in wording titles was suggested. Senor Miranda held that frequently the Spanish word is not used and in its place there is a word or expression peculiar to one country. A plea also was made for more realism.

Mr. Golden singled out for commendation Major Frederick L. Herron of the Motion Picture Producers and Distributors of America, and cited facts and figures to prove the successful work done by the large companies' foreign departments in the South American market. Percentage figures were given to show that Latin-America is not a virgin market where American film companies will be able to equalize losses in Europe caused by the war. America, according to Mr. Golden, has already almost all of the Latin American film business.

Mr. Golden said that "to the exhibitors of the whole world American pictures are still bread and butter," that without them they could not exist. Latin America is not a panacea for the losses in the rest of the world; it is a limited market for films, he declared. American motion pictures have lost ground there in the last three or five years, but only about 5 per cent, from 80 per cent to 75 per cent, he added. Ten per cent is now made up of local product, the remaining 15 per cent is French, German, English, Italian pictures.

Charges Faulty Publicity

American companies may pick up 10 of the 15 per cent now held by foreign countries which will lose the market on account of the war, he predicted. The Latin American local industry will absorb at least 5 per cent of the screen time held by European films.

Mr. Golden said he believed it was a mistake to send down representatives of American companies with a lot of fanfare to get more money out of Latin America to balance European losses. This, he held, is bad publicity, giving exhibitors and distributors in those areas a feeling that advantage is going to be taken of them. Mr. Golden, however, believes that visits of stars to Latin America helps local business and brings about greater understanding and friendship.

No studio makes pictures to offend any other nation; American films are generally well received in Latin America, and it is only a rare exception that causes any local protest, Mr. Golden said but he insists that no American companies should go down to Latin America and help local film industries. This, Mr. Golden said he had observed over a period of 14 years, is the first step to quotas and barriers. Mr. Golden asked the question, "Why train personnel who eventually will become competitors?"

GOLDEN CITES EXPORT FIGURES

Nathan D. Golden, of the Film Division of the U. S. Department of Commerce, at the last AMPA meeting said that in 1932 61,000,000 feet of film made in the United States was exported to Latin America; in 1938, 88,000,000 feet, and in the first nine months of this year 62,000,000 feet had been sent. A total of 139 pictures were locally produced in Latin America last year. Of this number 50 were made in the Argentine and 60 in Mexico. In 1937, only 37 were produced in the Argentine and 52 in Mexico. Peru made 11 pictures in 1938, compared with only 2 in 1937.

IN NEWSREELS

MOVIETONE NEWS—No. 16, Vol. 22.—John D. Rockefeller, Jr., drives last Rockefeller Center rivet....German aviators, killed in raid, given military funeral by British....Parachute jumpers fight forest fires....255,000 gallons of Scotch whiskey shipped to U. S.....Abandoned Madrid autos collected for owners....Naval Training graduates join fleet....Chinese fashions....Flight over New Zealand....Lew Lehr....Football....Melbourne horse show.

MOVIETONE NEWS—No. 17, Vol. 22.—President signs embargo repeal....Airplane factories speed production....England orders planes....City of Flint under new law....Crisis in Finland-Russia relations....Royalty inspects British air defense....Irish regiment at front....Allied generals hold conference.... Notre Dame-Army; Tennessee-Louisiana State; Southern California-Oregon State; Pennsylvania-Navy.

NEWS OF THE DAY—No. 214, Vol. 11.—U-Boat scare in America's safety zone spurs patrol....U. S. tests air defenses from coast to coast....Fashions from China....Challedon wins invitation race.... Amateur sluggers in Diamond Belt bouts....North Carolina takes gridiron spotlight with spectacular win over Penn.

NEWS OF THE DAY—No. 215, Vol. 11.—Embargo lifted....Trans-Atlantic shipping at standstill.... Aviation industry booms....British troops at front.... British mine sweeps in North Sea....German prisoners on British soil....Scandinavian rulers hold conference....Notre Dame-Army; Illinois-Michigan.

PARAMOUNT NEWS—No. 19.—Challedon wins "horse of the year" title by victory in invitation race.... John D. Rockefeller, Jr., at Rockefeller Center ceremonies....Chinese fashions....Typhoon brings Shanghai floods....Bob Bartlett's artic adventure....North Carolina sensational quarterback runs wild against Penn.

PARAMOUNT NEWS—No. 20.—President signs amended Neutrality Act....Barges load bombing planes in New York harbor....Senator Pittman speaks....With the British and French on the western front....Notre Dame outplays Army to win.... Southern California defeats Oregon State....Pennsylvania downs Navy....Northwestern victor over Minnesota.

RKO PATHE NEWS—No. 31, Vol. 11.—Germany completes Polish conquest....John D. Rockefeller, Jr., at Rockefeller Center ceremonies....Fashion show aids China's refugees....New York Giants trip Brooklyn Dodgers....Challedon wins "race of the year."

RKO PATHE NEWS—No. 32, Vol. 11.—Congress repeals arms embargo....Allies mass on western front....British and French test wings....British honor own and Nazi dead....Refugees pouring out of Poland....Notre Dame victor in game with West Point....Other football.

UNIVERSAL NEWSREEL—No. 820, Vol. 11.—Finland preparedness....Rockefeller Center ceremonies as last building is being completed....Floods in Shanghai....Parachute jumpers fight forest fires.... Chinese fashion show....Walking marathon....Tug-of-war....Football.

UNIVERSAL NEWSREEL—No. 821, Vol. 11.—Arms embargo repealed....German prisoners in Scotland.... Scandinavian Kings at conference....Finns prepare to defend country....Royal Air Force at the front.... Notre Dame defeats Army....Tennessee victor over Louisiana State.

N. Y. ITOA Asks Mayor For Lower Power Rates

The Independent Theatre Owners Association have requested the cooperation of Mayor LaGuardia to obtain a reduction in electric rates. David Weinstock, chairman power committee, appealed to the mayor.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"His Girl Friday"	Director: Howard Hawks.	Cary Grant, Rosalind Russell, Ralph Bellamy, Helen Mack, Ernest Truex.	Shooting
"Music in My Heart"	Director: Joseph Santley.	Tony Martin, Rita Hayworth, Andre Kostelanetz, Edith Fellows, Eric Blore, Alan Mowbray.	Shooting
"Two Fisted Rangers"	Director: Sam Nelson.	Charles Starrett, Lorna Gray, Bob Nolan, Sons of the Pioneers, Jack Rockwell, Dick Curtis, Kenneth McDonald.	Shooting
METRO-GOLDWYN-MAYER			
"Broadway Melody of 1940"	Director: Norman Taurog.	Eleanor Powell, Fred Astaire, George Murphy.	Editing
"Earl of Chicago"	Original, Brock Williams. Director: Richard Thorpe.	Robert Montgomery, Reginald Owen, Edward Arnold.	Editing
"Not too Narrow, Not too Deep"	Director: Frank Borzage.	Joan Crawford, Clark Gable, Peter Lorre, Melvyn Douglas, Paul Lukas, John Arledge, Sarah Haden.	Editing
"The Shop Around the Corner"	Director: Ernst Lubitsch.	Margaret Sullavan, James Stewart, Joseph Schildkraut, Frank Morgan, Sarah Haden, Felix Bressart, Inez Courtney.	Shooting
PARAMOUNT			
"Road to Singapore"	Director: Victor Schertzinger.	Bing Crosby, Dorothy Lamour, Bob Hope, Judith Barrett, Anthony Quinn, Jerry Colonna.	Shooting
"The Biscuit Eater"	Director: Stuart Heisler.	Lonnie LeRoy, Cordell Hickman, Helene Millard, Richard Lane, Lester Mathews, Snowflake.	Shooting
"Buck Benny Rides Again"	Producer-director: Mark Sandrich.	Jack Benny, Eddie "Rochester" Anderson, Virginia Dale, Andy Devine, Phil Harris, Merriel Abbott Dancers.	Shooting
"Safari"	Director: Edward H. Griffith.	Madeleine Carroll, Douglas Fairbanks, Jr., Tullio Carminati, Lynne Overman, Muriel Angelus.	Shooting
REPUBLIC			
"Money to Burn"	Director: Gus Meins.	James Gleason, Lucile Gleason, Russell Gleason, Harry Davenport, Lois Ranson, Tommy Ryan, Thurston Hall, Lucien Littlefield, Douglas Meins.	Shooting
"The Narrow Path"	Director: John H. Auer.	Charles Bickford, Owen Davis, Jr., Doris Day, George Chandler, Paul Guilfoyle, Granville Bates, Charles Middleton, Sheila Bromley.	Shooting
"South of the Border"	Director: George Sherman.	Gene Autry, Smiley Burnette, Mary Lee, Lupita Tovar, Claire Dubrey, Buddy Gilmore, Duncan Renaldo, Dick Botiller.	Editing
RKO RADIO			
"Swiss Family Robinson"	Director: Edward Ludwig.	Thomas Mitchell, Edna Best, Freddie Bartholomew, Terry Kilburn, Tim Holt.	Shooting
"Married and in Love"	Story and screen play, S. K. Lauren. Director: John Farrow.	Alan Marshal, Barbara Read, Helen Vinson, Patric Knowles, John Archer.	Editing
"The Marines Fly High"	Director: George Nicholls, Jr.	Richard Dix, Chester Morris, Lucille Ball, John Eldridge, Steffi Dunna.	Shooting
TWENTIETH CENT.-FOX			
"The Bluebird"	From the play by Maurice Maeterlinck. Director: Walter Lang.	Shirley Temple, Spring Byington, Eddie Collins, Sybil Jason, Gale Sondergaard, Nancy Kelly, Laura Hope Crews, Nigel Bruce, Johnny Russell, Leona Roberts, Jessie Ralph.	Shooting
"Little Old New York"	Director: Henry King.	Alice Faye, Fred MacMurray, Richard Greene, Brenda Joyce, Andy Devine, Henry Stephenson, Ben Carter, Clarence Hummel Wilson.	Shooting
"Grapes of Wrath"	From the novel by John Steinbeck. Director: John Ford.	Henry Fonda, Dorris Bowdon, Charlie Grapewin, Jane Darwell, John Carradine, Eddie Quillan, Rusell Simpson.	Shooting
"He Married His Wife"	Director: Roy Del Ruth.	Joel McCrea, Nancy Kelly, Roland Young, Mary Boland, Mary Healy, Lyle Talbot, Elisha Cook, Jr., Barnett Parker.	Shooting
"Charlie Chan in Panama"	Director: Norman Foster.	Sidney Toler, Jean Rogers, Lionel Atwill, Sen Yung, Chris-Pin Martin, Kane Richmond, Mary Nash, Lionel Royce, Helen Ericson, Edwin Stanley, Don Douglas, Frank Puglia.	Shooting
UNITED ARTISTS			
"Rebecca" (David Selznick)	From the novel by Daphne DuMaurier. Director: Alfred Hitchcock.	Laurence Olivier, Joan Fontaine, Judith Anderson, Reginald Denny, George Sanders, Gladys Cooper, Philip Winters, Nigel Bruce, Edward Fielding, Florence Bates.	Shooting
"The House Across the Bay" (Walter Wanger)	From an original story by Myles Connolly. Screen play, Kathryn Scola. Director: Archie Mayo.	Joan Bennett, George Raft, Lloyd Nolan, Gladys George.	Shooting
Two's Company (Hal Roach)	Original screen play, Felix Adler, Charles Rogers. Director: Gordon Douglas.	Stan Laurel, Oliver Hardy, Harry Hayden, Gene Morgan, Eddie Borden, Eddie Conrad, Jimmy Finlayson.	Shooting
UNIVERSAL			
"The Invisible Man Returns"	Director: Joe May.	Vincent Price, Sir Cedric Hardwicke, Nan Grey, John Sutton.	Editing
"My Little Chicadee"	Director: Edward Cline.	Mae West, W. C. Fields, Joseph Calleia, Dick Foran, Ann Nagel, Margaret Hamilton, George Moran.	Shooting
"Charlie McCarthy, Detective"	Director: Frank Tuttle.	Edgar Bergen, "Charlie McCarthy", "Mortimer Snerd," Robert Cummings, Constance Moore, John Sutton, Samuel Hinds, Ray Turner, Granville Bates.	Shooting
WARNER BROTHERS-FIRST NATIONAL			
"Fighting 69th"	Director: William Keighley.	James Cagney, Pat O'Brien, Jeffrey Lynn, George Brent, Alan Hale, Dennis Morgan, William Lundigan, Frank McHugh.	Shooting
"Brother Rat and the Baby"	Director: Ray Enright.	Wayne Morris, Jane Bryan, Ronald Reagan, Jane Wyman, Eddie Albert, Henry O'Neil, Berton Churchill, Mayo Methot, Paul Harvey.	Shooting
"Virginia City"	Original screen play, Robert Buckner, Howard Koch. Director: Michael Curtiz.	Errol Flynn, Miriam Hopkins, Randolph Scott, Alan Hale, Donald Crisp, Frank McHugh, Henry O'Neill.	Shooting
"The Life of Dr. Ehrlich"	Original screen play, Heinz Herald. John Huston. Director: William Dieterle.	Edward G. Robinson, Ruth Gordon, Maria Ouspenskaya, Donald Crisp, Otto Kruger, Montagu Love, Edward Norris, Henry O'Neill, John Litel, Sig Rumann, Donald Meek.	Shooting

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

We Are Not Alone

(Warner Brothers)

Muni in Hilton Novel

To the simple English doctor who is tragic hero of this James Hilton novel, the first of his works he has personally adapted for screen purposes, Paul Muni brings in rounded whole the ripe talent for characterization which distinguished his "Zola" and his "Pasteur." Playing this plain small town Englishman of 1914 without benefit of makeup, yet living the character as utterly as those others, he turns in a performance powerful in understatement and the more dramatic because undramatically handled. Exhibitors playing the picture naturally will stress the Muni portrayal and there need be no understatement in their ad copy.

The Hilton novel presented here deals with the tragic results of an earnest middle class physician's efforts to serve his patients well, rear his son intelligently and bear with a wife harsh by tradition and ungiven to compromise. He befriends an Austrian girl who becomes his boy's governess. Gossip busies itself with this situation and, when the wife accidentally takes poison, he and the girl are convicted of murder on circumstantial evidence and sentenced to death. The significance of the title becomes clear when, in a conversation between the doctor and the girl on the day before their execution, he points out that they, who are to be killed although they have done no wrong, are not alone in this circumstance, a reference to the soldiers then being killed in the first World War without having earned execution. The tragic ending is retained to drive home this pacifistic point.

Jane Bryan plays the Austrian girl befriended by the Doctor, a difficult role superbly done. Flora Robson as the wife makes a detestable character an artistic achievement. The large cast is accurately chosen for types.

Associate producer Henry Blanke gave executive producer Hal Wallis his usual impeccable production, a finely wrought, steadily developed, strongly knit picture. Director Edmund Goulding's handling of long, difficult sequences and intricate bits of action measures up to his high standard. Milton Krims collaborated with the author on the screen play.

Although the film constitutes a positive statement of the author's case against war, using the first World War as of its start and early weeks in 1914, there is only a bit of street brawling—English citizens stoning the store of a German merchant, shouting threats to all Germans—and no battle scenes, no marching troops. The singing of the British national anthem by the street mob is handled as incidental business, not gloriously.

Previewed at Warners Hollywood theatre where Muni's performance drew applause in midpicture and foyer comment after the showing was uniformly laudatory with respect to the artistic merit of the production.—WILLIAM R. WEAVER.

Produced and distributed by Warner Brothers. Executive producer, Hal B. Wallis. Associate producer, Henry Blanke. Director, Edmund Goulding. Screen play, Milton Krims and James Hilton. From the novel by James Hilton. Assistant director, Jack Sullivan. Cameraman, Tony Gaudio. Art director, Carl Jules Weyl. Film editor, Warren Low. Sound engineer, C. A. Riggs. Gowns, Milo Anderson. Make-up artist, Perc Westmore. Special effects, Byron Haskin and H. F. Koenekamp. Technical advisor, Dr. Leo Schulman. Unit manager, Al Alleborn. P. C. A. Certificate No. 5577. Running time, 112 minutes. Release date to be set. General audience classification.

CAST

Dr. David Newcome	Paul Muni
Leni	Jane Bryan
Jessica	Flora Robson
Gerald	Raymond Severn
Susan	Una O'Connor
Dawson	Henry Daniell
Major Millman	Montagu Love
Sir William Clintock	James Stephenson
Sir Guy Lockhead	Stanley Logan
Judge	Cecil Kellaway
Archdeacon	Alan Napier
Archdeacon's Wife	Ely Malyon
Tommy Baker	Douglas Scott
Dr. Stacey	Crauford Kent
Mrs. Patterson	May Beatty
Mr. Jones	Billy Bevan
Police Inspector	Holmes Herbert
Charley	John Powers
George	Colin Kenny
Mrs. Raymond	Ethel Griffies

Drums Along the Mohawk

(20th Century-Fox)

Frontier Drama of Revolutionary Days

In one of his sermons on showmanship, A-Mike Vogel of the Managers' Round Table termed "Boom Boom" ballyhoo old fashioned but still not out of date. Now comes Mr. Zanuck's picturization of the vastly popular and readable Walter D. Edmonds' "Drums along the Mohawk" to hand Mr. Showman on a glittering celluloid platter his cue-invitation to strike up the band. The title, the material and background of the rip-roaring drama of Revolution and frontier days and the performing personnel warrant full range cannonading, with a whole arsenal of production values for ammunition.

Claudette Colbert and Henry Fonda play the heroic couple, but their glamour should not overshadow the assistance of Edna May Oliver as the flinty tongued but soft-hearted widow; Arthur Shields as "Reverend Rosenkrantz," who combines his prayers with local trade news; Roger Imhof as the doughty "General Nicholas Herkimer," who loses his leg and life in a campaign waged against the "redcoats," and Ward Bond as "Adam Helmer," gargantuan frontiersman. The directorial hand of John Ford, long trained in handling vastly scaled screen canvases, has knowingly balanced the backwoods romance with the violent moments of death and destruction. Lamar Trotti and Sonya Levien supplied a script which retained much of the spirit and flavor of the novel.

Because of the realistic staging of the raid scenes, especially one sequence wherein a captured scout is in danger of being burned alive, the work is not especially suited for the very young. So, too, with the business of birth travail.

"Lana" and "Gilbert Martin" become man and wife and set out for the rugged and perilous district of the lovely Mohawk Valley in upper New York State. "Lana" loses her home and first baby as a result of an Indian raid. "Gilbert" joins up with a backwoods army to oppose the English and their allies, the Indians. The ill-trained and ill-equipped force is defeated. The townsfolk are saved from a general massacre through the fleet feet of "Gilbert" who eludes Indian pursuers to summon a contingent of the Continental Army. (Adam was the runner in the book.)

Seen at an afternoon performance where a capacity Roxy theatre audience gave the production its full and undivided span of attention and interest.—JOSEPH F. COUGHLIN.

Produced and distributed by Twentieth-Fox. A Darryl F. Zanuck, production. Director, John Ford. Associate producer, Raymond Griffith. Screen play, Lamar Trotti and Sonya Levien. Based on the novel by Walter D. Edmonds. Cameraman, Bert Glennon. Director of photography, Raymond Rennahan. Technicolor director, Natalie Kalmus. Associate, Henri Jaffa. Music, Alfred Newman. Art directors, Richard Day and Mark-Lee Kirk. Set decorator, Thomas Little. Film editor, Robert Simpson. Costumes, Gwen Wakeling. Soundmen, E. Clayton Ward and Roger Heman. P.C.A. Certificate No. 5530. Runing time, 103 minutes. Release date, November 10, 1939. Adult audience classification.

CAST

Lana (Magdelana)	Claudette Colbert
Gilbert Martin	Henry Fonda
Mrs. McKlennar	Edna May Oliver
Christian Reall	Eddie Collins
Caldwell	John Carradine
Mary Reall	Doris Bowdon
Mrs. Weaver	Jessie Ralph
Reverend Rosenkrantz	Arthur Shields
John Weaver	Robert Lowery
Gen. Nicholas Herkimer	Roger Imhof
Joe Boleo	Francis Ford
Adam Helmer	Ward Bond
Mrs. Demooth	Kay Linaker
Dr. Petry	Russell Simpson
Landlord	Spencer Charters
Jacob Small	Si Jenks
Amos Hartman	J. Ronald Pennick
George Weaver	Arthur Aylesworth
Blue Back	Chief Big Tree
Dr. Robert Johnson	Charles Tannen
Capt. Mark Demooth	Paul McVey
Mrs. Reall	Elizabeth Jones
Daisy	Beulah Hall Jones
Paymaster	Clarence H. Wilson
General	Lionel Pape
Rev. Daniel Gros	Edwin Maxwell
Mr. Borst	Robert Greig
Mrs. Borst	Clara Blandick

The Covered Trailer

(Republic)

Comedy

Third in Republic's "The Higgins Family" series, "The Covered Trailer" is a hilarious concoction of dialogue and situation which delighted a preview audience for its entire 60 minutes. It presents again James Gleason, Lucile Gleason, Russell Gleason, Harry Davenport, Mary Beth Hughes and Tommy Ryan in the roles of the family characters who are always in some difficulty.

The original story by Jack Townley and screen play by Townley and M. Coates Webster are a succession of situations out of which are drawn a maximum of laughs. The story has "Joe Higgins" and all but two members of his family planning a South American vacation, but being forced to go secretly to the mountains when expected funds fail. In his absence a thieving coworker falsifies ledgers and takes $100,000. Then comes action.

Gus Meins directed with a light hand.

Previewed at the Forum Theatre, Los Angeles, before an audience which indicated a pleasant reception of the offering.—V. K.

Produced and distributed by Republic Pictures. Director, Gus Meins. Screen play, Jack Townley. Original story, Jack Townley and M. Coates Webster. Production manager, Al Wilson. Photographer, Arthur Martinelli. Supervising editor, Murray Seldeen. Film

Ask your wife!
Ask your secretary!
Ask your public! ✶

WHAT HAVE SECRETARIES GOT THAT WIVES HAVEN'T?

Linda wants to know, too!

Tyrone isn't telling!

✶ **And you've got the answer to town-topping grosses on Thanksgiving Day!**

The picture?...

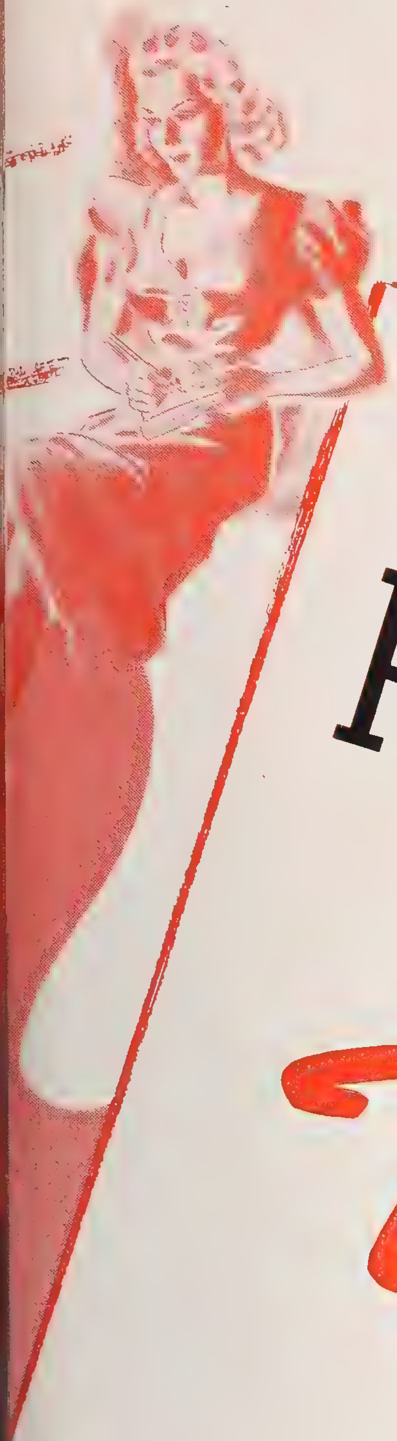
A HIT IN THE HAP

...But Romantic!

TYRONE ('King of the Movies') **POWER** ... a perfectly swell guy... but there's *something* about a secretary!

LINDA ('Hotel for Women') **DARNELL** ... his peach of a wife ... who wondered whether he wandered ... *and like a woman she's right!*

EST HOLIDAY MOOD



Tyrone
POWER • Linda
DARNELL
in

Day-time Wife

with this hilariously romantic cast

WARREN WILLIAM • BINNIE BARNES
WENDY BARRIE • JOAN DAVIS

Directed by Gregory Ratoff
Associate Producer Raymond Griffith • Screen Play by Art Arthur and Robert Harari • Story by Rex Taylor
Darryl F. Zanuck in Charge of Production

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

EXHIBITORS' FIRST CHOICE FOR THAT BIG DATE!

(*Continued from page* 38)

editor, Ray Snyder. Art director, John Victor Mackay. Musical director, Cy Feuer. Costumer, Adele Palmer. P. C. A. Certificate No. 5778. Release date, November 10, 1939. Running time, 66 minutes. General audience classification.

CAST

Joe Higgins	James Gleason
Lil Higgins	Lucile Gleason
Sidney Higgins	Russell Gleason
Grandpa	Harry Davenport
Betty Higgins	Mary Beth Hughes
Tommy Higgins	Tommy Ryan
Bill	Maurice Murphy
Widow Jones	Maude Eburne
Sheriff	Spencer Charters
Otto	Tom Kennedy
Beamish	Hobart Cavanaugh
Cartwright	Pierre Watkin
Police Chief	Frank Dae
Doctor	Richard Tucker
Baltimore	Willie Best
Wells	Walter Fenner

Pride of the Blue Grass

(Warner Brothers)

Turf Melodrama

This is the picture previously known and widely publicized as "Gantry the Great." It is still the story of a blind horse and the finale of it packs "a kick like a mule." This finale is arrived at after a somewhat meandering start, an abrupt tightening of interest in mid-picture, and with power enough to bring tears to eyes of seasoned reporters who witnessed a screening at the Hollywood studio on a hot morning. Since the ending is the happy one hoped for all along, these tears must mean something pretty definite as to the entertainment quality of the film.

Vincent Sherman's original screen play, inspired by the blind thoroughbred, Gantry, opens with the birth of the horse and follows the animal through training, success, blinding, sentence to destruction, rescue and ultimate triumph. It is as much the story of his boyish owner, who is likewise his trainer and jockey, an honest son of a dishonored father intent upon clearing the family name. Many of the early incidents are routine and without seeming point, but they build up to a climax of tremendous effect. Produced by Bryan Foy and directed by William McGann, it is a credit to both.

Previewed at the studio in Burbank, Cal.—V. K.

Produced and distributed by Warner Brothers. Directed by William McGann. Screen play by Vincent Sherman. Photographed by Ted McCord. Film editor, Frank Dewar. P.C.A. certificate No. 5764. Release date, October 7, 1939. Running time, when seen in Hollywood, 67 minutes. General audience classification.

CAST

Midge Griner	Edith Fellows
Danny Lowman	James McCallion
Col. Bob Griner	Granville Bates
Judge	Aldrich Bowker
Dave Miller	Arthur Loft
Joe	DeWolf Hopper
Willie Hobson	Frankie Burke
First Stranger	Fred Tozere
Second Stranger	Edgar Edwards
Mack Lowman	John Butler
Domino Jones	Sam McDaniels
Beverly	Bernice Pilot
Secretary to Board of Stewards	Walter Fenner
Sheriff Adams	Raymond Brown
Lord Shropshire	Lawrence Grant
Gantry, the Blind Horse	Himself

Main Street Lawyer

(Republic)

Small Town Prosecutor

Edward Ellis, the "Man to Remember" as a doctor, brings to the role of the small county prosecutor the same likeable and humane qualities he gave the character of the small town physician. It is a part eminently suited to him, and a good supporting cast and excellent direction of an interesting story all add up to a most entertaining film. Dudley Murphy directed.

Supporting Ellis are Anita Louise, adopted daughter of the lawyer and focal point of the lawyer's most important case; Robert Baldwin, a young lawyer; Harold Huber, the heavy; Beverly Roberts, who appears but briefly in a minor role; Clem Bevans, as the old weather beaten and whisky drinking friend of the prosecutor, and others. Three writers had to do with the story; Joseph Krumgold did the screen play from an adaptation by Devery Freeman of an original story by Harry Hamilton.

When "Marco," a gangster, is successful in obtaining a change of venue and his case is to be tried in Corinthia, "Link Boggs" for once is determined to get a conviction, but the gangster, who has proof that "Honey" is not "Link's" daughter (she's the daughter of a woman he had to send to prison for life), threatens to make the story public. "Link" makes no effort to convict the gangster and is deposed from office. "Honey" becomes involved in a murder charge and to clear her "Link" has to resort to an unusual court room scene. He clears "Honey" of the charge and catches "Marco" at the same time.

Reviewed in a projection room in New York.—PAUL C. MOONEY, JR.

Produced and distributed by Republic. Associate producer, Robert North. Directed by Dudley Murphy. Screen play by Joseph Krumgold. Based on an original story by Harry Hamilton. Adaptation by Devery Freeman. Production manager, Al Wilson. Photography by Jack Marta. Supervising editor, Murray Seldeen; editor, William Morgan. Art director, John Victor Mackay. Musical director Cy Feuer. P.C.A. Certificate No. 5713. Running time, 72 minutes. Release date, November 3, 1939. General audience classification.

CAST

Link	Edward Ellis
Honey	Anita Louise
Luck	Margaret Hamilton
Marco	Harold Huber
Zeke	Clem Bevans
Donnelly	Henry Kolker
Tom	Robert Baldwin
Flossie	Beverly Roberts
Ralston	Willard Robertson
Ballou	Richard Lane
Judge	Ferris Taylor
Reynolds	Wallis Clark

French Without Tears

(Paramount British)

Romantic Farce

Paramount has a spectacular way with its British product. Acquisition of the Pommer-Laughton pictures exploited British quota to the benefit of showmen both sides of the Atlantic. To say this latest British film from under the Paramount wing is in that direct succession is the barest truth. "French without Tears" is a polished, witty, irresistibly carefree picture which should earn the grateful plaudits of intelligent showmen wherever it comes to rest. Anthony Asquith, director in the main of "Pygmalion," has done a brilliant directorial job in adapting the stage play which is in its fourth year on the English stage. Mario Zampi, the young Italian producer, in his first big film does much good for himself also.

The setting is unusual, the house of a professor who applies a little French polish to English and American aspirants to the blessings of Saint Hugo. The comedy revolves around the romantic depredations wrought on the male alumni of this pocket campus, by a designingly alluring blonde American.

Script writers de Grunwald and Dalrymple gave the picture a most engaging wit.

Ray Milland and Ellen Drew are the names best known to American audiences and their performances indicate that it was well worth while bringing them to Britain. It is no criticism of them that the personal triumph is reserved for a name new to films, Roland Culver, as the cautious, ultra-dignified naval officer. Here is a grand screen type and a fine comedian.

Shown to a trade and paying audience at the Plaza, London, the film provoked an unceasing ripple of laughter. The hardest boiled trade commentators were agreed that it was one of the best British pictures yet.—AUBREY FLANAGAN.

A Paramount British Production. Distributed by Paramount. Produced by Mario Zampi, (by arrangement with Two Cities Films, Ltd.). Directed by Anthony Asquith. From the stage play by Terence Rattigan. Screen play, A. De Grunwald and Ian Dalrymple. Photography, Bernard Knowles. Camera, Jack Hildyard. Art director, Paul Sheriff. Editor, David Lean. Running time, 86 minutes. Adult audience classification.

CAST

Alan	Ray Milland
Diana	Ellen Drew
Jacqueline	Janine Darcey
Chris	David Tree
The Commander	Roland Culver
Brian	Guy Middleton
Kenneth	Kenneth Morgan
Marianne	Margaret Yarde
Chi-Chi	Toni Gable

Mantovani and his Orchestra with Stella Roberta and the Peters Sisters.

Blondie Brings Up Baby

(Columbia)

Comedy

This is the best of the Blondie series of feature pictures based on Chic Young's comic strip, and the "best" in this sentence is inclusive of the successful first of the series. This time Blondie takes the baby to school, where he gets a black eye but learns to wear it proudly. This time he loses his dog and finds it under exciting circumstances. This time, too, the comedy note is departed from, briefly and with excellent result, for a climax which goes back to plain fundamentals of family appeal for a sound dramatic punch. Dialogue is better, the story is more rounded and many-sided, the picture in whole is sound as a bell.

The use of the camera and technological legerdemain for laugh effects, introduced in the first of the series and carried on less prominently later, here attains appropriate and dependable level. The producer, Robert Sparks, and director, Frank R. Strayer, seem to have arrived, in this, at a par for the course which should sustain them in their present activity for as many years as they care to hold onto it. The screen play by Gladys Lehman and Richard Flournoy, based on a story by the Flournoy, Karen DeWolf and Robert Chapin, is as full of laughs, gags and human nature as could be desired.

Previewed at the Pantages theatre, Hollywood, where it pleased all present wholly.—W. R. W.

Produced and distributed by Columbia. Associate producer, Robert Sparks. Directed by Frank R. Strayer. Screen play by Gladys Lehman and Richard Fournoy. Story by Flournoy, Karen De Wolf and Robert Chapin. Based on the comic strip characters of Chic Young. Photographed by Henry Freulich. Film editor, Lionel Banks. P. C. A. certificate No. 5745. Release date, Nov. 2, 1939. Running time, when seen in Hollywood, 67 minutes. General audience classification.

CAST

Blondie	Penny Singleton
Dagwood	Arthur Lake
Baby Dumpling	Larry Simms
Daisy	Himself
Alvin Fuddle	Danny Mummert
J. C. Dithers	Jonathan Hale
Abner Cartwright	Robert Middlemass
Book Agent	Olin Howland
Mrs. Fuddle	Fay Helm
Melinda Mason	Peggy Ann Garner
Mason	Roy Gordon
Miss White	Grace Stafford
School Principal	Helen Jerome Eddy
Mailman	Irving Bacon

Remember?

(MGM)

Marital Comedy

Milton Bren's first production for Metro-Goldwyn-Mayer is lively with comedy lines contributed by Corey Ford and Norman Z. McLeod, their original story and screen play falling within the boundary of adult entertainment, by virtue of plot as well as dialogue.

With a cast headed by Robert Taylor, Greer Garson and Lew Ayres, the story is familiar in outline. Ayres, as "Sky Ames," loses his girl (Miss Garson) to his best friend (Taylor). (Miss Garson was last seen in "Goodbye, Mr. Chips.") When preoccupation with business affairs breaks up the marriage, "Sky" comes to the rescue with a drug which causes aphasia, and the two lovers are reunited in a second marriage ceremony. The film ends with the twice-wed bride's announcement, used for laugh purposes, "Darling, I'm going to have a baby."

The entertainment essence of the film hinges upon the comedy evolved from the basic situation, the brand of comedy partaking of the sophisticated in every respect. The photography, as handled by George Folsey, is marked by definition and clarity, aiding the well-paced direction.

Billie Burke and Reginald Owen ably characterize the girl's parents, and George Barbier, as a choleric drug tycoon, provides fine support.

The principals in the cast, including Mr. Taylor, sixth ranking star in the HERALD-FAME poll of favorites a year ago, betray a lack of complete ease with their character portrayals by underscoring "stage business" required.

Previewed at the Village theatre, Westwood, Cal., where the predominantly adult audience responded enthusiastically to the comedy lines and applauded the closing sequence which ends with a possibly censorable tag line.—WALTER SELDEN.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by Milton Bren. Directed by Norman Z. McLeod. Original story and screen play by Corey Ford and Norman Z. McLeod. Musical score by Edward Ward. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Director of Photography, George Folsey. Film editor, Harold F. Kress. P. C. A. Certificate No. 5274. Running time, 85 minutes. Release date to be set. Adult audience classification.

CAST

Jeff Holland	Robert Taylor
Linda Bronson	Greer Garson
Sky Ames	Lew Ayres
Mrs. Bronson	Billie Burke
Mr. Bronson	Reginald Owen
Mr. McIntyre	George Barbier
Judge Milliken	Henry Travers
Mr. Piper	Richard Carle
Mrs. Carruthers	Laura Hope Crews
Miss Wilson	Sara Haden
Dr. Schmidt	Sig Rumann
Butler	Halliwell Hobbes
Policeman	Paul Hurst

The Escape

(20th Century-Fox)

Career of a Criminal

The main theme of this melodramatic tintype of a criminal career would seem to be according to the wise and sympathetic closing words of the doctor, who narrates in flashback fashion the narrative threads of the story that there is some, if not much, good in the worst of everyone. In the light of such indulgence, the entertainment verdict on the results of such a film effort as this must be that there are some ingredients of value to be detected in the finished production. Prominent on the credit side are the slight touches of the script's sociological awareness of how good little boys grow up to become big, bad men, the humaneness of some of the characters and the beguiling performance of Henry Armetta in his natural characterization of an Italian parent.

The story begins with the burial of the gunman, "Louie Peronni." A reporter is bent on getting an exclusive scandal sheet story about his death. Through the family doctor, the real truth of "Louie's" end is told. He has been killed while saving his daughter, adopted by the town's district attorney without knowledge of her identity and subsequently kidnapped by a gang of her father's henchmen in order to throw a scare into the "D.A."

The picture shared minor billing with "Hollywood Cavalcade" at the New York Palace, but the crowded house seemed to have been attracted by "Cavalcade."—J. F. C.

Produced and distributed by Twentieth Century-Fox. Executive producer, Sol M. Wurtzel. Director, Ricardo Cortez. Original screen play, Robert Ellis and Helen Logan. Cameraman, Edward Cronjager. Art directors, Richard Day and Haldane Douglas. Set decorator, Thomas Little. Film editor, Fred Allen. Costumes, Herschel. Soundmen, Joseph Aiken and William H. Anderson. Musical director, Samuel Kaylin. P.C.A. Certificate No. 5291. Running time, 62 minutes. Release date, October 6, 1939. General audience classification.

CAST

Eddie Farrell	Kane Richmond
Juli Peronni	Amanda Duff
Annie Qualen	June Gale
Louie Peronni	Edward Norris
Guiseppi Peronni	Henry Armetta
Dr. Shumaker	Frank Reicher
Willie Rogers	Scotty Beckett
Aunt Mamie Qualen	Leona Roberts
Tommy Rogers	Rex Downing
Jim Rogers	Jimmy Butler
Swat	Roger McGee
David Clifford	Richard Lane
Chet Warren	Jack Carson
Pete	Matt McHugh
Helen Gardner	Helen Ericson

One Hour to Live

(Universal)

Melodrama

An out and out melodrama involving high pressure gangsters and a police commissioner aligned against an inspector of police, who is an "honest cop," provides some exciting moments though the denouement is as expected. Fist fights, gun play and three murders contribute to action. The story tells of the inspector's determination to put the gangsters behind bars and especially to apprehend the "man higher up" which finally bears fruit.

Charles Bickford plays the inspector, Doris Nolan the girl in the case, Samuel S. Hinds the police commissioner, John Litel and Paul Guilfoyle are gangsters, Robert Emmett Keane is the gangsters' lawyer, and Jack Carr has the dual role of boxer and butler. Harold Schuster directed from an original screen play by Roy Chanslor.

Reviewed at the Rialto theatre, New York. The melodrama seemed to please the audience, and the Rialto specializes in melodrama—P. C. M. JR.

Produced and distributed by Universal. Associate producer, George Yohalem. Directed by Harold Schuster. Original screen play, Roy Chanslor. Photography by George Robinson. P. C. A. Certificate No. 5611. Running time, 59 minutes. Release date, November 10, 1930. General audience classification.

Sid Brady	Charles Bickford
Muriel Vance	Doris Nolan
Rudy Spain	John Litel
Commissioner	Samuel S. Hinds
Stanley Jones	Paul Guilfoyle
Maxie Stanton	Robert Emmett Keane
Riki (Tiger)	Jack Carr
Jimmy March	John Gallaudet
"Fats"	Emory Parnell
Clerk	Olin Howland

An Englishman's Home

(Aldwych - United Artists)

Invasion Melodrama

Staged as a play long before the First Great War, this melodramatic piece earned fame for its daring concern with the subject of invasion. It is now brought up to date with bombers which drop troops by parachute, beam radio and speciously German uniforms and accents. While many audiences may prefer to escape from the war, there must be some who will find the topical note irresistible with its familiar jargon and situations. No less abroad than at home, the picture should have a ready-made public.

Apart from Edmund Gwenn, the cast includes Mary Maguire, Geoffrey Toone, Richard Ainley and a well spoken and nicely balanced foreigner, Paul Von Hernried.

Slipped into a London West End theatre program, the picture was received by a paying audience and assembled newspapermen with considerable reserve.—AUBREY FLANAGAN.

An Aldwych Film production. Distributed by United Artists. Produced by Neville E. Neville. Directed by Albert de Courville. From the play by Guy du Maurier. Screen adaptation, Ian Hay and Edward Knoblock. Additional dialogue, Rodney Ackland. Cameraman, Mutz Greenbaum and Henry Harris. Art director, Wilfred Arnold. Film editor, Lister Laurance. Running time, 72 minutes. Adult audience classification.

CAST

William Brown	Edmund Gwenn
Betty Brown	Mary Maguire
Victor Brandt	Paul von Hernried
Peter Templeton	Geoffrey Toone
Geoffrey Brown	Richard Ainley
Billy Brown	Desmond Tester
Martin	Carl Jaffe
Waldo	Mainhart Maur
Dolly	Mavis Villiers
Uncle Ben	Mark Lester
Maggie	Norah Howard
Jimmy	John Wood

All-American Blondes

(Columbia)

Andy Clyde Comedy

The Andy Clyde two-reel comedies continue to provide old-fashioned guffaw laughter. This time Andy is the coach of a girls' basketball team. His life is threatened if the team wins. When the star player is injured, Helen Servis, the comedian of the short subject, goes in and with trick shots wins the game in the last few minutes of play. Later she delivers the gamblers into the hands of the police.—Running time, 16½ minutes.

A Dog Is Born

(Paramount)

Grantland Rice Sportlight

The subject, narrated by Ted Husing, traces the history of a litter of shepherd or police dogs. One dog goes to Hollywood to perform in pictures. The second becomes a little girl's guardian; a third performs his natural work, herding cows. The fourth and fifth dogs work for the State Police and the national Guard. The "Seeing Eye" organization trains the sixth for service in helping the blind. The seventh and last dog is a blue winner at dog shows and the highest type of the species. The production should please all.—Running time, 10 minutes.

One Mother's Family

(MGM)

Color Cartoon

A day's adventures of Mrs. Hen and her ten little chicks form the subject matter of this cartoon. The Mother Hen has a difficult time saving her children from speeding autos. The little runt of the family gets into all kinds of trouble. While searching for a worm "Runtie" strays, and the dreaded enemy, the hawk, attacks. The appearance of a skunk enlivens matters. Mrs. Hen is happy to get her family home, though she tries to keep away from the littlest member.—Running time, nine minutes.

Mountain Ears

(Columbia)

Hillbilly Cartoon

The latest of Columbia's Color Rhapsody series, animated by Ben Harrison, is a satire of a movie commentator describing the life and habits of a hill-billy family. The actions and antics while they are eating, sleeping and feuding provide some hearty amusement.—Running time, 7½ minutes.

Rubinoff and His Violin

(Vitaphone)

Melody Master Subject

Rubinoff and his orchestra are featured and Rubinoff also plays his violin. Included are other specialty numbers. Jane Claire sings, and Jack Holland and June Hart do a ballroom dance. The numbers played are "Fiddling on the Fiddle," "Give Me a Moment Please," "When Day Is Done," "You Know What I Know" and "Dark Eyes." Running time, 10 minutes.

The Book of Books

(Columbia)

Bible Printing

Columbia's latest subject in the Happy Hour series, produced by T. W. Willard, delves into the intricate processes of publishing the book of books—The Bible. Skilled pressmen are shown performing the many operations, such as printing, binding, lettering and indexing. It is an interesting subject.—Running time, ten minutes.

Single Women Spend Less for Entertainment, U. S. Discloses

by FRANCIS L. BURT
in Washington

Single women spend a smaller proportion of their income on recreation than do single men, but families spend still less, it was disclosed Monday by the Administration's National Resources Planning Board in a report on consumer expenditures for 1935-36, issued from Washington.

But since the report makes no analysis of recreational expenditures to show the relative amounts spent on motion picture theatres, sports, entertainment, hobbies, etc., no determination is possible whether exhibitors would be better off with all bachelor audiences than with the present mixed type; in fact, the reverse might be true, for there are indications that the money-spending bachelor is probably more susceptible to other amusements and less concerned with motion pictures than his more settled married brother.

The total national recreation bill for 1935-36 was slightly over $1,600,000,000 out of a total income of $59,300,000,000 and was spent, according to the report, by 29,400,300 families of two or more persons and 10,058,000 single men and women.

As was to be expected, the survey showed that the percentage of income spent on recreation depended, up to a certain point, upon the economic position of the spender, but after a certain level was passed was decided more by desire and interests.

Thus, among the families, those with incomes of less than $900 a year spent 1.9 per cent on recreation, while those with incomes of $3,000 to $5,000 spent 3.1 per cent. But, curiously enough, families with incomes of $500 to $750 spent only 1.7 per cent on recreation, or less than those in the lowest income category, although presumably the dollar expenditure was about the same, while those with incomes of $750 to $1,000 returned to the 1.9 per cent level.

With increase in income there was an increase in recreational expenditures up to the $3,000-$5,000 level, after which they dropped off, families with incomes of $20,000 or over reportedly spending but 2.2 per cent.

The average for all families was 2.5 per cent of income, while the average for all single individuals was 3.7. These figures, however, are of interest merely from a statistical point of view, a more definite picture being given, first, by the percentage of total expenditures which goes to recreation and, second, by actual dollar averages.

On the basis of actual expenditures—that is, income less savings of various types—recreation gets 2.9 per cent of the average family's dollar, but 4.5 per cent of the single man's dollar and 1.9 per cent of the single woman's dollar.

In actual money, the board reported, the average American consumer, married or single, spends $9 per year on recreation on an income under $780, $28 with an income of $780 to $1,450, and from $49 to $781, or an average of $89, on an income above $1,450. The average recreational expenditure of a single man will run from $3 to $621 and averages $54, while a single woman will spend from $2 to $179, with an average of $21.

Of the $1,600,000,000 spent for recreation in 1935-36, families accounted for $1,216,000,000 and single individuals for $427,000,000, it was shown.

Industry Backs Federation Chest, Red Cross Drives

Chairman David Bernstein and Major Albert Warner of the Federation Drive presided at a meeting of representatives of the amusement industry at the Hotel Astor on November 2nd. George Z. Medalie, chairman of the appeal, said, "The film and theatrical group is well on its way to becoming the outstanding division among the 140 trade and professional groups doing the volunteer fund-raising. Under the five-year leadership of Mr. Bernstein and Major Warner, the film business has increased its annual contribution five-fold to the Federation which supports 116 institutions."

Barney Balaban, president of Paramount; Jack Cohn, vice-president of Columbia and License Commissioner Paul Moss were named vice-chairmen of the amusement division. The following committee chairmen were appointed: Columbia Pictures, Abe Schneider and Max Seligman; Loew's-MGM, Oscar Dobb; National Screen Service, Herman Robbins; Paramount, Arthur Israels; Universal, Joseph Seidelman; Warner Bros., Max Blackman and Joseph Hazen; Publications, Sam Shain and Jack Alicoate.

Artists, Eddie Duchin, Marvin Schenck and Jesse Block; artists representatives, William Morris, Herbert Rosenthal and Sidney Piermonte; theatrical attorneys, William Klein, Louis Nizer and Julian T. Abeles; broadcasting, Bertram Le Bharr; independent theatre owners, William Brandt, Leo Brecher, Louis Frisch, Joseph Springer, Walter Reade, Jr., Samuel Rinzler, Max Rudnick, Edward N. Rugoff, Samuel Straussberg and Sam Goodman; laboratories, Jack Goetz, Alan E. Freedman, Ralph I. Poucher and Frank Meyers.

Legitimate theatres, Marcus Heiman and William Klein; music publishers and composers, Louis Bernstein and Jack Robbins; accessories, B. S. Moss, Frank Myer, Emil Friedlander, Fred Lakeman, Jerome Loeb, Eugene Picker and Charles Sonin.

Van Schmus Heads Drive

W. G. Van Schmus, managing director of the Radio City Music Hall, has accepted the chairmanship of the Motion Picture Group in the Roll Call of the New York Chapter of the American Red Cross November 11-30. The appeal begins on Armistice Day.

Ann Sheridan, Warner star, has been appointed this year's "Red Cross Girl" and will appear in a trailer in connection with the Roll Call.

Harry Warner Chairman

Harry M. Warner is chairman of the motion picture division of the Los Angeles Community Chest Drive. The support of actor, writer and director guilds will be requested. The following committee has been appointed to assist Mr. Warner: James Cagney, vice-president of the Screen Actors' Guild; Charles Brackett, president of the Screen Writers Guild and J. P. McGowan, vice-president of the Screen Directors Guild.

Detroit Variety Club Drive

The Detroit Variety Club collected more than $35,000 on their Milk Fund tag day. Also more than 100 tons of clothing was obtained. The collection was for the benefit of underprivileged school children. The milk will be distributed through the school. E. E. Kirschner, Harris Amusement Company and past chief barker was chairman of the drive which was made in cooperation with the Volunteers of America, the schools and other civic organizations. More than 15,000 containers were used for the collection. This was the Club's first milk tag day but it is planned now as an annual event.

Roosevelt Supports Benefit

President Roosevelt has given his support to the United Palestine Appeal, sponsor of the forthcoming "Night of Stars" at Madison Square Garden. The President sent a message to Nathan Straus, chairman of the benefit.

Heads Chicago Bookers

H. D. James of United Artists has been elected president of the Chicago Bookers Club. Other officers elected are: Charley Davidson, of Balaban & Katz, vice-president; Joe Abramson and Joe Stout, secretaries; Frank Nardi, Republic, treasurer, and Oscar Bernstein, United Artists, sergeant-at-arms.

New York Critics Decide Against Joining U. S. Group

The 18 members of the New York Film Critics have decided not to become affiliated with the new national organization because they wish to continue their independent motion picture awards. At a meeting which reached this decision, Kate Cameron, of the *News*, was elected chairman to succeed Howard Barnes, *Herald Tribune*. Leo Mishkin, the *Morning Telegraph*, was re-elected secretary.

The New York Critics already are considering films for the 1939 award, but a final verdict will wait until late December because of coming releases, for example, "Gone With the Wind."

Now the National Film Critics will not have to appoint a regional governor from among the New York City critics.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

BUD ROSE, of various Hollywood interests, travels 'round the country for the organized producing industry, warning aspiring thespians away from Hollywood. He rides in a half-pint Austin, or some such "pup" of a car, which bears from bumper to bumper 628 genuine signatures of stage, screen and radio stars. These autographs were written by their owners with white China wax crayon and were made indelible through a special surfacing process.

Particularly interesting are the two smallest signatures, those of Bette Davis and Spencer Tracy, Academy Award winners for professional perfection. The largest is that of Kenny Baker, which consumes an entire fender.

▽

Washington in the District of Columbia, best known to the motion picture business as the home of anti-film anti-trust suits, is described by the National Press Club as the City of Statesmen, Statements and Statistics.

▽

The *Washington Merry-Go-Round* political syndicate writing team of Drew Pearson and Robert S. Allen hear on Capitol Hill that Colonel William Donovan is being considered by the President for the Cabinet post of Secretary of War.

Right now the Colonel is conducting a "war" of his own against the U. S. Government, as senior counsel for the major film companies in their anti-trust suit defense against the attacks of the Department of Justice.

Once the mainstay of the Department of Justice, under Calvin Coolidge, William Joseph Donovan was a fighting colonel of "The Fighting 69th," World War Irish-American infantry regiment of New York. He was wounded three times, received the Congressional Medal of Honor and the Distinguished Service Cross from the U. S., the Legion of Honor and Croix de Guerre with palm and silver star, from France, the Croici di Guerra from Italy.

▽

Down to-Their-Last-Yacht item, from a Hollywood headline in Variety:

PRODUCERS AMONG 514
ON RELIEF ROLLS

▽

No Comment Department:

"The American woman is a tyrant who dominates the home, making the United States a feminine country. She is a curious creature; beautiful, to be sure, but devoid of femininity, without a soul, without feeling, without humanity" — so is the American Woman pictured to Nazis in Nazi propaganda, according to Dr. Saul K. Padover, writing in The Public Opinion Quarterly, of Princeton.

▽

Paramount player, Roland Young, on the set of "Happy Landing," in Hollywood, told of the vaudeville team, a man and wife, who set out for a tour of tank-town circuits. After they had been gone several weeks, their booking manager received the following telegram: "My dear Dolly died yesterday. I'm a wow as a single."

▽

A perfect double bill chill: Walter Wanger's "Send Another Coffin" and Columbia's "Beware, Spooks"!

ANOTHER gem of Hollywood studio interoffice memos is the one relayed from the movie colony to newspapers the country over by Erskine Johnson in his King Features syndicated column, entitled: "Behind the Make-up," as follows:

> "A STAR IS BORN—AND HOW! (Memo to members of the Paramount publicity department from their boss:) 'Dear Staff: The erotic wench needed for Cecil B. DeMille's "Northwest Mounted Police" is still nameless. We need a tag to describe her sensuous and deadly beauty. An artist is being commissioned to paint DeMille's conception of her and it is planned to launch a widespread search for this sex-charged cinderella as soon as we get a suitable appellation, which must be brief and carry a wallop. The word "savage" has been suggested and may be used if we get another word to go with it—something to give us the feeling of a "beautiful brute". Some of the judges like the thought behind "wildcat", "Venus", "siren" and even "vampire". If we can give the last word, "violence". As you all know by now, the girl is a half-breed of the Canadian woods, so beautiful that all men desire her and so full of desire herself that she ruins an upstanding young Mountie. Everybody please turn through some ideas. (Signed) T. D."—the T. D. presumably being Mr. Terry DeLapp, Paramount's Hollywood studio press writer.

▽

Jay Means, consistent give-awayer of give-aways at his Oak Park and Bagdad theatres, Kansas City, held a fall-cleaning giveaway of odds and ends accumulated over months. The result: last Thursday's advertised give-ways consisted of hand mirrors and hand brushes, meat platters, cake plates, coffee jars, cups, saucers, baskets, bushels and what have you.

▽

There was no doubt about it. Someone was in Room 3601. There were noises such as might be made by a body being dragged across the floor. There were heavy thuds now and again and occasionally a weird sound like a ghastly moan. Yet nobody came to answer the door buzzer.

So back downstairs to the lobby of New York's Essex House went Allen Smith, reporter for the New York World-Telegram, and another phone call to Room 3601. It brought an immediate response.

"Yes," said the deep, hollow voice, "I have been here all the time. Alone. Come up."

This time the door of Room 3601 was ajar. No one was in view, so Smith walked into the living room. Suddenly from the bedroom came a scream that was as suddenly cut off and followed by a burst of hellish laughter.

Bela Lugosi stood in the doorway, a boyish grin spreading over his dark face, a bottle of seltzer water in his hand. Bela Lugosi, the Hollywood horror man.

He had traveled east from California for a single guest shot with Walter O'Keefe on the Columbia airwaves, to play "a werefolk with a terrible case of rabies."

▽

Prosperity Note: Warner Brothers are spending $60,000 for the explosives in the night battle scenes of "The Fighting 69th."

HOLLYWOOD needs a man like Columbia University's history-teaching Kenneth Hechler. He's a showman, a showman who brings real showmanship into his classroom as an aid to higher education.

The other morning he was giving a history lecture on the Presidential campaign of 1840, when the Whigs backed William H. Harrison. The campaign slogans, the instructor told the class, were "log cabins and cider" and "Tippecanoe and Tyler too."

At this point in the lecture the classroom door flew open. A frontiersman leaped in. "Tippecanoe and Tyler too!" the fellow yelled, and planted two jugs of cider on the desk. Mr. Hechler shook hands with the backwoodsman, who turned out to be an undergraduate in black whiskers, red flannel shirt and crude pantaloons held up by braces. They talked about the 1840 campaign as if it were a current issue.

The backwoodsman went out, snapping his suspenders. Mr. Hechler took a stack of paper cups from the desk and filled them with cider from the jugs. He apologized because the cider was sweet—not hard—but said he thought the boys would catch on, all right. When the cider was gone, he resumed his lecture.

▽

Sidney Skolsky in Hollywood reports that Joan Crawford redecorates her house every month for the photographers from fan magazines. Such popularity.

▽

Aubrey Flanagan, QP correspondent on the London war front, complains that it's so dark in the local saloons these blackout nights, one finds oneself drinking somebody else's Scotch.

▽

Passing the Knickerbocker theatre, Columbus, Ohio, exhibitor leader Pete Wood noticed that the place was advertising three features, a flock of shorts, giveaways and whatnot, all for a single admission. Notwithstanding, the house was being picketed as "Unfair."

▽

There's a big business boom in Sneedsville, up in the eastern Tennessee hills. A telephone has been installed in the local drug emporium, giving Hancock County its first wire communication with the outside world in ten years. They're expecting a movie house to open any decade.

▽

Warner Brothers announce a tieup for "The Private Lives of Elizabeth and Essex" with Lux Soap.

▽

NBC officials and penal and private sociologists had a luncheon in New York the other noon at which they discussed ways and means of getting air programs for prisoners into Federal penitentiaries. Inmates will most certainly agree that they'd like to be given the air.

▽

William Rodgers, general sales manager of Metro-Goldwyn-Mayer, who tried so hard to effect a trade practice program for this business, must burn when he sees the progress being made on codes in other lines. The Federal Trade Commission, for instance, just announced a set of trade practice rules for the curled hair industry.

NEW BRITISH FILMS COMMISSION SEEN SOLUTION OF FROZEN U.S. CASH

Fate of British Trade Involved in General Question of New Relations; Provision for U. S. Spending in England Urged

by AUBREY FLANAGAN

in London

With the increasing realization that the problem of the British film industry and wartime legislation has now left the realms of purely British trade, and entered those of international finance and foreign politics, discussion thereon in the industry has to some extent quieted down. It is a superficial quietness, for conferences and conversations between the Board of Trade and the industry, and not least significantly between Ambassador Joseph P. Kennedy, have taken place almost daily.

It is now accepted in all industry circles, that the fate of the British production industry is probably bound up with America's neutrality laws, and, to phrase it discreetly, with the future commercial and financial relationship of the two countries. (The U. S. embargo was removed Saturday when President Roosevelt signed the special session's bill.)

It is more than probable that Government action has been withheld pending clearcut knowledge of these issues.

Exhibitors Plead Case

Exhibitors, not least cordially received of delegations at the Board of Trade, have told Oliver Stanley, president of the Board of Trade, what they want, both as regards protection for their business and as regards film supplies and a general legislative background. Producers, of whose gratuitous propaganda and impulsive pronunciamentos the Government has been critical, have soft pedalled their public utterances, preferring more subtle lines of approach through Parliamentary channels, and by the presentation of alternative schemes for the industry. The Americans know roughly what is to be their lot, and, asked by Mr. Stanley to make suggestions on what they would do with the frozen credits, have gone into conferential huddles in London and New York. It would seem clear that the remittance policy of the Treasury is already determined, and that American producers-distributors will be compelled to retain at least 50 per cent of their moneys in this country. The problem to be solved is how to adjust the situation to prevent the effects of this step from being disastrous to the industry.

Films Commission Seen

One strong likelihood, result of the present situation, is the setting up of a Films Commission in Britain. Such a Commission pressed for forcibly and confidently by the Cinematograph Exhibitors Association, would be a predominantly if not entirely industry Commission, and would supersede the Films Council, going out of active existence through any suspension of the Quota Act.

An emphatic plank in the exhibitor platform is the demand made to the Government that money retained in this country in the form of foreign distributors' frozen remittances shall be spent within the industry, a demand coupled with the emphatic proviso that it be not spent in purchasing theatre mortgages and properties thus limiting British exhibitor operations.

KENNEDY NEGOTIATING 50 PER CENT DEAL

An accord by which American distributors would be permitted to withdraw from England up to 50 per cent of their annual net revenue or approximately $17,500,000, was reported this week to be the subject of negotiation by Ambassador Joseph P. Kennedy and the British Government.

The proposal contemplates the withdrawal of 60 per cent of the amount permitted during the first six months and 40 per cent during the second six months. Money impounded in England, the remaining 50 per cent of the net revenue, could be used for production purposes there with liberalized quota credits suggested. If the impounded currency of the American companies, or part of it, was invested in British Government securities, interest on such securities could be remitted to America.

Further amplification or revision of the proposals is believed likely before it is approved.

The abolition of the six month "period" and its extension into a 12 month period, is one point that finds them in agreement with producers.

American interests here would naturally resent dictation on what they should do with their own money. Though no decision has yet been taken on how such money might be spent, wiseacres this side see more than one possibility, such as, for example, a loan of frozen money to an American corporation setting up factories in Britain for the production of war munitions.

U. S. Companies Would Continue

It is an emphatic fact that the Americans are willing to continue making big scale pictures in Britain. A great assistance to them, in fact imperative, would be elimination of those footage clauses in the Films Act which compelled them to make often uneconomic motion pictures at £15,000 a time.

A plan has been put forward to Mr. Stanley, by British interests, under which credits over and above the unfrozen percentage would be free for export to America in direct proportion to the expenditure on British production.

In presenting to Mr. Stanley a statement of their needs for the free operation of their market, British exhibitors analyzed statistically the last twelve months Quota period from September 1938 to September 1939, and claimed that on the figures registered there was every reason to suppose that they would be 117 foreign films and 83 British short. If imports of second features from the U.S. were cut down by 25 per cent, through remittance restrictions, there would be urgent need for 120 good British films of at least second feature quality.

The drops in registration, they claim (and they maintained that the last Quota Year showed a drop of 100 foreign and 93 British films) were due to a deliberate holding up of registration and trade showing of films by American distributors, owing to fears of a shortage created by the Government's new policy.

With fewer than 600 features available to British exhibitors it is impossible for them to function profitably, they claim.

Statistical analysis of the year's registrations, undertaken by the exhibitor group, indicated that for the first six months of the current renters' year 192 foreign features were registered with a total footage of 1,307,997 feet. British long films registered over the same period totalled 36, including four double and four treble quota films with an actual footage of 260,455 feet and a paper increase through double and treble quota amounting to 361,447 feet.

All Theatres Open Until 11 P. M.

All theatres in Great Britain are included in a new governmental order permitting them to remain open until 11 o'clock each night.

The stagger system of openings remains in London's West End.

The Army Films Council, charged with supplying screen entertainment for British troops at home and overseas, was formally organized Friday at a joint meeting of the Cinematograph Exhibitors Association and the Kinematograph Renters Society (distributors).

A profit for the year of £3,490 (about $14,000) as compared with last year's profit of £15,498, is recorded by British Lion Film Corp. on 12 months' operations.

The British Ministry of Information disclosed that "The Lion Has Wings," made by Alexander Korda, will be booked at a maximum of 25 per cent rental.

Ben Goetz Resigns MGM Position

Ben Goetz, for several years managing director of MGM in England, has resigned. Due to the postponement of British production caused by the war, Mr. Goetz was offered an executive position with the studio in California. But he has just undergone a serious operation in New York and the physicians order a complete rest before resuming activity so he has left for Tucson.

While Mr. Goetz was the company's managing director in England a number of successful pictures were made, including "A Yank at Oxford," "The Citadel" and "Goodbye, Mr. Chips." Preparations for the production of "Busman's Holiday" also were completed but the war stopped work.

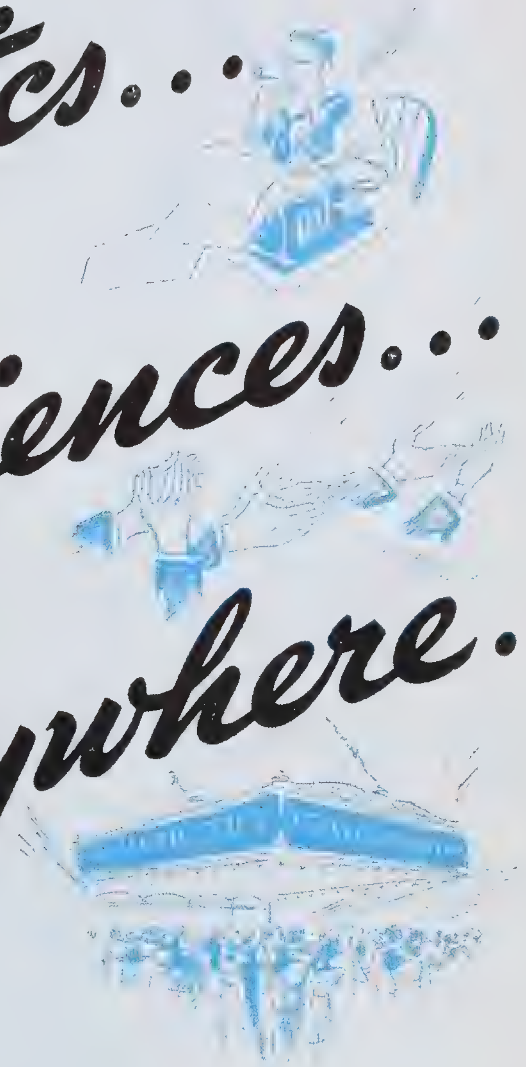
Mr. Goetz was associated with Erbograph Laboratory which was joined in the Consolidated Film Industries, Inc. He became executive vice-president of Consolidated and then managing director of MGM British Studios, Ltd., London.

The International Picture Distributing Co., Inc., of Philadelphia has opened a branch in Washington, D. C. The company is distributors for "The Warning" and all other Budd Rogers Film Alliance product. They also handle the Mayer-Burstyn product for the Philadelphia and Washington territories.

THE ACCLAIM OF A NATION'S *Critics . . .*

THE APPLAUSE OF AMERICA'S *Audiences . . .*

THE ENTHUSIASM OF SHOWMEN *Everywhere . . .*



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THE MOTION PICTURE INDUSTRY'S GREATEST CONTRIBUTION TO WORLD ENTERTAINMENT!

FRANK CAPRA'S*

Mr. Smith Goes To Washington

co-starring

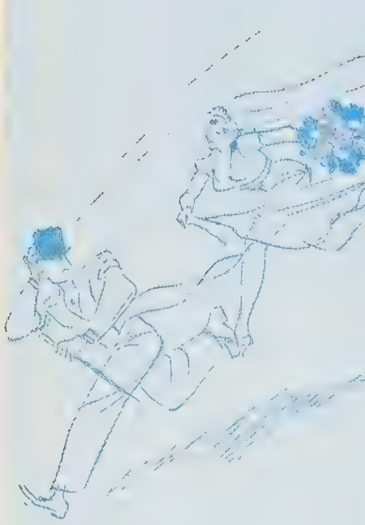
Jean **ARTHUR** ★ James **STEWART**

with CLAUDE RAINS · EDWARD ARNOLD · GUY KIBBEE
THOMAS MITCHELL · BEULAH BONDI
Directed by FRANK CAPRA · Screen Play by SIDNEY BUCHMAN
A COLUMBIA PICTURE

*Creator of "It Happened One Night", "Mr. Deeds Goes To Town", "Lost Horizon", "You Can't Take It With You"!

It's the opening gun in Columbia's biggest barrage of hit productions . . .

THEY'RE COMING I

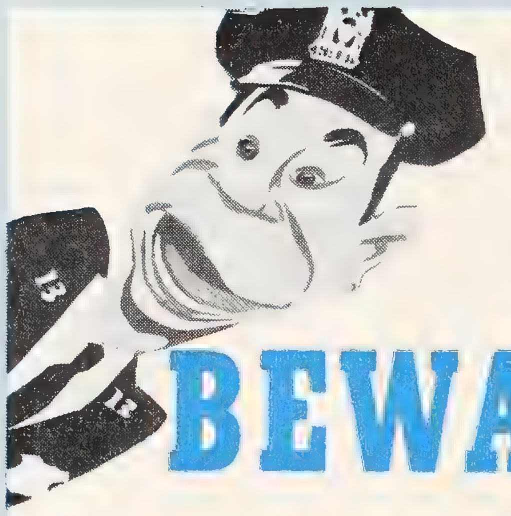


MELVYN DOUGLAS ★ JOAN BLONDELL

IN

THE AMAZING MR. WILLIAMS

with **RUTH DONNELLY · CLARENCE KOLB · EDWARD BROPHY · JOHN WRAY**
Screen play by Dwight Taylor, Sy Bartlett, Richard Maibaum
Associate Producer EVERETT RISKIN · Directed by ALEXANDER HALL

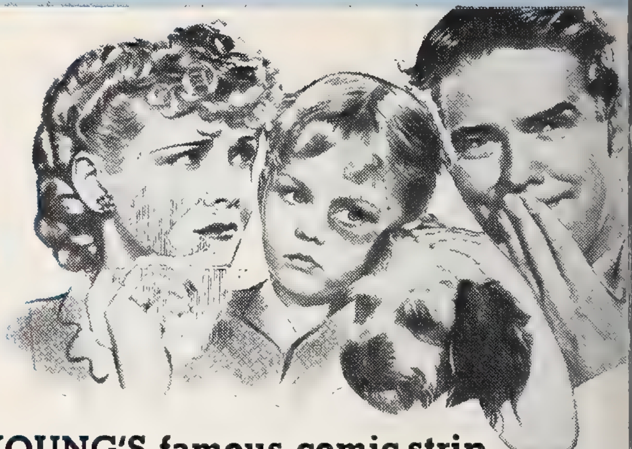


JOE E. BROWN

IN

BEWARE SPOOKS!

with **MARY CARLISLE**
Screen play by Richard Flournoy, Albert Duffy, Brian Marlow
Directed by EDWARD SEDGWICK



BLONDIE BRINGS UP BABY

4th in the smash series based upon CHIC YOUNG'S famous comic strip
with THE BUMSTEADS

PENNY SINGLETON ★ **ARTHUR LAKE** ★ **LARRY SIMMS**
as BLONDIE *as DAGWOOD* *as BABY DUMPLING*

Screen play by Gladys Lehman and Richard Flournoy • Directed by FRANK R. STRAYER

RAPID-FIRE ORDER...

HOWARD HAWKS' PRODUCTION

CARY *starring* **ROSALIND**

GRANT ★ RUSSELL

HIS GIRL FRIDAY

with **RALPH BELLAMY**

GENE LOCKHART • PORTER HALL • ERNEST TRUEX
Based on a play by Ben Hecht and Charles MacArthur
Screen play by Charles Lederer • Directed by HOWARD HAWKS

WESLEY RUGGLES' PRODUCTION

starring

JEAN **FRED**

ARTHUR ★ MacMURRAY

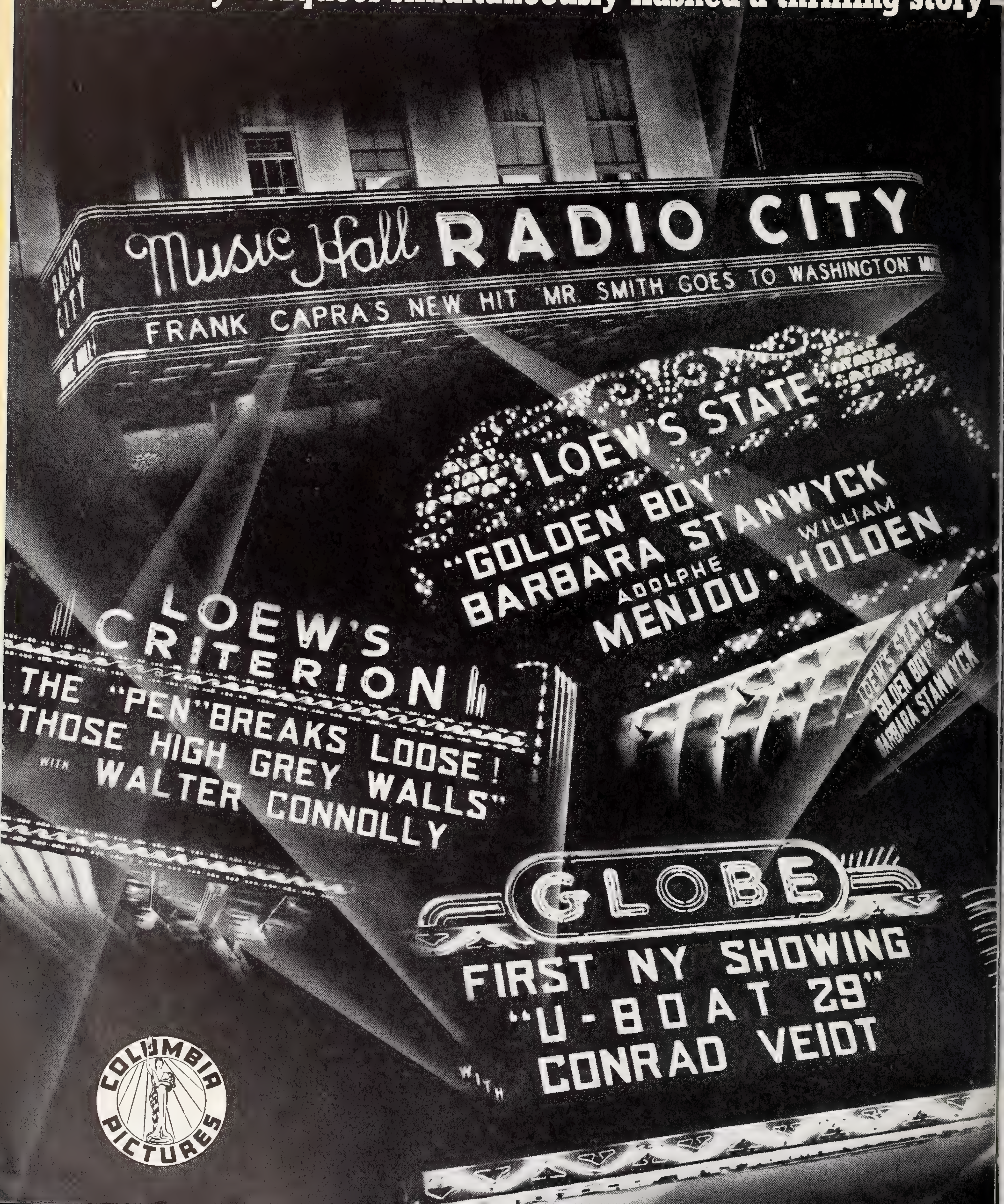
TOO MANY HUSBANDS

Based on the hit play by SOMERSET MAUGHAM
Screen play by Claude Binyon • Directed by WESLEY RUGGLES

It's this kind of bombardment that makes showmen realize why . . .

COLUMBIA'S CAPTURED BROADWAY

...White Way marquees simultaneously flashed a thrilling story


RADIO CITY
Music Hall RADIO CITY
FRANK CAPRA'S NEW HIT "MR. SMITH GOES TO WASHINGTON"
LOEW'S STATE
"GOLDEN BOY"
BARBARA STANWYCK
ADOLPHE MENJOU · WILLIAM HOLDEN
LOEW'S STATE
GOLDEN BOY
BARBARA STANWYCK
LOEW'S CRITERION
THE "PEN" BREAKS LOOSE!
"THOSE HIGH GREY WALLS"
WITH WALTER CONNOLLY
GLOBE
FIRST NY SHOWING
"U-BOAT 29"
WITH CONRAD VEIDT
COLUMBIA PICTURES

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

Mycroft Active

Elstree, until recently an active center of British production, is now closed, its staff dismissed. Production has been transferred, under the aegis of Walter Mycroft, to the smaller ABPC studio at Welwyn, where "The Middle Watch" is being remade under the directorial eye of Thomas Bentley.

Jack Buchanan has the leading role in this nautical nonsense; his supporting cast includes Greta Gynt, Kay Walsh, Reginald Purdell, Fred Emney and Martita Hunt. Also backing up Jack Buchanan in the cast is Leslie Fuller, British comedian who has returned to the screen after an absence of two to three years. Fuller first earned public notice in the last war. The new war has brought him back to the comedy limelight.

Walter Mycroft, producer for John Maxwell on the ABPC lot, declares that his intention is to carry on a consistent and constant program of production. He plans to follow up "The Middle Watch" by a remake of "My Wife's Family," in which Gene Gerrard starred in 1931. This time Jack Buchanan will play the lead, with Sir Seymour Hicks and Fred Emney supporting him. The family background will be brought up to date with evacuees and air raid wardens.

Mycroft further hopes to star Rex Harrison, who gave a highly amusing performance in "Ten Days in Paris," in a new Bulldog Drummond feature, "Bulldog Drummond's Secret." Drummond will start his adventures in a submarine, continuing them for screen purposes on a secret mission to Germany.

Also on the list are "Freedom of the Seas," a story of England's battle against the U-boats, Edgar Wallace's "The Yellow Mask" and "Alias the Bulldog," and two comedies, "Coffee for Two" and "Spring Meeting."

Mycroft insists he will continue, Board of Trade or no Board of Trade.

A London Hit

"French without Tears," Paramount's latest British production (see Showman's Review), has lost no time in making a London hit, despite the difficulties of the blackout and the preoccupation of the citizenry in wartime. The picture attracted 25,000 customers to the Plaza in London's West End in the first five days, netting approximately $10,000.

The film, it is reported, already has been widely booked for general release. French sales organizations of Paramount are said also to be enthusiastic about the film, prophesying a furore in the appropriate French theatres.

UNCERTAIN POLICIES SLOW UP PRODUCTION

Seldom has British production recorded such a low figure on the trade barometer as at present. Uncertainty as to the Government's policy for the industry is the main reason, with the consequent inability to obtain finance and release. The situation is further aggravated by the difficulties in obtaining material supplies. Government restrictions on the supplying of timbers and metals and other materials used for production are holding up pictures from the studio floors.

Currently only four films are in production, although a fifth is scheduled to go before the camera in the next few days. Of the sixteen British studios in operation at the outbreak of war, fourteen are now closed, with probably 85 per cent of the persons normally employed in the industry now out of work. British production owns 26 studios; 20 of these have been earmarked by the Government as storage units and offices, and 15 already have been taken over as food depots.

Young Director

At the small Highbury Studio in North London, controlled by Grand National, David Macdonald, star of Britain's younger directors, is at work on a British Consolidated production, "Husband in Law."

Barry K. Barnes has the title role, while his wife in real life, Diana Churchill, plays his screen better half. Alastair Sim, another of the "This Man" team, has a characteristic comedy role as the senior partner of a firm of solicitors, of which Barry K. Barnes is the other half.

The story was written by Roger MacDougall, this time without the collaboration of his partner, MacKinnon. MacKinnon recently joined the London Scottish, leaving MacDougall to carry on his literary duties.

British National of course will distribute.

Losing no time in getting top-line radio comedian Arthur Askey to work, producers Maurice Ostrer and Edward Black have placed him in "Charley's Aunt—1940," an up-to-date version of the perennial stage farce.

Askey has the support of his henchman, Richard Murdoch, and also that of Moore Marriott and Graham Moffatt. Walter Forde, onetime British comedian turned director, is in charge. The cast further includes Felix Aylmer, J. H. Roberts, Wally Patch, Donald Calthrop and Mike Johnson.

The first shooting took place on a set representing the exterior of an ancient but mythical Oxford college—Bowgate College, with ivy clustering around the Gothic windows and statues of famous historians nestling in niches along the wall.

The first shot was of Askey, Murdoch and Moffatt endeavoring to retrieve a mortar board (symbolic head gear worn by University graduates) from the head of one of the statues.

GFD will distribute the picture.

Another Formby

Work should have started, by the time this reaches print, on a new George Formby comedy, "Let George Do It," to be produced at the Ealing Studios by Michael Balcom and directed this time by Marcel Varnel. Anthony Kimmins, director of the latest and most successful Formby comedies, has rejoined His Majesty's Forces. Kimmins was previously with the Fleet Air Arm and has gone back to his old unit. Jack Kitchin, likewise producer for the more recent Formby films, is now in the Army.

Angus MacPhail wrote the story and casts the Lancashire comic as a lad who wins the U-Boat war single handed, but not without getting involved in espionage complications on neutral territory.

When the film is finished there should be just time for George and his wife, Beryl, to make for Leeds, where they are due to play in "Dick Whittington," a Christmas pantomime.

Documentaries Active

Whatever be the complaints of British feature producers, currently lamenting the potential demise of the Films Act, British documentary producers have nothing to grumble at. They have been consistently and intensely active since the war began.

At least five leading units, each independent of the other, are making films of a documentary nature, some for Government and other departments, others under official and semi-official auspices. All the units have placed themselves at the disposal of the Government and five of the films in production have been commissioned by the Ministry of Information as national propaganda to be screened not only in Britain but in neutral countries as well.

The groups engaged at present in documentary production include Film Centre, Ltd., G. B. Instructional, Strand Film Company, Realist Film Unit and the G.P.O. Film Unit.

IN COURTS

Reveal Secret Indictments; Fraud Involves Rogers Fund

Secret indictments against 72 individuals and two corporations were revealed this week against federal authorities as deputy marshals and postal inspectors in 16 states began rounding up the defendants in an alleged $20,000,000 lottery fraud. Each of the defendants, including three women, was charged in 119 counts with using the mails for lotteries, fraudulent use of the mails, interstate transportation of lottery matter and conspiracy. The two corporations are the Will Rogers Memorial Hospital, Inc., and the South Park Credit Company, Inc., both of Chicago.

In connection with the Will Rogers Memorial Hospital Charity Fund, the organization, it is charged, operated illegally behind the legitimate Will Rogers Commission, headed by Owen D. Young, financier.

Sherwood Asks Court Order

Robert E. Sherwood and the Playwrights Producing Company were to apply for a court order Thursday directing Franklyn Underwood, story editor of Twentieth Century-Fox, to testify before trial in connection with Mr. Sherwood's suit against the company. He charges that the picture "Young Mr. Lincoln" is unfair competition to the play, "Abe Lincoln in Illinois."

Settle Abelson Suit

The suit of L. Abelson and Sons against Bobby Breen Productions, Inc., for $22,798 damages has been settled and discontinued for an undisclosed amount in the New York supreme court.

Seek Suit Dismissal

Walt Disney Enterprises, Inc., RKO Radio Pictures, Inc., Irving Berlin, Inc., and Frank Churchill this week filed application to dismiss the suit of Modest Altsculer for $250,000 damages. The dismissal is sought because of the plaintiff's failure to prosecute and the application will be argued Friday. The suit charges plagiarism.

Schines Win in Verdict

The Schine Theatrical Enterprises, Inc., this week gained a complete victory in litigation that has extended over more than three years against the Massachusetts Bonding and Insurance Company when Ellsworth C. Lawrence, New York supreme court justice, in Gloversville, rendered a $1,200 verdict in favor of the Schines. The suit grew out of the death in 1933 of William Brady, who was burned in a fire in the projection booth of the Empire theatre, Glen Falls, N. Y.

Shift Brice Action

The damage suit of Fannie Brice against Twentieth Century-Fox and Chicago theatres which have played "Rose of Washington Square" will be tried in a state court (Illinois) instead of a federal court, according to a decision handed down by a federal judge in Chicago this week. The defense had sought trial in federal court.

Majestic Corporation Trustee

Federal Judge John P. Barnes in Chicago on November 6th appointed Claude A. Ross trustee of the Majestic Radio & Television Corporation under the Chandler Act. November 20th was set for the trustee's report, December 4th for filing a reorganization plan and December 27th for a hearing.

MGM Copyright Case Before Supreme Court

The "Letty Lynton" copyright case has been appealed to the Supreme Court again by MGM on a petition for review of a decision of the Second Circuit Court of Appeals. The principals in the case are MGM, MGM Distributing Corporation, Loew's, Inc., and Culver Export Corporation and Edward Sheldon and Margaret Ayer Barnes.

The petition contends that the court erred in reversing the decision of the district court and erred in disregarding the findings of that court without reversing them. Also a court error is claimed in its refusal to limit the copyright prohibition, as the company claims is provided by the law, by holding that the component parts of a play were copyrightable although not new, and in excluding material from the public domain. MGM specifically charges that the decision of the court of appeals had nullified Sections 3, 6 and 7 of the copyright act and also that the decision was opposed to the decision of other circuit courts and of the highest courts of Great Britain.

The circuit court of appeals had decided last July 28 that one-fifth of the net of "Letty Lynton" should go to the plaintiffs in the plagiarism suit. This it is claimed was the first time the principle of apportionment of profits had been introduced in copyright actions. It is quite common in patent suits.

John W. Davis and Samuel D. Cohen, counsel for MGM, hold in the brief that the decision of the appeals court was in conflict with established practice and held that "by limiting the defendants' proofs it established a new test of copyright protection and infringement unauthorized by statute and contrary to the practice which has long prevailed in other circuits."

Second Nick Trial Halted

The second trial of John P. Nick, deposed head of the local operators union began in the St. Louis circuit court Monday and Tuesday was halted when Judge Aronsen and Franklin Miller, circuit attorney, went into a conference believed to be concerned with the qualifications of a juror. The first trial ended in a mistrial because a juror spoke to a witness. Nick is charged with extortion.

Fourteen intervenors in the receivership suit which removed Nick from union control, notified Circuit Judge Ernest F. Oakley that they intend to apply to the State Supreme Court for a writ of prohibition to prevent the judge from authorizing expenditure of union funds for picketing the Fanchon & Marco houses.

Court Denies Review

The United States supreme court on Monday refused to review the decision in the case brought by Richard Barry, author, against Howard Hughes, charging infringement of copyright in "Hell's Angels." In a petition, counsel for Mr. Barry claimed that the story of "Hell's Angels" had numerous parallels to stories written by him in 1911 and subsequent years and that the court below had erred in rendering an advance decision in drawing the line between the elements of infringement.

Henkel Sues Film Editors

Charles V. Henkel, film editor who was suspended by the Society of Motion Picture Film Editors on the charge that he worked for an independent producer for less than the scale, filed November 6th in Hollywood a $126,000 damage suit against the organization, the president, Edmund Hanna; another officer, Walter W. Sharpe, and 20 John Does. Mr. Henkel claims that he was unjustly suspended.

A bill of particulars was filed in federal court in New York this week by Warner Brothers Pictures, Inc., in the suit brought against it for $100,000 damages and an injunction against the exhibition of the film "Penrod and His Twin Brother" by Booth Tarkington, author.

OBITUARIES

Funeral Services Held For E. Paul Phillips

Funeral services for E. Paul Phillips, Paramount home office theatre executive, who was fatally injured in an automobile accident November 1st at Waseca, Minn., were held Monday at Cooke's Funeral Home, Stapleton, S. I. Interment was in Moravian Cemetery.

A large delegation of Paramount officials and employees attended the services, including Barney Balaban, Stanton Griffis, Austin Keough, J. J. Unger, Neil Agnew, Charles Reagan, Louis Phillips, Paul Raibourn, Fred Mohrhardt, Mr. and Mrs. Leon Netter, Mr. and Mrs. M. A. Gowthorpe, Arthur Israel, George Weltner, Oscar Morgan, Robert Weitman, Harry Kalcheim and Charles Bruder.

The automobile accident also resulted in the death of Otto H. Mueller, Jr., 45, who was in charge of maintenance for the Minnesota Amusement Company, and injuries to L. J. Ludwig, of the Minesota Amusement Company, and Charles C. Burton, associated with the Paramount construction department. The accident occurred when the car in which they were riding crashed with a truck.

Claude Gillingwater Dies; Stage and Screen Actor

Claude Gillingwater, 69, stage and screen actor, was found dead at his Beverly Hills home November 1st. The death was reported as a suicide. Mr. Gillingwater, who had appeared on the stage in a number of David Belasco plays, had been active in motion pictures since 1921 and included important roles in scores of silent and sound films.

Since February, 1936, when he fell from a five-foot platform at the Paramount Studio, where he was making a picture with Jack Oakie, the elderly actor had been in ill health.

John E. Saxe, of Milwaukee, Dead

John E. Saxe, 66, who with his late brother, Thomas, advanced from Milwaukee newsboys to figures of importance in the motion picture industry, died November 3rd at Miami, Fla. The brothers established the first nickelodeon in Milwaukee and expanded until they operated 40 theatres in Wisconsin, of which nine were in Milwaukee. The circuit was sold to Fox Theatres in 1927.

At the time of his death Mr. Saxe was no longer connected with Saxe Amusement, Inc., operating six Milwaukee theatres. He was president of Republic Investment Company and active in Milwaukee real estate.

Opie Read Dies

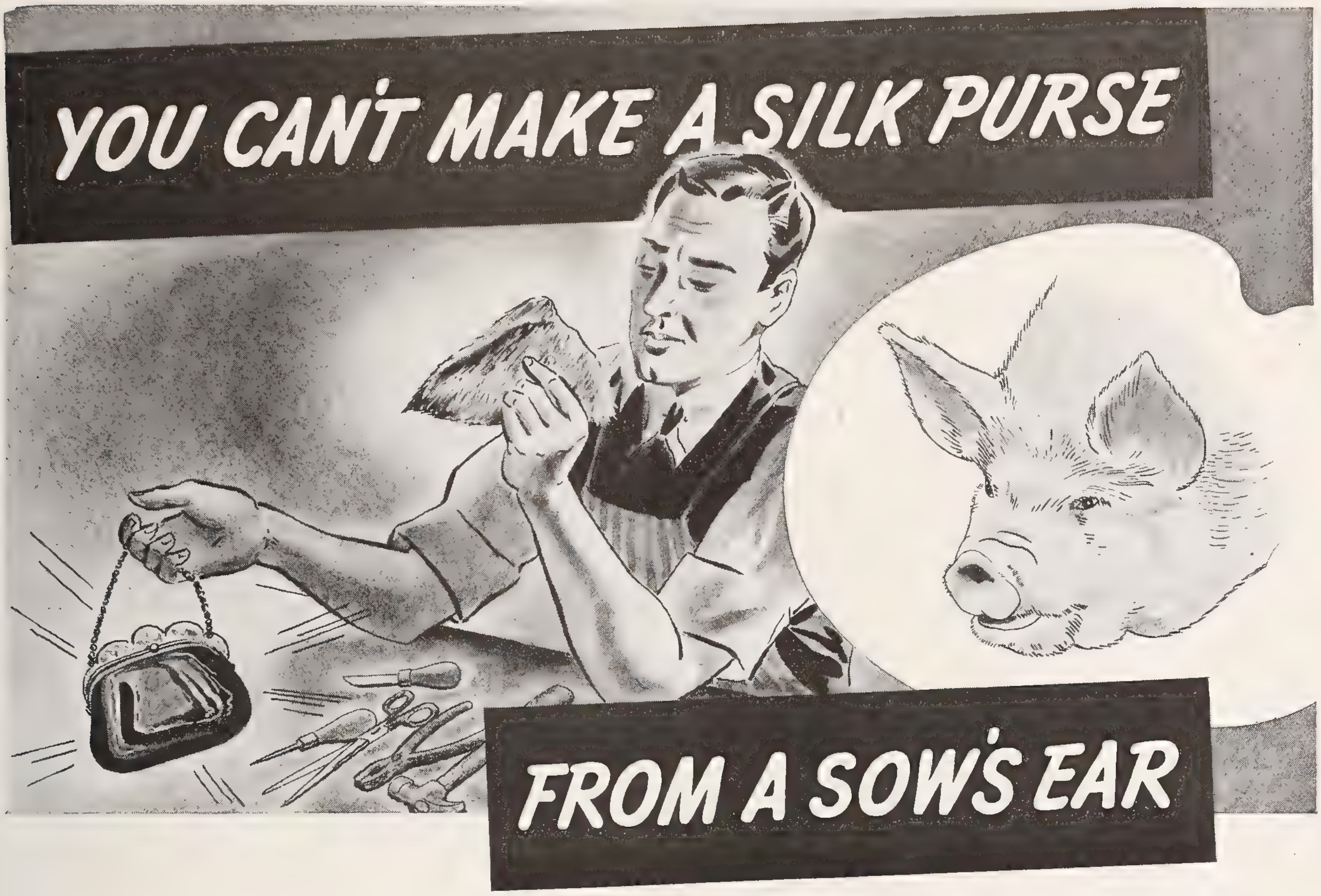
Opie Read, 86, author of "Arkansas Traveler," which Paramount recently made into a film with Bob Burns in the leading role, died in Chicago last Thursday.

John James

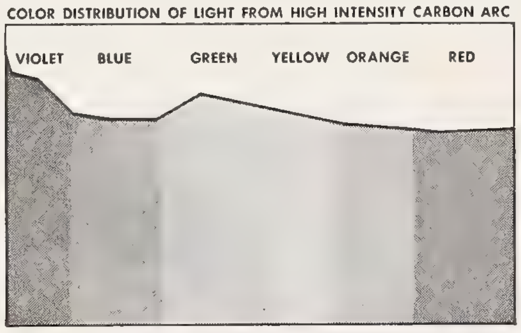
John James, 68, St. Louis theatre owner for the past 25 years, died October 27th in that city. With his nephew, Tommy James, he owned the Douglas and the Strand.

Simon Fox

Simon Fox, of the Sam Fox Publishing Company, died in Cleveland October 30th. Mr. Fox, father of Sam and Harry Fox, had been with the company for more than 25 years.


YOU CAN'T MAKE A SILK PURSE
FROM A SOW'S EAR

. . . and you can't show color features in natural hues with unbalanced light



● The audience sees on the motion picture screen only those colors that are present in the projection light. If certain colors are absent from the light, the dye on the film can't put them on the screen. Excess of certain colors likewise distorts the natural hues of color features. ● High intensity carbon arc projection assures an evenly balanced light with all colors present in essentially equal intensity. This is apparent from the chart of color distribution here shown. ● This is the quality of projection light for which color film is processed. It is the only quality of light that gives *natural* color reproduction.

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IN THE CUTTING ROOM

Broadway Melody of 1940

(MGM)

Musical

Teaming Fred Astaire, Eleanor Powell and George Murphy as a dance triumvirate, this latest version of the "Broadway Melody" series rounds out its cast with Frank Morgan, Florence Rice, Ian Hunter, Lynne Carver and others.

The story is built around the dancing trio, and presents Astaire and Murphy as a dance team from which Murphy is chosen to star in a show with Miss Powell. However, it proves to be Astaire's coaching which is responsible for his partner's success, and the nimble-footed star comes into his own in a finale involving a dance to Cole Porter's "Begin the Beguine," already the recipient of much attention to the dance-minded.

Mr. Porter, whose sophisticated music and lyrics have been characterized as resembling a truck driver between silk sheets, also has provided several other songs for the film.

Produced by Jack Cummings, who also had charge of "Honolulu" and "Broadway Melody of 1938," the picture was directed by Norman Taurog, whose offerings include "Lucky Night," "Boys Town" and "Mad about Music."

Release date: To be determined.

Women without Names

(Paramount)

Melodrama

Ellen Drew, who was notably present in "If I Were King," and Robert Paige, of Paramount's "Golden Circle," head the cast in a story involving a murder and a false conviction.

Robert Florey directed the picture. He is remembered for "Death of a Champion," "The Magnificent Fraud," "Hotel Imperial," and many another. Based on a play by Ernest Booth, the screen play was written by William R. Lipman and Horace McCoy, who also have collaborated on "Undercover Doctor" and "Persons in Hiding."

In the cast, in addition to Miss Drew and Mr. Paige, are Judith Barrett, John McGuire, Thomas E. Jackson, Louise Beavers, John Miljan and Wilfred Roberts.

Release date: To be determined.

The Invisible Man Returns

(Universal)

Thriller

Featuring Sir Cedric Hardwicke as a miner who murders one of his brothers and lets another hang for the crime in an attempt to gain control of mining properties, "The Invisible Man Returns" includes in its cast such names as Vincent Price, Nan Grey, John Sutton, Cecil Kellaway and Alan Napier.

Hardwicke, who was knighted in 1934 and is now in the 29th year of his acting career, last appeared on the New York stage in "Shadow and Substance"; among his many films were "Stanley and Livingstone" and "On Borrowed Time."

Vincent Price, after playing opposite Helen Hayes in "Victoria Regina" for two years, has had assignments in "Elizabeth and Essex," "Tower of London" and "Green Hell," before playing the title role in this film. John Sutton has also been cast in "Elizabeth and Essex" and "Tower of London," while Cecil Kellaway has appeared in "The Sun Never Sets" and "The Under-Pup," and Alan Napier in "We Are Not Alone."

The associate producer was Ken Goldsmith, whose credits include "Big Town Czar," "Unexpected Father" and "Call a Messenger."

The director was Joe May, who also co-authored the original story, with Kurt Siodmak. Lester Cole, Cedric Belfrage and Siodmak wrote the screenplay.

Release date: Nov. 24, 1939.

The Earl of Chicago

(MGM)

Gangster Nobleman

The first American film brought to the screen by Victor Saville, who produced "Goodbye, Mr. Chips" and "The Citadel" in England, is "The Earl of Chicago" which tells the story of a former Chicago gangster who inherits Canadian estates and an English title.

His lawyer, revengeful after having been sent to prison, leads him into acting the part of a fool in the House of Lords, and is shot by the recent addition to the aristocracy, who in turn is hanged after a trial by his peers.

Heading the cast is Robert Montgomery as the gangster-nobleman, while Edward Arnold is the attorney. Others include Edmund Gwenn, seen in "The Bishop Misbehaves" and "Yank at Oxford"; Reginald Owen; Ronald Sinclair, who appeared in "A Christmas Carol" and "Thoroughbreds Don't Cry," and Gladys Blake, whose appearance is limited to her legs. She is cast as "Silken Legs."

An original by Brock Williams, who was co-author of "Clouds over Europe," the film was directed by Richard Thorpe, who has handled "Tarzan Finds a Son," "Three Loves Has Nancy" and "The Crowd Roars."

Release date: To be determined.

Westbound Stage

(Monogram)

Western

The latest in producer Edward Finney's series of Tex Ritter westerns, "Westbound Stage" brings to the screen a story of Tex's revenge upon a terroristic gang which has caused the death of his brother, an Army captain. Featuring two songs, "Trail to Mexico" and "It's All Over Now," the film is directed by Spencer Bennett, whose experience has included "Across the Plains" and other westerns and serials.

Feminine interest is provided by Muriel Evans. Kenneth Duncan plays the part of the brother and Reed Howes that of the gang leader.

Robert Emmett, who wrote the original story and screen play of "Where the Buffalo Roam" and "Mexicali Kid," among many, contributed the screen play from a story by John Foster.

Release date: To be determined.

Married and in Love

(RKO Radio)

Marital Drama

With only five persons in the cast, one of whom plays the minor role of a colored maid, "Married and In Love" tells the effort of a married woman to break up another marriage, an attempt which does not result in success.

The screen play is by S. K. Lauren, who has collaborated on "Mother Carey's Chickens," "Damsel in Distress" and "There Goes the Groom"; the story being based on Mr. Lauren's unproduced play of the same name.

Produced by Robert Sisk, whose recent pictures include "Reno," "Full Confession," "The Day the Bookies Wept" and "A Man to Remember"; the picture is directed by John Farrow and is the sixth on which he has handled the assignment for RKO.

While the time of the story is the present, much of the explanatory action is filmed in flashback to a period some 10 years earlier.

The four principal players are Alan Marshall, who also appears as "Captain Phoebus" in "The Hunchback of Notre Dame"; Barbara Read, here appearing in her first leading role; Patric Knowles, who was teamed with Miss Read in "The Spellbinder," and Helen Vinson, seen in "Live, Love and Learn," "In Name Only" and "Reunion."

Release date: To be determined.

South of the Border

(Republic)

Western

Gene Autry is here cast as a Government agent engaged in quelling a revolution sponsored by a belligerent nation which hopes to gain control of Mexican oil concessions.

Smiley Burnette is again with Mr. Autry. Also seen are Duncan Renaldo, Mary Lee and Lupita Tovar.

William Berke was associate producer, as he was on "Santa Fe Stampede" and "Overland Stage Raiders." The director was George Sherman, who acted in a similar capacity for "Colorado Sunset" and "The Return of Doctor X."

Release date: To be determined.

Not Too Narrow, Not Too Deep

(MGM)

Penal Colonists

A cast including Joan Crawford, Clark Gable, who ranks second in the HERALD FAME annual compilation of box office champions, Peter Lorre, Melvyn Douglas, J. Edward Bromberg, Eduardo Ciannelli and Albert Dekker, has been assembled for this tale of escape from a Guiana penal colony.

As directed by Frank Borzage, who has handled such diversified entertainment as "Disputed Passage," "Three Comrades" and "The Shining Hour," the film will portray the regeneration of Gable through the love of Miss Crawford and the influence of the character played by Melvyn Douglas.

Joseph Mankiewicz, who has produced "A

Christmas Carol" and "Huckelberry Finn," had charge of "Not Too Narrow, Not Too Deep," and was also the producer of the last Gable-Craford co-starring effort, "Love on the Run," this new picture marking the sixth time that Miss Crawford and Mr. Gable have been co-starred. Gable's most recently completed role was that of Rhett Butler in "Gone with the Wind"; Miss Crawford was last seen in "The Women." Melvyn Douglas was last in "Ninotchka."

The film is based on a novel by Richard Sale.

Release date: To be determined.

Emergency Squad

(Paramount)

Melodrama

Building a story around the emergency rescue units which have been organized by the police and fire departments of various municipalities, the original idea by Robert Musel and Michael Raymond has been translated here into a screen play by Garnett Weston and Michael Raymond. Mr. Weston has co-authored three Bulldog Drummond features, in addition to writing other film stories.

Directed by Edward Dmytryk, who handled the assignment on "Television Spy," the picture will show Louise Campbell as a tyro newspaper reporter and William Henry as the rescue unit's new recruit.

Release date: Jan. 5, 1940.

All Women Have Secrets

(Paramount)

College Weddings

Herewith a depiction of the institution of marriage at college; being a portrayal of three couples who marry and begin raising families while still at school.

Directed by Kurt Neumann, who was responsible for "Island of Lost Men," "Unmarried" and "Ambush," the film is based on a story by Dale Eunson. The screen play is by Agnes Christine Johnston.

Among those seen will be Joseph Allen Jr., Virginia Dale and Peter Hayes, in addition to Jean Cagney, sister of the two-fisted Jimmy.

Tentative release date: Dec. 15, 1939.

Knights of the Range

(Paramount-Sherman)

Western

Russell Hayden and Jean Parker play the parts of a cattle rustler and the girl whose love reforms him, in this Harry Sherman vehicle directed by Lesley Selander, who has handled a similar assignment on "Silver on the Sage," "Renegade Trail," "Sunset Trail" and "The Frontiersman."

Mr. Hayden was seen in the two last-named films, as well as in "In Old Mexico" and "The Mysterious Rider"; while Miss Parker's latest appearance was in "Flying Deuces."

Based on a story by the late Zane Grey, the screen play was written by Norman Houston, who also has contributed "In Old Caliente" and "Heritage of the Desert."

Release date: Feb. 16, 1940.

Diamonds are Dangerous

(Paramount)

Melodrama

Starring George Brent, currently working in "The Fighting 69th," and Isa Miranda, whose latest American appearance was in "Hotel Imperial," the locale of this offering is the South African diamond mines.

The picture is based on a story by Frank O'Connor. The screen play was written by Leonard Lee and Franz Schulz. Lee collaborated on "Street of Missing Men" and Schulz on "Midnight."

The director was George Fitzmaurice, who has handled "Vacation from Love," "Arsene Lupin Returns" and "Live, Love and Learn."

Others in the cast include John Loder, returning to the American screen after an absence of seven years; Elizabeth Patterson, seen in "Sing You Sinners," "The Cat and the Canary" and "Remember the Night"; Nigel Bruce, who appeared as Dr. Watson in "Sherlock Holmes," and Matthew Boulton, who was seen in "Bridal Suite" and "Bulldog Drummond Takes a Bride."

Release date: To be determined.

Nick Carter, Master Detective

(MGM)

Mystery

The first of a projected series based upon the character whose exploits, to masculine juveniles, were required reading behind the barn for a generation, "Nick Carter" was directed by Jacques Tourneur, who handled "They All Come Out" in addition to having directed the "Crime Does Not Pay" series of short subjects.

Walter Pidgeon is "Nick," a Nick brought up to date and streamlined, here engaged in detecting the leak which reveals airplane plans to foreign countries. Feminine interest is supplied by Rita Johnson, who played a similar role in "6,000 Enemies." The cast also includes Henry Hull and Donald Meek.

The film was produced by Lucien Hubbard, who has turned out such mysteries as "Murder in the Private Car," "The Casino Murder Case" and "Public Hero No. 1."

Release date: To be determined.

Santa Fe Marshal

(Tentative)

(Paramount-Sherman)

Western

Producer Harry Sherman here puts William Boyd's Hopalong Cassidy into the midst of a medicine show's activities, activities in which the active element is stressed. The feminine interest is provided by Bernadene Hayes, playing the part of a girl from the East, with whom Hopalong almost finds romance.

Others in the cast include Russell Hayden, portraying his usual role of "Lucky," and Marjorie Rambeau, as the owner of a boarding house in which the show lodges.

Sam Eagle acted as associate producer, working from a screen play by Harrison Jacobs, who has supplied dialogue for "Heritage of the Desert" and "Renegade Trail," among others.

Tentative release date: Jan. 12, 1940.

National Decency Legion Classifies 12 Pictures

Of 12 pictures reviewed and classified by the National Legion of Decency in its listing for the current week seven were approved for general patronage and five were listed as unobjectionable for adults. The films and their classification follow:

Class A-1, Unobjectionable for General Patronage: "Alleghany Uprising," "Danger Flight," "Drums Along the Mohawk," "First Love,' "Jeepers Creepers," "Llamo Kid," "West of Carson City." Class A-2, Unobjectionable for Adults: "Housekeeper's Daughter," "Private Detective," "Remember," "Scandal Sheet," "We Are Not Alone."

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"JEEPERS CREEPERS"
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WEAVER BROTHERS and ELVIRY
ROY ROGERS • MARIS WRIXON
A Republic Picture

WHAT THE PICTURE DID FOR ME

Columbia

BLONDIE MEETS THE BOSS: Penny Singleton, Arthur Lake, Larry Simms—We had a Blondie art contest on this picture in conjunction with the schools, but did little above average business. We feel this series has had its best day. Business above average.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

GOLDEN BOY: Barbara Stanwyck, Adolphe Menjou, William Holden—Here's a good one. Extended run in all spots. Good story, good action, well done in every department. Step on her; she will click. Running time, 100 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

WOMAN IS THE JUDGE, A: Frieda Inescort, Rochelle Hudson, Otto Kruger—Very ordinary programmer. It is so simply told as to fail to arouse much for or against criticism. So-so pulling power. Played October 14.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

First National

ANGELS WASH THEIR FACES: "Dead End Kids," Ann Sheridan, Ronald Reagan, Bonita Granville, Frankie Thomas—Better than anything this company has given us this season. Tops in any production. This can be played your best days if your audience is not too critical. We played it Friday, Saturday with an excellent draw. Plenty of comedy to relieve the suspense. Running time, 86 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

ANGELS WASH THEIR FACES: "Dead End Kids," Ann Sheridan, Ronald Reagan, Bonita Granville, Frankie Thomas—Quite satisfactory, though small gross done on this in spite of holiday. We had some pleased patrons in it, however, and that helps. Played October 12-13.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

ANGELS WITH DIRTY FACES: James Cagney, Pat O'Brien, Ann Sheridan, Humphrey Bogart—We played this rather old and still did pretty well with it. I don't like this type of picture but if it brings in the shekels more power to them. Running time, 90 minutes. Played October 14-15.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

COWBOY QUARTERBACK, THE: Bert Wheeler, Marie Wilson, Gloria Dickson—Pretty good football comedy. Our Saturday crowd laughed a lot. Running time, 60 minutes. Played October 27-28.—Gordon P. Held, Strand Theatre, Griswold, Iowa. General patronage.

COWBOY QUARTERBACK, THE: Bert Wheeler, Marie Wilson, Gloria Dickson—Not really funny nor yet silly enough to be funny either. Gets by but surely is pretty wishy-washy. Wheeler needs better direction or something. He mugs too much in this. Why not hunt up Dot Lee and team her with Wheeler in a light comedy with music? Played October 6-7.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

DAUGHTERS COURAGEOUS: Lane Sisters, Gale Page, John Garfield, Claude Rains, Fay Bainter, Donald Crisp, Jeffrey Lynn, May Robson, Dick Foran, Frank McHugh—We expected "Four Daughters" business on this but were disappointed, although it did a better than average business. The picture and the stars were all very good, and there was just the right amount of comedy to balance the picture. Played October 1-3.—Gordon P. Held, Strand Theatre, Griswold, Iowa. General patronage.

EACH DAWN I DIE: James Cagney, George Raft, Jane Bryan, George Bancroft—Excellent gangster fare, more because of good acting and direction than for the story. There's hardly anything new in the gangster-prison type of story to tell anyway. Played October 6-7.—L. A. Irwin, Palace Theatre, Penacook. N. H. General patronage.

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What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

ESPIONAGE AGENT: Joel McCrea, Brenda Marshall, Jeffrey Lynn, Frank McHugh—Fair picture; fair business. This picture is the first cousin to "Confessions of a Nazi Spy." Running time, 80 minutes. Played October 24.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MAN WHO DARED, THE: Charles Grapewin, Jane Bryan—This is a very good bargain night picture of the Americanism type. Was well liked but did not draw well due to the lack of names in the cast. Running time, 60 minutes. Played October 6-7.—Gordon P. Held, Strand Theatre, Griswold, Iowa. General patronage.

Metro-Goldwyn-Mayer

BLACKMAIL: Edward G. Robinson, Gene Lockhart, Ruth Hussey, Bobs Watson—Excellent. A picture that will have plenty of raves. Just as good as anything that Robinson ever made. Can be played the best days of the week on a short run. This boy Lockhart is really tops in the picture. Running time, 81 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

BLACKMAIL: Edward G. Robinson, Ruth Hussey, Bobs Watson, Gene Lockhart—Good "B" picture that gets by nicely. Strong half on the big bills. Running time, 81 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

GIRL DOWNSTAIRS, THE: Franchot Tone, Franciska Gaal, Walter Connolly—A good picture; not what we expected from Tone but would pass in midweek. Running time, 77 minutes. Played October 18-19.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

HONOLULU: Robert Young, Eleanor Powell, George Burns and Gracie Allen—We enjoyed very satisfactory Burns and Allen business on this picture. It was just what the doctor ordered. Everyone carried their parts, deserving laurels. It wasn't an Eleanor Powell steal but her dancing was certainly outstanding. As we have always maintained, Miss Powell cannot act. She has not the theatrical face. It lacks expression to register on audience. It's her feet that click. We have discussed this with other exhibitors and they all agree. Not being versatile for comedy or dramatic parts as Jean Arthur, Irene Dunne or Claudette Colbert. We hope our good friends reads this in San Francisco. It is our frank and honest opinion, Mr. Russell Kletzeng.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

KID FROM TEXAS, THE: Dennis O'Keefe, Florence Rice, Buddy Ebsen, Jessie Ralph—Not much of a story but went over quite well. Comedy is what they want. Buddy Ebsen, as usual, steals the show, with Jessie Ralph a close second. The horse, Lone Star, is tops. Not outstanding but will get by. Running time, 71 minutes. Played October 6-8.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

LADY OF THE TROPICS: Robert Taylor, Hedy Lamarr—Did a fair business on this with a larger than usual number of walkouts. The picture is just so-so. Played October 13.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

ON BORROWED TIME: Lionel Barrymore, Bobs Watson, Sir Cedric Hardwicke, Una Merkel, Beulah Bondi—From start to finish you will find everything it takes to make one of the best motion pictures ever produced. If only Lionel Barrymore could turn his head in the direction of the critics and hear the praise they give him as the greatest of stars, he could rest assured his years on the screen have not been in vain. If it's the last thing you ever do, play this picture. Your patrons will give you no end of peace, praising Lionel Barrymore and the greatest of boy stars, Bobs Watson. Running time, 99 minutes. Played October 22-24.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

PYGMALION: Leslie Howard, Wendy Hiller—Very good and pleased all. It even drew a few extras, we believe. Comment was favorable and frequent on this one after our run. Played October 11.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

THUNDER AFLOAT: Wallace Beery, Chester Morris, Virginia Grey—Their best picture for two years and with this he-man Beery that never made a poor picture. Step on her, boys; she's a humdinger. Extended runs in all spots. Running time, 90 minutes. —W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

THUNDER AFLOAT: Wallace Beery, Chester Morris, Virginia Grey—Boy, when Metro makes a picture, they really make it. This action drama is certainly action with a bang. Tops of any service picture we have played. Good the best days in the week and for a long run, too. Do not waste this one. A swell picture with a good cast that is directed superbly. Running time, 95 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

WIZARD OF OZ: Judy Garland, Frank Morgan, Ray Bolger, Bert Lahr, Jack Haley, Billie Burke, Margaret Hamilton—Excellent. Best business in some months. Played October 22.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

Monogram

MR. WONG, DETECTIVE: Boris Karloff, Grant Withers—We played this on a single bill weekends. Did not put a western with it. Business below par. Picture fair. Not worth the price we paid.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Paramount

BULLDOG DRUMMOND'S BRIDE: John Howard, Heather Angel—This last in the series came as a welcome surprise. It was crazy enough to be funny in rather slapstick style. But we're glad they're dropping these out. Our box office receipts always fall 'way down when we have one. This one no exception. Played October 10.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HERITAGE OF THE DESERT: Evelyn Venable, Donald Woods—Paramount makes good westerns and this was no exception. The trouble is they are always too short. Running time, 74 minutes. Played October 7-8.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

ISLAND OF LOST MEN: Anna May Wong, Anthony Quinn—This picture did not please many. It isn't such a bad story; have seen much worse. Running time, 64 minutes. Played October 25-26.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

MAGNIFICENT FRAUD, THE: Akim Tamiroff, Lloyd Nolan, Patricia Morison, Mary Boland—This picture pleased on double bill. Played October 20-21. —Gordon P. Held, Strand Theatre, Griswold, Iowa. General patronage.

MAN ABOUT TOWN: Jack Benny, Dorothy Lamour, Edward Arnold, Binnie Barnes, Eddie "Rochester" Anderson—The best Benny picture we have ever played. Fair drawing card that pleased all who came. The Petty Models are good. Played September 17-19.—Gordon P. Held, Strand Theatre, Griswold, Iowa. General patronage.

MAN ABOUT TOWN: Jack Benny, Eddie

(*Continued on page* 58, *column* 2)

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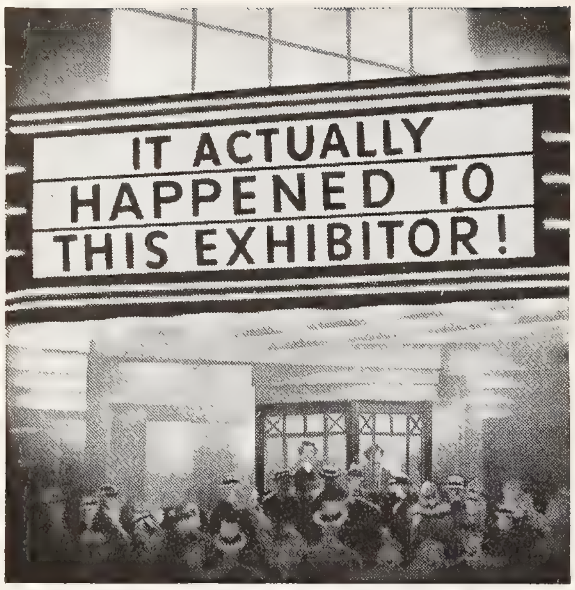
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(Continued from page 56)

"Rochester" Anderson, Dorothy Lamour, Edward Arnold, Binnie Barnes—This comes very near being the all time low for our house. I went out several times during the show to see if some hoodlum had put a smallpox sign our door. However, I did not find any so come to the conclusion it must be Jack with his overworked radio gags. Running time, 85 minutes. Played October 21-22.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

OUR LEADING CITIZEN: Bob Burns, Susan Hayward—This picture did not draw as well as "I'm from Missouri" but did a nice business. Bob Burns was liked in a straight dramatic role but I believe he does the best business in a comedy role. Played October 8-10.—Gordon P. Held, Strand Theatre, Griswold, Iowa. General patronage.

PLAINSMAN, THE (reissue): Gary Cooper, Jean Arthur—Excellent repeat attraction. Drew with our best Tuesday night shows. The print was poor on first reel but not noticeably bad elsewhere. Only goes to prove again that a good old picture is better than a bad new one. Played October 17.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

UNDERCOVER DOCTOR: Lloyd Nolan, J. Carrol Naish, Heather Angel—Good gangster picture from the files of J. Edgar Hoover. Played October 13-14.—Gordon P. Held, Strand Theatre, Griswold, Iowa. General patronage.

Republic

FLIGHT AT MIDNIGHT: Col. Roscoe Turner, Phil Regan, Jean Parker, Robert Armstrong—Program airplane picture which pleased weekend crowd. Running time, 66 minutes. Played October 27-28.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

ALMOST A GENTLEMAN: James Ellison, Helen Wood—Played with "The Girl and the Gambler." Just pictures. Both weak ends for double bills.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

BACHELOR MOTHER: Ginger Rogers, David Niven, Charles Coburn—This was a surprise picture. Our best business since we played "Dodge City." It held up exceptionally well on second and third nights. Give it all you've got and watch the crowds pour in. Played September 24-26.—Gordon P. Held, Strand Theatre, Griswold, Iowa. General patronage.

BACHELOR MOTHER: Ginger Rogers, David Niven, Charles Coburn—The most successful Ginger Rogers picture since the Astaire-Rogers heyday passed over. And it's one swell movie on any count. You'll want to play this one in any event, so why go on! Played October 15-16.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

CAREER: Edward Ellis, Anne Shirley—We had more compliments on this picture than any for a long time. Truly a surprise picture. You can recommend it without reservation to your most exacting patrons. Running time, 79 minutes. Played October 11-12.—Gordon P. Held, Strand Theatre, Griswold, Iowa. General patronage.

EVERYTHING'S ON ICE: Irene Dare, Roscoe Karns, Edgar Kennedy—Irene Dare went over big with our patrons. Had many compliments and think she is a coming star. People said she skated as well as Sonja Henie. Several clever skating numbers. We're waiting for her next picture. Played October 25-26.—Gordon P. Held, Strand Theatre, Griswold, Iowa. General patronage.

GIRL AND THE GAMBLER, THE: Steffi Duna, Leo Carrillo, Tim Holt—Played with "Almost a Gentleman." Just pictures. Both weak ends for double bills.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

WAY DOWN SOUTH: Bobby Breen, Sally Blaine, Alan Mowbray, Hall Johnson Choir—We were disappointed in this one. Entirely too short. Too much of the Hall Johnson Choir. Running time, 62 minutes. Played October 18-19.—Gordon P. Held, Strand Theatre, Griswold, Iowa. General patronage.

WAY DOWN SOUTH: Bobby Breen, Sally Blane, Alan Mowbray—Terrible any way you look at it. They just got started to tell the story and then the end flashed on the screen. All we could hear as the people left the theatre was: "Was that a show or just the preview?" No matter how you try to build this up with shorts, you'll never make a show out of it. Running time, 63 minutes. Played October 28-29.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

Standard

HEADLEYS AT HOME: Evelyn Venable, Grant Mitchell—The poorest picture I have ever seen. Even the kids walked out on it. Running time, 66 minutes. Played October 25-27.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

Twentieth Century-Fox

CHICKEN WAGON FAMILY: Jane Withers, Leo Carrillo, Marjorie Weaver—Jane is good as ever; the story also as weak as usual. Such productions as this hold her down plenty. Played October 14.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

ELSA MAXWELL'S HOTEL FOR WOMEN: Ann Sothern, Linda Darnell, James Ellison, Elsa Maxwell. Lynn Bari—Good, but not big. Pleased 90%, we believe. Fair draw. Played October 18-19.—L. A. Irwin. Palace Theatre, Penacook, N. H. General patronage.

ELSA MAXWELL'S HOTEL FOR WOMEN: Ann Sothern, Linda Darnell, James Ellison, Elsa Maxwell, Lynn Bari—Fair picture; fair business. Women will like it the best. Running time, 82 minutes. Played October 22-23.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LITTLE PRINCESS, THE: Shirley Temple, Richard Greene, Anita Louise, Ian Hunter, Cesar Romero, Arthur Treacher—Poorest weekend business in some months. Shirley is all washed up, at least in this neck of the woods. Played October 20.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

STANLEY AND LIVINGSTONE: Spencer Tracy, Richard Greene, Nancy Kelly, Sir Cedric Hardwicke, Walter Brennan, Henry Hull, Charles Coburn—Good picture and good business. This brought in quite a lot of the older people whom we had not seen since we played "Jesse James." Running time, 100 minutes. Played October 25-26.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

STANLEY AND LIVINGSTONE: Spencer Tracy. Richard Greene, Nancy Kelly, Walter Brennan, Sir Cedric Hardwicke, Charles Coburn, Henry Hull—Tracy is superb in this. His voice in the descriptive sequences is noteworthy. What a swell job he would do narrating a travelogue series. It's interesting just to listen to him. This picture is topnotch and good draw. Played October 8-9.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

United Artists

CAPTAIN FURY: Brian Aherne, Victor McLaglen, Paul Lukas, June Lang—It was hard to get them in on this one but had a number of compliments on it. Entire cast very good. Running time, 93 minutes. Played September 20-21.—Gordon P. Held, Strand Theatre, Griswold, Iowa. General patronage.

FOUR FEATHERS: John Clements, June Duprez, C. Aubrey Smith, Ralph Richardson—No doubt a lot of money was spent making this color picture, but all the massacring and fighting was not liked nor appreciated by our audiences. We had ten walkouts the first night. The second night they had to remain for the prize drawing. Running time, 100 minutes. Played September 27-28.—Gordon P. Held, Strand Theatre, Griswold, Iowa. General patronage.

FOUR FEATHERS: John Clements, June Duprez, C. Aubrey Smith, Ralph Richardson—"Four Feathers" is a long, draggy, noisy, colored affair. Polished actor Ralph Richardson is to be found in a hopelessly unimpressive role. C. Aubrey Smith and other stuffy Englishmen in the piece are to be found mumbling about the British square and the honor of the army, as they drink whisky under massive English beams in the dining hall. In addition, June Duprez is the face that puckers at home while cowardly (and quite unattractive) John Clements is whipped, branded, chained, starved, shot, stabbed, in the neighbor of Khartoum, in order to regain his honor. Despite the superb color and the standard British authenticity of scene and fact, the film is ragged, even amateurish at times, and impressed me as consisting of interminable footage showing hordes of dervishes attacking and retreating, thousands of vultures, sweat, sunlight, bugles and guns. Under separate cover I am sending a feather to Zoltan Korda. My act of bravery was keeping my eyes open most of the time. Business was poor and the audience kept moving around and talking. I didn't catch much of their conversation but I did hear one man use the word "Moose," if that's any help. Played October 26-27.—C. T. Cooney, Jr., Waldo Theatre Corp., Waldoboro, Maine. General patronage.

WINTER CARNIVAL: Ann Sheridan, Richard Carlson, Robert Armstrong, Helen Parrish—Not a bad picture but a box office flop. Played October 24.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

WUTHERING HEIGHTS: Merle Oberon, Laurence Olivier, David Niven, Geraldine Fitzgerald, Flora Robson—This will either be considered excellent or poor. English pictures never go over here. Cast is good. Off stage narrative poor. Photography fine. David Niven is very good. Brought out some who very seldom come to a show and kept a lot of the regular patrons away. Not a small town picture but an excellent production. Running time, 104 minutes. Played October 13-15.—Glayds E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

Universal

BIG TOWN CZAR: Barton MacLane, Tom Brown, Ed Sullivan—Fairly good gangster picture. No draw. Played October 20-21.—Gordon P. Held, Strand Theatre, Griswold, Iowa. General patronage.

EAST SIDE OF HEAVEN: Bing Crosby, Joan Blondell, Mischa Auer, Baby Sandy—Well liked by everyone but we played it too old for best business. Baby Sandy made a big hit. Played October 22-24.—Gordon P. Held, Strand Theatre, Griswold, Iowa. Gen-

EX CHAMP: Victor McLaglen, Tom Brown, Nan Grey, Constance Moore—A typical Universal programmer. Weak and uninteresting. Running time, 72 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

FAMILY NEXT DOOR, THE: Joy Hodges, Hugh Herbert, Juanita Quigley, Eddie Quillan—Just so-so, with too few laughs and no thrills nor excitement. Played September 29-30.—Gordon P. Held, Strand Theatre, Griswold, Iowa. General patronage.

HERO FOR A DAY: Anita Louise, Dick Foran, Charles Grapewin—Saved from the shelf by a few medium exciting football scenes. Failed to create any excitement or additional business. Running time, 66 minutes. Played October 28-31.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

RIO: Basil Rathbone, Victor McLaglen, Sigrid Gurie, Robert Cummings, Leo Carrillo—Unexciting melodrama that failed to mean a thing to us. Running time, 75 minutes. Played October 28-31.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

WHEN TOMORROW COMES: Irene Dunne, Charles Boyer—Very good picture that did some better than average as a draw attraction. Played October 4-5.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Warner Brothers

DAWN PATROL: Errol Flynn, David Niven, Basil Rathbone, Donald Crisp—A great action picture of the pick of the nation at the time of the war. Those boys whose courage and daring was not half advertised, and it is for productions like this that we have to thank the producers for giving praise to unsung heroes. Very true to life. But the sound was terrible on my print. If you can get a good print would strongly recommend playing same. Running time, 11 reels. Played October 19.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

DODGE CITY: Errol Flynn, Olivia de Havilland, Ann Sheridan, Bruce Cabot, Alan Hale, Frank McHugh, Victor Jory, Henry Travers, Henry O'Neill, Guinn "Big Boy" Williams, Bobs Watson—I played this very late and it had been shown all around but went over better than some of the new releases do. A grand cast, Flynn and Olivia de Havilland at their best; Bruce Cabot as the bad man is outstanding; Frank McHugh, Alan Hale, Henry Travers, Henry O'Neill all very good, and Guinn "Big Boy" Williams outstanding. And, of course, Bobs Watson is a knockout. Ann Sheridan and the chorus girls are fine, much better than those of today. All together, it is a picture you cannot afford to pass up, for it brings in people who very seldom come. Running time, 104 minutes. Played October 20-22.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

HEART OF THE NORTH: Dick Foran, Allen Jenkins, Gloria Dickson, Gale Page—Another beautiful outdoor colored picture. It is a bit ragged in the story but well accepted by the public. They enjoy this type of picture. Most of them are fed up on this high-class stuff. They want outdoor action and plenty of thrills that are found only in this type of picture. Running time, 85 minutes. Played October 20-21.—Guy C. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

HELL'S KITCHEN: Margaret Lindsay, "Dead End Kids," Ronald Reagan—We had more compliments on this picture than any for quite a while. We played this midweek but would advise anyone to give it their best dates. Had comedy, drama, thrills, pathos. Running time, 81 minutes. Played October 4-5.—Gordon P. Held, Strand Theatre, Griswold, Iowa. General patronage.

JUAREZ: Paul Muni, Bette Davis, Brian Aherne, John Garfield, Claude Rains—An exceptionally good feature production and a great part played by B. Aherne and a magnificent cast. Although a great show, cannot recommend same for a rural audience. However, play it and give most of your patrons a treat. Running time, 127 minutes. Played October 12.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

NANCY DREW, TROUBLE SHOOTER: Bonita Granville, John Litel, Frankie Thomas—We can count on extra business when we play a "Nancy Drew" on Friday and Saturday. The kids scream and the adults grin throughout the showing. Plenty of thrills and laughs for any audience. Running time, 69 minutes. Played September 22-23.—Gordon P. Held, Strand Theatre, Griswold, Iowa. General patronage.

SISTERS, THE: Bette Davis, Errol Flynn, Anita Louise, Henry Travers, Ian Hunter, Jane Bryan, Donald Crisp, Beulah Bondi, Alan Hale—As expected, there was a diversity of opinion on this one, remarks ranging from "It wasn't so good" to "excellent." For the men who like a good story and real honest to goodness acting, it had tremendous appeal, and they did not hestitate in expressing their satisfaction. All were especially impressed by the excellent work of Henry Travers, as well as the very fine acting turned in by Miss Davis, Errol Flynn, Anita Louise and the rest of the cast. Most of the action takes place in San Francisco in the early 1900's, the melodramatic high spot being the shots of the earthquake and fire of 1906. While it might not be particularly appealing to the younger set, it will most certainly satisfy your adult patronage, so give them a real break and play it. Running time, 98 minutes. Played October 28.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

LIKE FATHER LIKE SON

"I just recently purchased the Strand Theatre here in Griswold from my father [P. G. Held]. I have been associated with motion picture exhibition for the past 25 years, actively for the past eleven years, and have managed for two and a half years just past, but this is my first try at sole ownership of a theatre in my twenty-eight years of life. I have a head just bursting with new ideas of exploitation, decoration and better exhibition of pictures. Perhaps soon, when I have seen the success or failure of my ideas, I shall write you about some of them.

"I have read the exhibitors' reports faithfully every week for as far back as I can remember and place a lot of faith in them. I shall endeavor to submit my reports for what little good they may do, every week."

—GORDON P. HELD,
Strand Theatre, Griswold, Iowa.

Short Features

Columbia

CROP CHASERS: Color Rhapsodies—The best cartoon Columbia has given us in some time. Excellent. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

HAPPY TOTS: Color Rhapsodies—Amusing.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HOLLAND: Columbia Tours—Very good. If it had been in color it would have equalled FitzPatrick's, which are the best in the business.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

KANGAROO KID: Color Rhapsodies—Fair.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

KRAZY'S BEAR TALE: Krazy Kat Cartoons—Very good cartoon. A story of Goldilocks and three bears, so do not run it too close to Metro's same cartoon. Running time, six minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

PROVINCE OF QUEBEC: Columbia Tours—A very good travel short but not in the class with Metro's Jimmie FitzPatrick. Color spoils it. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Metro-Goldwyn-Mayer

DOG DAZE: Our Gang—Very good. Drew lots of laughs. Running time, 11 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

DOG DAZE: Our Gang—A good Gang comedy.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GOLDILOCKS AND THE THREE BEARS: Cartoons—"Goldilocks" was swell. Beautiful and a pleasing voice. Let's see her again in the future. Running time, 11 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

HOUR FOR LUNCH, AN: Robert Benchley—Amusing. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

JITTERBUG FOLLIES: Cartoons—Very good. Liked it immensely.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

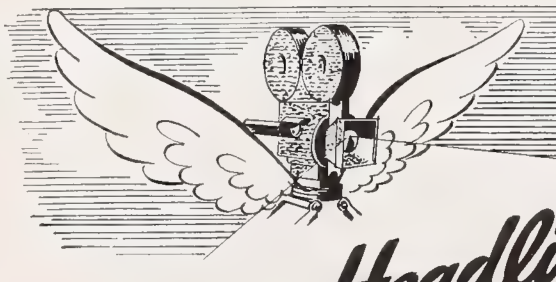
MAN'S GREATEST FRIEND: Pete Smith Specialties—Played this during our open pheasant season. Tied up with local rod and gun club to extra business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

THEM THAR HILLS: Laurel and Hardy Reissue—These Laurel-Hardy reissues are still good for a lot of laughs.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

RKO Radio

FOOL COVERAGE: Edgar Kennedy Comedies—Not up to Kennedy's usual work. Just fair. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligonier Ind. Small town patronage.

(*Continued on following page*)



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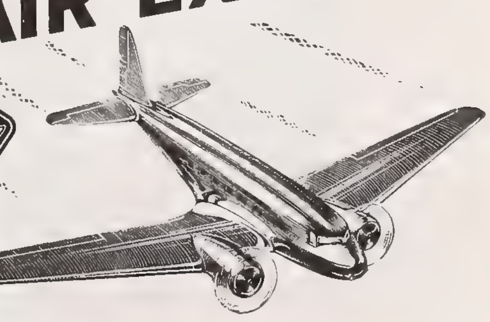

(Reports continued from preceding page)

MARCH OF TIME, NO. 13: Metropolis—1939—This was most instructive. Gave valuable information that few were aware of about the city of New York. Well received. Play it by all means, especially in United States.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

TALENT AUCTION: Nu-Atlas Productions—A short vaudeville reel with one good act out of the bunch. A good record for RKO. Just average. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Twentieth Century-Fox

CONQUERING THE COLORADO: Adventures of the Newsreel Cameraman—Thrilling and entertaining. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GOLDEN WEST, THE: Terry-Toons—Good black and white cartoon. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HUNTING DOGS: Ed Thorgersen (Sports)—Another good short for the sporting fans. Running time, 10 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

MUSCLE MAULERS: Lew Lehr—Here is a good short that will tickle your patrons' funny bones. Wrestling in all styles and cleverly produced. Runnings time, 11 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

Universal

GOING PLACES: No. 57—Satisfactory—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

NAUTICAL KNIGHTS: Mentone Musical Comedies—Good acts.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

STRANGER THAN FICTION: No. 61—Okay.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Vitaphone

BROADWAY BUCKAROO: Red Skelton—Entertaining two-reeler. Running time, 20 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SOUND TROUBLE-SHOOTING CHARTS

TO SPOT AND REPAIR SUDDEN BREAK-DOWNS

■ The invaluable sound trouble-shooting charts which supplement the second revision of the sixth edition of F. H. Richardson's Bluebook of Projection are available in brochure form at minimum cost. Included are 19 practical, detailed charts enabling the projectionist to spot and repair sudden breakdowns in the projection and sound apparatus. Only a limited supply on hand—order now!

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QUIGLEY BOOKSHOP
ROCKEFELLER CENTER, NEW YORK

CHAINED: Floyd Gibbons' "Your True Adventure" Series—Not as good as some others we have shown. Lacking in excitement, suspense and thrill. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

CHAINED: Floyd Gibbons' "Your True Adventure" Series—One of the best since "Playing with Danger." Another good moral for the children.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

RAY KINNEY AND HIS HAWAIIANS: Melody Masters—A real treat to get a short subject that was not worn out. Good entertainment. Running time, 10 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

RIDE, COWBOY, RIDE: Dennis Morgan—A crackerjack miniature western with songs and in color. One patron remarked, "As good as a feature." And is okay. Morgan sings well.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

ROLLIN' IN RHYTHM: Broadway Brevities—One of the best. Swell musical acts. Roller skating is starred.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SIOUX ME: Merrie Melodies—Good cartoon in color. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SOPHOMORE SWING: Broadway Brevities—Jitterbugs and okay.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

STAR DUST: Broadway Brevities—Acts are good but connecting gag is screwy.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SWING STYLES: Melody Masters—Very good. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

SWINGTIME IN THE MOVIES: Broadway Brevities—An entertaining color short subject. It has beautiful color, pretty girls, dancing and comedy. Should satisfy any audience.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

THREE MINUTE FUSE: Floyd Gibbons' "Your True Adventure" Series—Okay.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

VAUDEVILLE INTERLUDE: Vitaphone Varieties—Poor entertainment. Running time, one reel.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

VINCENT LOPEZ AND HIS ORCHESTRA: Melody Masters—Excellent musical number. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

VOODOO FIRES: Floyd Gibbons' "Your True Adventure" Series—Very good dramatic short.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

A. J. Small's Sister Mysteriously Killed

The bodies of the newly wed Gertrude Small, sister of the late theatre magnate, A. J. Small of Toronto, and her husband, Warren Bell, theatre electrician, were found dead in widely separated spots on Georgian Bay. Search was started after their car had been found deserted shortly after the wedding. Further mystery was added when it was stated the woman had not drowned, as no water was found in her lungs.

Meanwhile litigation continues in the Toronto courts over the disposition of the $2,000,000 A. J. Small estate among relatives and institutions. Mr. Small had mysteriously disappeared years ago in the vicinity of his downtown Toronto theatre, the Grand, after he had received $2,000,000 for the sale of his Ontario theatres to Trans-Canada Theatres. Ltd.

Trans-Lux Booking

Buying and booking for the Trans-Lux theatres on Madison and Lexington Avenues, New York, is now being handled through the home office of the Trans-Lux Movies Corporation, which operates the houses. Leo Brecher formerly represented the theatres.

Nebraska Adds to Game Limitations

After several years, the Nebraska attorney general's department this week showed its first leniency in the matter of giveaways for theaters when Attorney General Walter Johnson said in a ruling that "prosperity night" is under the gate slammed by the state's strong lottery law.

Mr. Johnson made the ruling at the request of county attorney Mayard Grosshans, of York, where "prosperity night" is being worked.

"Prosperity Night" calls for theatre lobby registration by individuals either the day or night of the giveaway, but the registrant doesn't have to buy a ticket, be anywhere near the theatre, or have a time limit to collect the prize.

RKO Latin American Goodwill Broadcast

On November 15th the NBC short wave stations, WRCA, WNBI and WPIT will broadcast a 15-minute RKO program beginning at 9:15 p. m. (E.S.T.), composed of the songs "South of the Border," "Back in the Saddle Again," "The Old Washboard Band" and "Home on the Range," by Ray Whitley and his Bar Six band with Harriet Castillo as guest performer. She will sing "Perfidia," theme song of the picture of the same name by William Rowland, and "South American Way."

This broadcast is to be part of the campaign to push the distribution of short subjects in Latin America.

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Bluebook School

Conducted by F. H. RICHARDSON

[Based on the Second Revision of the Sixth Edition, Bluebook of Projection]

ANSWER TO QUESTION NO. 3

Bluebook School question No. 3 was: (A) Name two classes of circuits found in modern amplifiers. (B) What types of power are required by sound systems? (C) What apparatus in sound amplifiers functions as an electric valve?

W. E. Limmroth answers sections (A) and (B) as follows: "It would seem the first section or question might be interpreted in either of two ways. Hence I will answer it after that fashion. Modern amplifiers of the kind employed in projection work have two classes of circuits, namely, power circuits and speech circuits. That projectionist who is able to clearly distinguish between them will find his understanding of amplifier action to be greatly simplified, and in every way better.

"Another and perhaps better manner of stating it is: Modern amplifiers of the kind being considered have two classes of circuit, designated respectively as 'Class A' and 'Class B', though some amplifiers have a class known as 'Class AB', which is really a combination of the two before named."

This being a matter purely of sound equipment I preferred to submit it to my esteemed collaborator in the Bluebook sound section, Aaron Nadell, as I shall do with most answers dealing with sound and sound equipment. Mr. Nadell specializes on sound and is a thoroughly competent engineer on all questions dealing with it, as applies to acoustics and sound equipment employed in projection work.—F. H. R.

His comment follows: "While the first section of the question is a bit ambiguous, Mr. Limmroth's answer is entirely correct, except that he might well have said Class A, Class B and Class AB circuits are subclasses of *speech* circuits, and speech circuits may be any of the classes A, B, or AB."

Regarding the second question, I have an answer from Mr. Nadell, as follows: "Sound systems vary somewhat in their power requirements. In general they need: Exciter lamp power, a.c. or d.c. 8-12 volts, approximate 1.5-4 amperes. Photoelectric cell exciting voltage, usually around 90 and approximately 1 microampere. A.c. power line, 110 volt and 1 to several amperes, according to size.

The following, produced in the amplifier by conversion of the applied line power: Filament or heater current 0.25 to 10 amperes, 1-25 volts per tube. Control grid bias, 1-40 volts, zero current in class A tubes, fraction of plate milliamperage in class B or class AB. Screen grid bias, somewhat less than plate voltage and a fraction of the plate current of the same tube. Loud speaker field excitation, 7 volts and up; fraction of one ampere up to several amperes, depending upon type of speaker."

Note: These figures supply an approximate idea only. For instance, a few modern amplifiers use plate voltage in excess of 750. This answer doubtless will seem a bit confusing to some. However, they should serve as a most excellent guide for intensive study of the matters dealt with in your Bluebook, and primarily that is what this school is for.—F. H. R.

J. A. Zachritz, an Oklahoma projectionist, answers the third section briefly and correctly, as follows: "In an amplifier the 'tube' is the apparatus that functions as an electrical valve. In England it is called a valve. The name 'tube' was wished on it in this country because the first devices of the kind were constructed in the form of long, slender tubes of glass, instead of the bulbous glass envelopes of later days."

Question No. 7

(A) What detailed information is necessary before sound equipment can be operated with safety? Also, why is it essential that the projectionist thoroughly understand all details of the projection room wiring?

(B) State reason why all projection room wiring should be thoroughly charted and all circuits, switches and fuses labeled with a tag upon which is plainly written all details concerning it.

Grad Sears Holds Mid-Seasonal Meeting

Gradwell L. Sears, Warner general sales manager, called the company's district sales chiefs to the home office for a three-day mid-season sales meeting which began Tuesday. Discussions concerned both the merchandising of fall and winter product and the setting of the next annual "Sears-Sales Drive."

Home office executives attending included: Major Albert Warner, Mr. Sears, Carl Leserman, Joseph Bernhard, Charles Einfeld, Mort Blumenstock, Roy Haines and Ben Kalmenson. District managers were: Ed Schnitzer, eastern district; Wolfe Cohen, Canadian; Bob Smeltzer, central; Fred Jack, southern; Cal Callaway, western; Henry Herbel, mid-western, and Rud Lohrenz, Prairie district.

The Smalley Circuit in Upper New York, has closed with Warner Brothers to play all Warner and First National pictures for 1939-40, including Vitaphone shorts and trailers. The deal involves 16 houses.

Green and Schlager To Make Thomas Films

George B. Green and Sig Schlager, of Hollywood, have organized a new film company, the Producers Corporation of America, and have arrived in New York from Chicago where they conferred with John Charles Thomas, concert singer, regarding his appearance in their first production, "Kingdom Come," by Adela Rogers St. John, adapted by Stephen Morehouse Avery.

Production is to start January 4th, according to Mr. Green who is in charge of production. Mr. Thomas makes his initial appearance before the cameras in "Kingdom Come."

The company plans to make a second picture with Mr. Thomas next fall, based on a story by Mildred Cram.

American Rights Purchased

I. E. Lopert of Juno Films has purchased the American distribution rights to "The Human Beast," the French motion picture based on Emile Zola's novel. Jean Renoir, who made "Grand Illusion," directed the film and Jean Gabin and Simone Simon are the stars. Juno Films will release the picture this season. The picture is not a war film, as reported in MOTION PICTURE HERALD last week.

Executives of Fanchon and Marco left New York this week, after conferences on new season business policies. At the conferences were Jack Partington, president; Harry C. Arthur, from St. Louis; and Marco Wolff and Fanchon Simon, from the coast.

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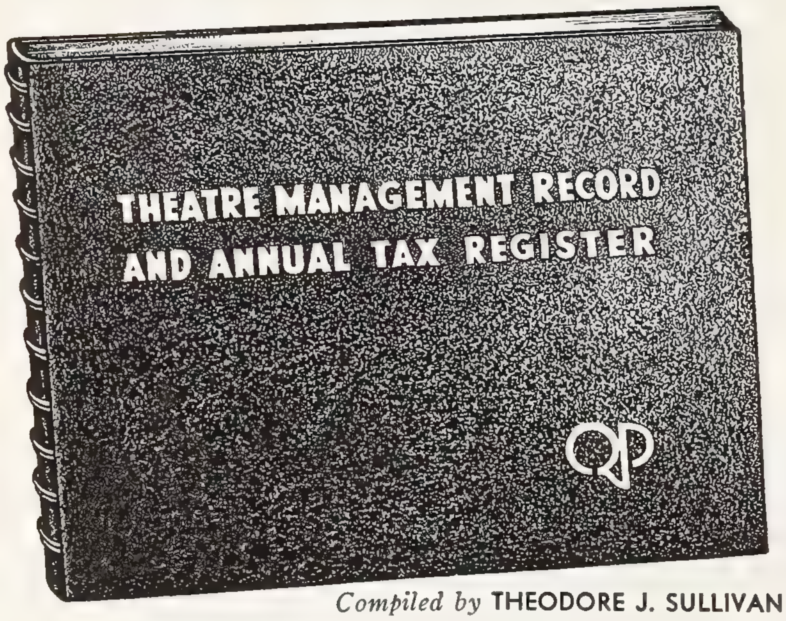

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A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

OPPORTUNITY

In the morning's mail, a letter from a member who rated some paragraphs of favorable editorial mention here recently. He writes, in reporting other boxoffice activities:

"Many thanks for your kindness. Needless to say, it didn't do me any harm."

It isn't news that Round Tablers have frequent occasion to acknowledge such attentions, editorially and otherwise. The reason is easy to find. The bossman notes the bow. The manager's stock goes up; so the members tell us.

And since it happens often enough to speak of, it is to be wondered why more of the silent brothers do not employ these pages to do the same kind of a job for them. Strictly from the viewpoint of personal benefit, this would seem to be a profitable procedure where men are not discouraged from doing so.

~ ~

Since your Round Table is the industry's clearing house for ideas proven in the field, it follows that the more profit ideas reported, the healthier the boxoffice. And the healthier the boxoffice, the better it is for the fortunes of the men who deliver. Thus, those who deliver earn the publicity they get here, all of which helps to further the cause.

It simmers down to what was said at a Famous Players Canadian managers' convention, some years back, by J. J. Fitzgibbons, vice-president and general manager, in telling the conventioneers:

"It is amazing that so many good managers can see and execute ticket-selling ideas for either a screen personality or story, yet fail to realize the importance of publicity for themselves. When a manager fails to take advantage of the opportunity given him, he definitely dissipates an asset of inestimable value to himself."

Famous Players Canadian is that coast-to-coast circuit whose managers are allowed to earn extra compensation in accordance with the grosses and where promotions from the ranks are frequent. The Canadian theatremen have long been active and valued contributors to these pages.

Theatremen who cooperated with civic authorities on Hallowe'en to guide juvenile spirits into safer channels of celebration are entitled to no small credit for the better behavior of local youngsters on this usually rowdyish day. In almost every instance of low-admission special shows and costumed parades made possible by the assistance of theatres, little property damage was done.

CUSTOMERS TO BE HAD

Any picture is a first-run for the patron who has not seen it. Sounds like that has been said before. It has, right on this page and more than once. It will continue to be said, most often in reference to subsequent-run managers who refuse to be daunted by a picture's previous runs.

Today's instance would be Manager Joseph D. Nevison of Warners' Grange in North Philadelphia, a situation that plays 45 days after downtown. What Nevison accomplished is told elsewhere in the pages. To be emphasized is his success in getting the Philadelphia Boy Scout heads to tie in on "Stanley and Livingstone". At first, the manager was turned down. But Joe persisted, and won. He clicked with a campaign that has first-run merit and doubled his average grosses.

There are always customers for what a man has to sell, if he has something to sell and believes in what he's got.

▽ ▽ ▽

And while the bows are being passed around this semester, let one be indicated in the direction of Ed McBride of Syracuse for that bumper card, reading:

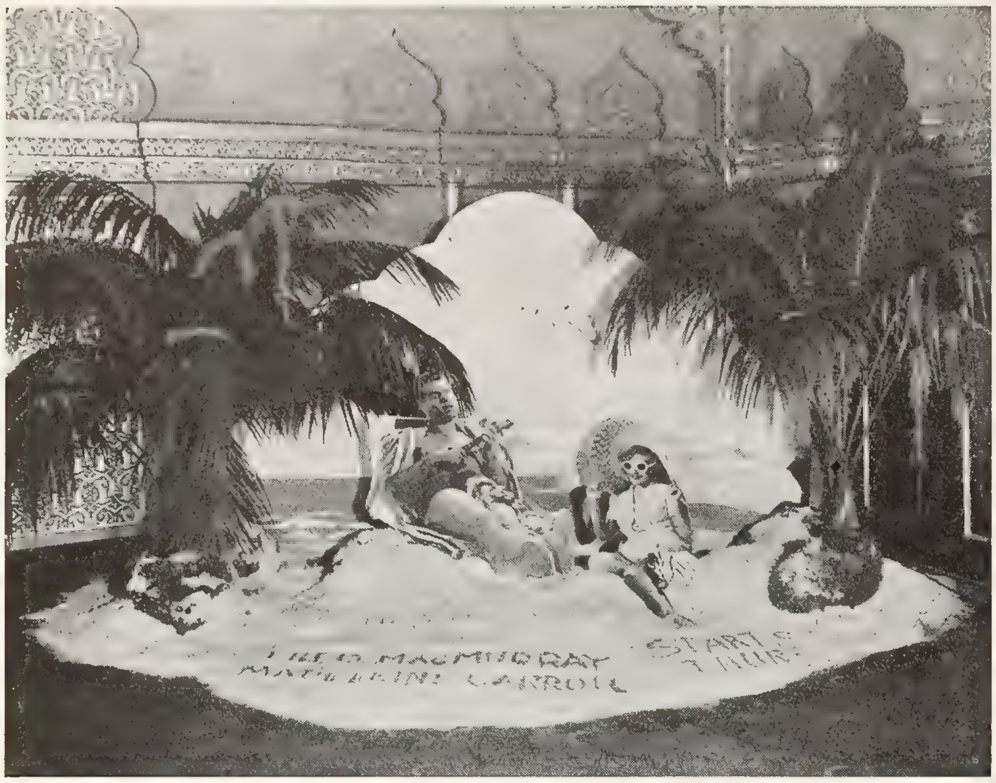
"Drive Carefully. Babes In Arms. Loew's State."

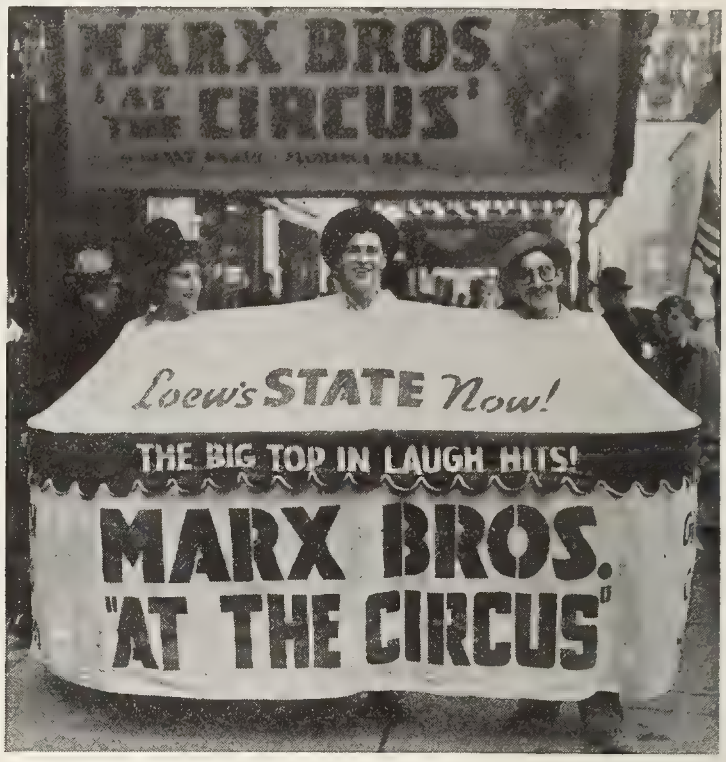
▽ ▽ ▽

At the annual meeting of the S.P.D.A.N.A.I.M.P.T. (the Society for Prevention of Draughts Against Necks and Ankles In Motion Picture Theatres) it was unanimously voted that all managers be requested to cooperate as usual this winter.

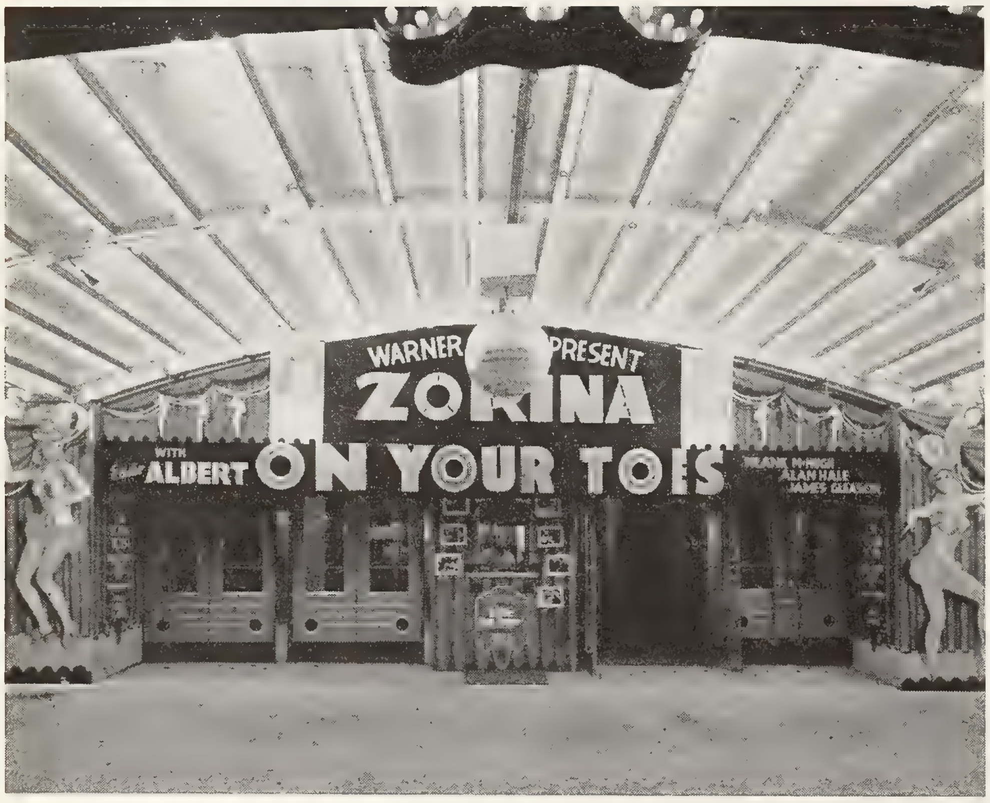
A-Mike Vogel

Round Table in Pictures


FRED MACMURRAY
MADELEINE CARROLL
STARTS THUR.

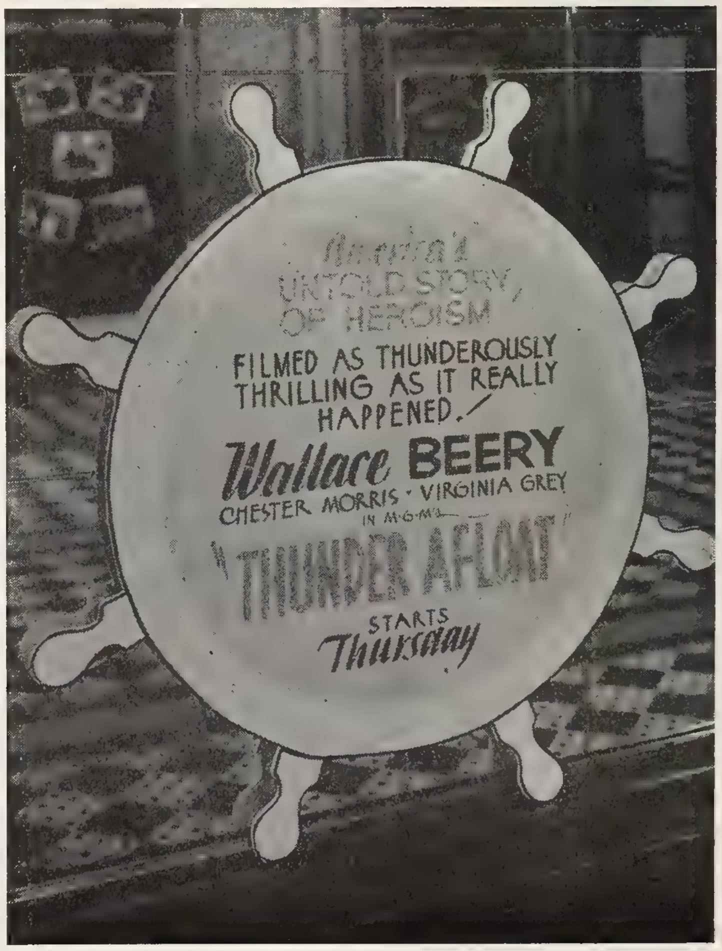

MARX BROS
'AT THE CIRCUS'
Loew's STATE Now!
THE BIG TOP IN LAUGH HITS!
MARX BROS.
"AT THE CIRCUS"

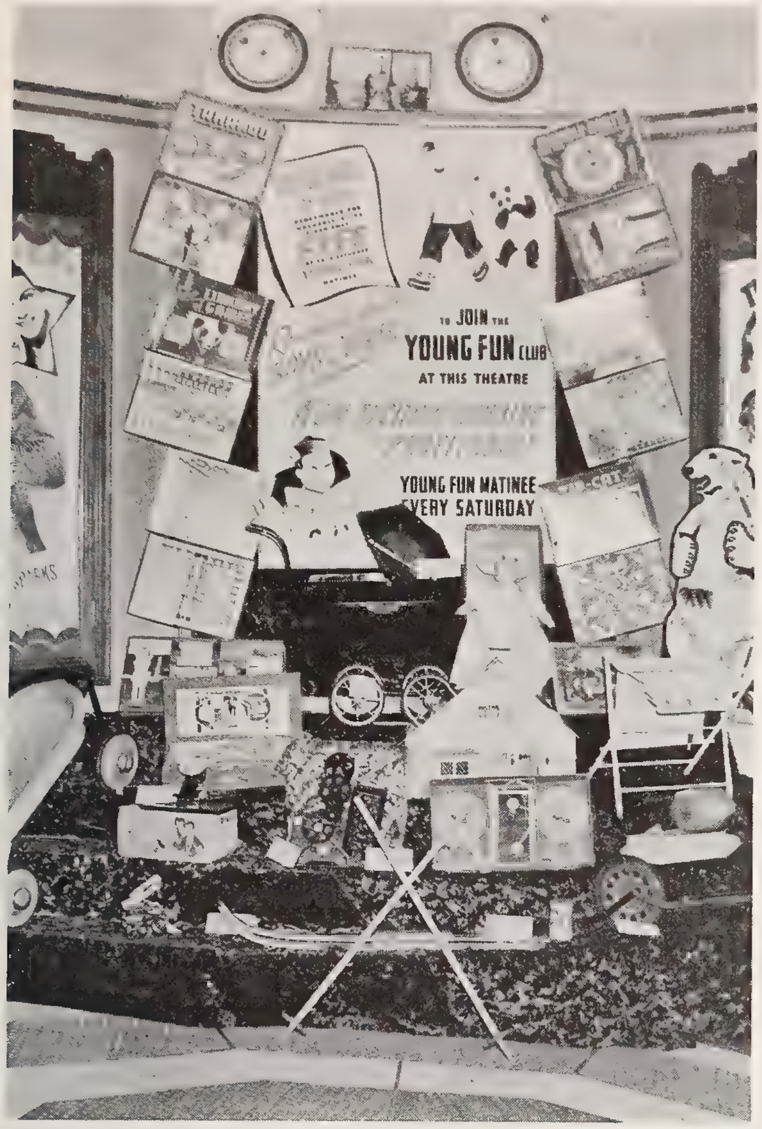
Lifesize cutouts of Fred MacMurray and Madeleine Carroll in a replica of a Bali beach was featured by Tom Read in the lobby of the Paramount, Atlanta, as advance for "Honeymoon in Bali". Palm trees on either side completed the atmospheric effect, while cast, playdates and title were traced in the sand. . . . Three Marx Brothers impersonators walking under a miniature circus tent appropriately lettered with "At The Circus" copy were reported as stopping a bit of traffic as they toured the streets of Cleveland on Milt Harris' outdoor bally for the date at Loew's State.


WARNER PRESENT
ZORINA
WITH ALBERT
ON YOUR TOES
FRANK McHUGH
ALAN HALE
JAMES GLEASON

Animated glitter oval board front with highly colored oscillating letters for "On Your Toes" was used by A. B. Morrison at the Warner in Memphis. Cutout dancing girls whirled across top, while alternate dimming of marquee lights with spots thrown on iridescent revolving globe reflected myriad colors on front and painted white sidewalk. Jean Dearth worked out mechanical effects and Earl Davenport the art.

Spotted in the lobby of Loew's Valentine, Toledo, were 36-inch cutout compo pilot wheels which Wally Caldwell used to sell "Thunder Afloat". In addition, smaller wheels measuring 18 inches were scattered throughout foyers, mezzanine and lounges, each containing different copy. Through tieup effected with Navy officials, "A" boards were planted in ace locations all over downtown district in which picture was prominently mentioned.

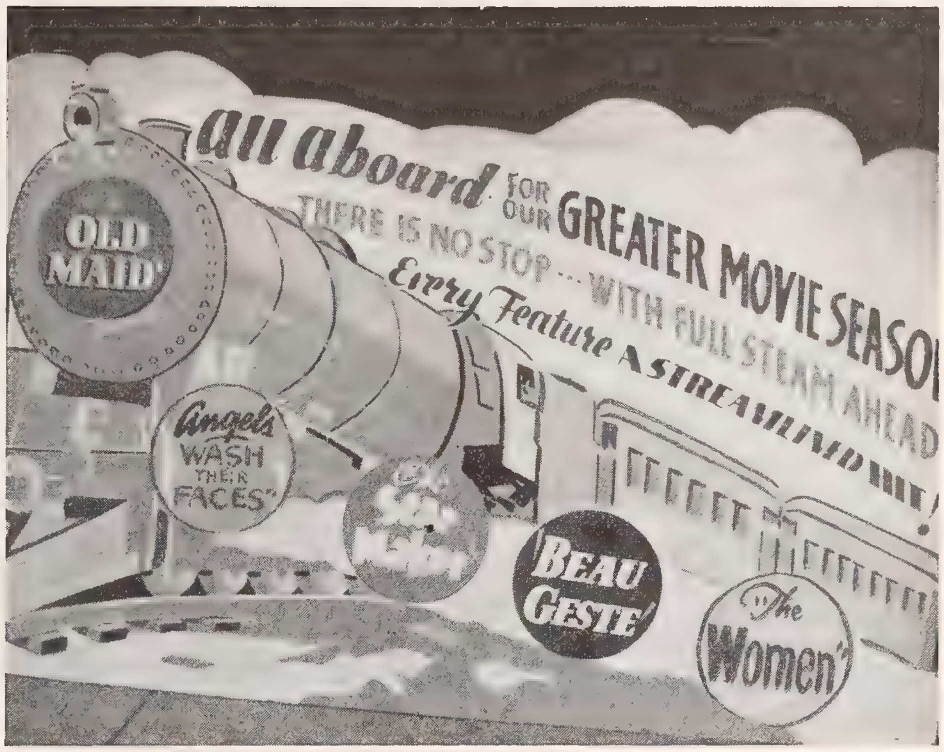

America's
UNTOLD STORY,
OF HEROISM
FILMED AS THUNDEROUSLY THRILLING AS IT REALLY HAPPENED!
Wallace BEERY
CHESTER MORRIS · VIRGINIA GREY
IN M-G-M'S
"THUNDER AFLOAT"
STARTS
Thursday


TO JOIN THE
YOUNG FUN CLUB
AT THIS THEATRE
YOUNG FUN MATINEE
EVERY SATURDAY

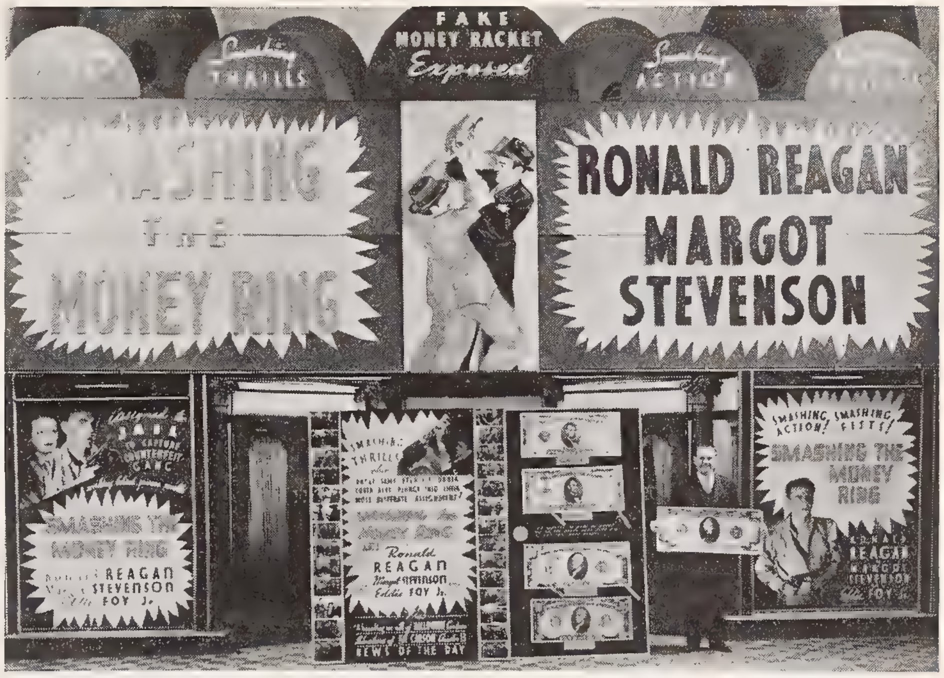
Permanent display at the Harbor, in Brooklyn, in connection with "Young Fun Club" introducing a new boxoffice builder intended for juveniles and handled directly by the theatre manager. This activity has been inaugurated in all the units of the Interboro Circuit under the supervision of Samuel Strausberg and Stanley Kolbert.

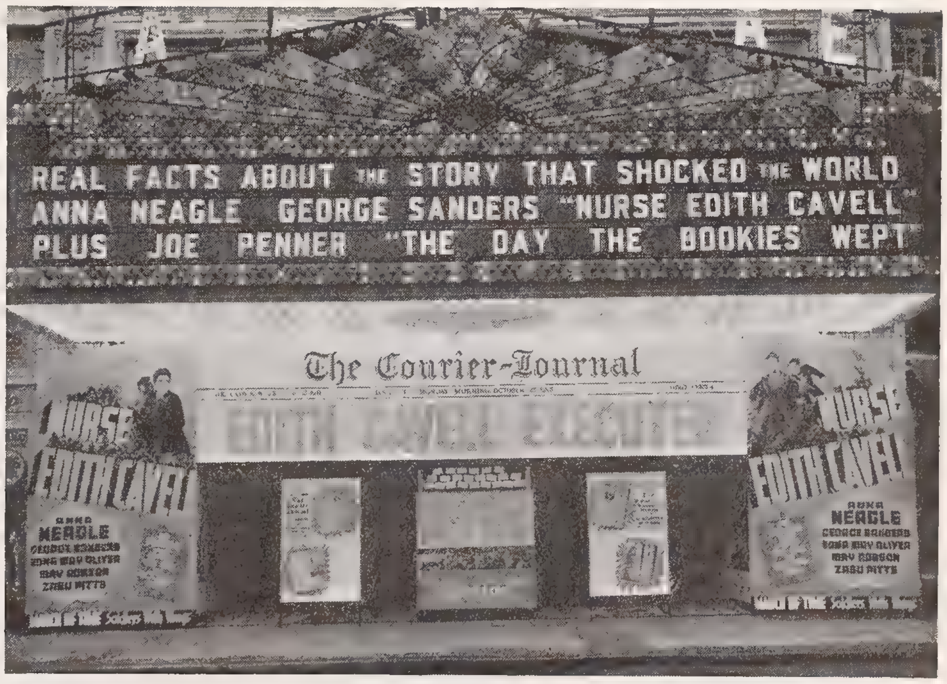
"Charninsky's 'in the money'" could be the caption for photo at right which shows Louie standing in front of the Capitol in Dallas where he played "Smashing the Money Ring". Blowups of real and fake bills formed the nucleus of his display, with cards beneath each identifying the counterfeits from the "McCoys". Boxoffice was covered with scene stills and picture copy.

Digging up some 1915 issues of the Louisville Courier-Journal *which carried stories on the Cavell execution, J. J. Musselman, manager of the Rialto Theatre, and RKO Exploiteer Frank R. Stich photostated the pages and masthead of the paper, which were enlarged in a front for "Edith Cavell". Measuring 40 feet high by 80 feet in width, display simulated opened pages of the paper, with the execution streamer splashed across the entire front.*

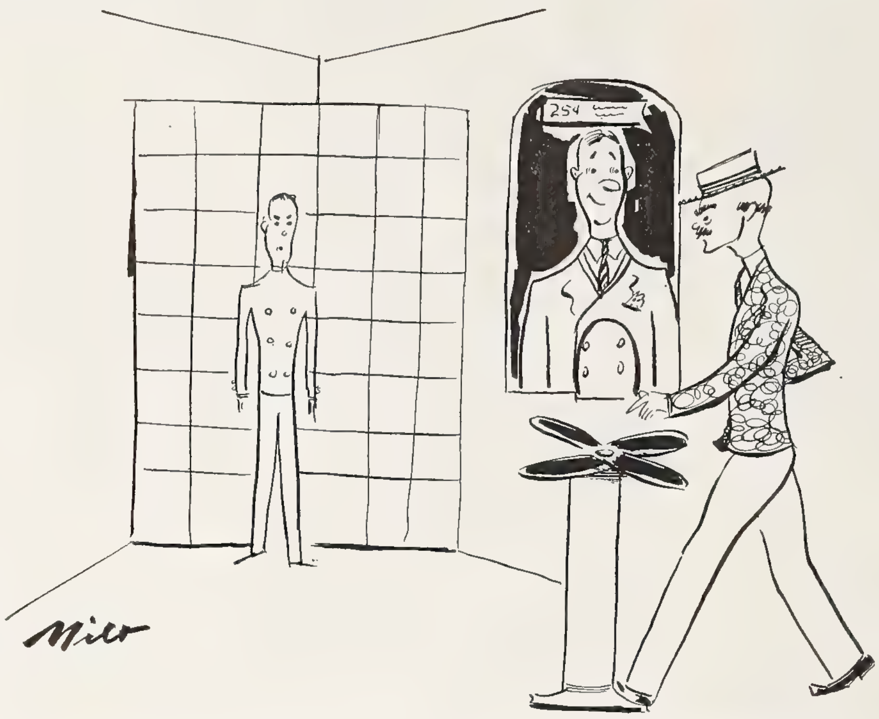

All aboard FOR OUR GREATER MOVIE SEASON
THERE IS NO STOP... WITH FULL STEAM AHEAD
Every Feature A STREAMLINED HIT!
OLD MAID
Angels WASH THEIR FACES
BEAU GESTE
The Women

Racing in with full steam ahead was the locomotive lobby setpiece used at Warners' Uptown in Cleveland by Manager Julius Lamm to sell his new season product. Front of engine and discs at base carried picture titles.


FAKE MONEY RACKET Exposed
Smashing THRILLS
Smashing ACTION
SMASHING THE MONEY RING
RONALD REAGAN
MARGOT STEVENSON


REAL FACTS ABOUT THE STORY THAT SHOCKED THE WORLD
ANNA NEAGLE GEORGE SANDERS "NURSE EDITH CAVELL"
PLUS JOE PENNER "THE DAY THE BOOKIES WEPT"
The Courier-Journal
EDITH CAVELL EXECUTED
NURSE EDITH CAVELL
ANNA NEAGLE

SHOWMEN'S LOBBY LAFFS



This cartoon from the brush of Milt Rosenfeld, Round Table cartoonist.

NEW YORK VISITOR: "DOES THIS GO UPTOWN OR DOWNTOWN?"

Corker Ties Program To Citizenship Day

Entering into a statewide and local tieup with all civic clubs in Athens, Georgia, sponsoring a Citizenship Day, L & J City Manager Moon Corker succeeded in booking Warner's short "Bill of Rights" during the week set aside by the Governor and Mayor for Citizens Day.

All boys and girls who arrived at the voting age of 21 during the past year were to receive a certificate by the Committee at a mass presentation. Corker advised the civic authorities of the tremendous value of the short and succeeded in arranging for the presentation of the certificates to be made on the stage of the Palace Theatre. Through the tiein, theatre received many inches of newspaper advertising, including several page one stories, editorials and art and the entire program was broadcast over WGAU direct from the stage of the theatre. Theatre was also prominently mentioned for the cooperation it had given to bring success to the affair, thus making it possible to make Citizenship Day an annual event. In all publicity, the short was prominently mentioned.

"LET'S HEAR FROM YOU"

Schaefer Invites Newlyweds To "Invitation to Happiness"

Securing a list of couples who had been married during the month in which Louie A. Schaefer of the Paramount, in New Haven, was playing "Invitation to Happiness," theatreman sent letters to the group inviting them to be his guests at an advance preview which was also held for a selected audience. Comments were used for newspaper ads and general publicity.

Telegrams heralding the opening were tacked to the bulletin boards of offices and factories. Teaser ads were run week ahead, numerous merchants tied up on window displays and for his lobby easel, Schaefer used blowup reviews on the picture clipped from Motion Picture Herald.

McGee Gives "Destiny" Street Teaser Campaign

Two attractive girls distributed teaser visiting cards on the streets of Syracuse as part of Pat McGee's campaign on "Dust Be My Destiny" at the Paramount Theatre. Copy on cards read, "Are you interested in your destiny? Call 2-6020 and ask 'What is my destiny?'" Number was theatre telephone and girl answering queries went into a spiel on the picture.

In addition, 18-inch cards die cut in the shape of footprints were placed in suburban spots where circulation could be secured. Copy read, 'another footprint of Destiny" followed by cast, playdates, etc., etc. Cards were also placed on weighing machines throughout the business district which invited customers to bring their weight receipts to the Paramount boxoffice where they were given a ticket if their weights were the same as Garfield or Lane.

"LET'S HEAR FROM YOU"

Youngest and Oldest Dads Sought on "Invitation"

Setting up a registration booth in the lobby of the Capitol, in Worcester, Mass., Elmer Daniels invited men patrons to sign their names in book provided to determine who was the youngest and oldest father. Stunt, which was part of the theatreman's exploitation on "Invitation to Happiness," brought guest tickets for a month's shows to the winners.

20,000 heralds were distributed by 54 community stores on an "Invitation" sale, names of 25 customers picked at random were inserted in the copy, each receiving a guest ticket. Herald carried ad on complete program and each store displayed a window card advertising the show and calling attention to the herald. Entire cost to theatre was for the guest tickets and window cards. Directional arrows were placed on telegraph poles in choice locations, daily announcements were made over WORC and 100-word announcements made on WTAG's new bulletin program.

High School Band Leads Kid Parade For 'Circus' Date

Since the picture has a circus background, Ferd Nessel at the State, in Anderson, Ind., concentrated on this angle in his exploitation on the Marx Brothers' "At the Circus," decorating his entire front to simulate a circus tent. Cooperation of local canvas manufacturer was obtained and a special barker boxoffice with awning and circus material was pushed to the edge of the sidewalk with usher dressed as barker doing his stuff.

Other items featured in the campaign with the aid of Harold Marshall, MGM exploiteer, included three kids dressed as the Marx frères who walked a bannered donkey about town with copy reading "If you think we're screwy, wait until you see," etc. Bally was also used in a street parade consisting of kids who were informed that the first 500 arriving would receive a free Marx Bros. mask. In connection with the parade, prizes were offered to kids wearing the most novel costumes, best decorated bikes, most collegiate jallopies, etc. The local high school band led the parade giving a concert in front of theatre.

Pay envelopes of leading factories were imprinted with circus copy, a number of free tickets inserted to make it interesting for the paymasters of the plants. Balloons released from the roof of theatre also contained passes and special football rally was arranged out front opening day. Also planted in front were pop corn machines to help the circus atmosphere along; 24-sheets were posted on the sides of the theatres.

"LET'S HEAR FROM YOU"

Special College Nights Aid "What a Life" Dates

Directing his "What a Life" campaign at local colleges, high and public schools, Charles Taylor, advertising director for the Buffalo Theatres, Buffalo, N. Y., arranged a special screening for principals and members of the PTA. Window cards were placed on the bulletin boards of all schools and special college nights were arranged in which each school's student body literally took over the theatre. Huge banners from each college were placed out front and and Glenn Miller, in person on the stage, offered special renditions of the various college songs. Ads were placed in the college paper plugging the events.

In Boston, Jack Saef, publicist with Harry Browning of the M & P Theatres, put on his campaign for the twin openings at the Paramount and Fenway Theatres which included tieup with local high school band marching to theatre opening night where they gave a brief concert. Like Taylor, Saef also staged special college nights, the theatre decorated for the occasion with the respective school pennants and colors. Through tieup arranged with leading stores, co-op ads were secured stressing undergrad clothes and announcements were made on the Aldrich Family program over Stations WEEI, WCOP and WORL.

October Thirteenth Jinx Show Topped By Special Shorts

Special shorts program at the Parkway, in Fort Worth, Texas that grossed considerably over average business is reported here by Manager Lowell T. Bodiford, called "Donald Duck Jinx Show" and booked for Friday the 13th. Since the Interstate policy is single features, much attention was given to the six shorts screened which were: "Case of the Stuttering Pig"; "Attic of Terror"; "Magician Mickey"; "The Timid Ghost"; "Lonesome Ghosts" and "Donald's Lucky Day."

For his house decoration, Bodiford covered four ghost jinx dummies with sheets and copy and spotted these in different parts of the house. As a gag, bottles of smelling salts were sent to critics along with invites to attend the show, ghost bally was sent to night football games and papier mâché cat head and costume was worn by usher who covered downtown ahead to advertise the special show.

Advertises for Live Ghost

Painted on the sidewalk in front of the theatre was a ten-foot Donald Duck with copy covering entire outer lobby, while a 32-foot sign was planted atop marquee two weeks ahead. Want ad run in daily asking for a live ghost brought additional publicity as did the distribution of "pass out" checks to be used in case the patron passed out while watching the show.

Radio plugs were planted over the 30-minute Saturday morning broadcast direct from the theatre and local dailies were generous with stories and art work.

"LET'S HEAR FROM YOU"

Tompkins Promotes Seven-Page Section

Newspaper voting contests to select outstanding locals on "Our Leading Citizens" used variously and effectively as exploitation on the picture were topped recently with a special seven page newspaper section promoted for that date at the Majestic Theatre, in Reno, Nev., by Al Tompkins, city manager for the T & D Theatres in that situation.

First page was given over to details of the contest, voting coupon, letter of endorsement from Gov. Carvill and a wire from H. Neal East, Paramount branch manager in San Francisco, offering an inscribed plaque to the winner. Rest of section was composed exclusively of co-op ads from leading merchants, all plugging the contest and date.

"LET'S HEAR FROM YOU"

Sees Movie for First Time

Locating a resident in town close to Mt. Airy, N. C., who had never witnessed a film, Manager Harvey Smith at the Center persuaded the man to come to the theatre as his guest, at the same time taking pain to call the local newspaper reporters for a human interest story. As a result, three front page stories were secured, in all of which Smith and the theatre's current attractions were prominently mentioned.

Timeliness of "Sons of Liberty" Recognized By RKO Theatremen

Since the Warner technicolor short, "Sons of Liberty", treats of an important chapter of Revolutionary War history that presents a lesson in Americanism, the timeliness of the booking at the RKO Alden in Jamaica, Long Island, was emphasized with a campaign that obtained community-wide support. Local papers featured the date in editorials, stories and art, and special morning screening was held for the press, clergymen, patriotic society and school heads.

Letters were addressed to clergymen of all denominations requesting endorsements before their congregations. Similar communications were mailed to heads of all veteran societies, D.A.R., school principals, and history teachers. Post cards were addressed to a select mailing list, windows obtained in largest department stores, displays placed in branches of the public library. On opening day, American Legion drum corps paraded to theatre, and on opening night an address on Americanism was made by the Post Commander. Second-day showing was spotlighted with a parade of the local Junior Naval Militia.

Campaign was staged under the supervision of Charles B. McDonald, division manager, working with Dave Whyte, manager; Pat Gross, publicist, and Barney Feingold, assistant manager.

Nevison Ties Boy Scout Head To "Stanley" Subsequent-Run

For his date on "Stanley & Livingstone" at Warner's Grange, North Philadelphia, playing 45 days behind first-run, Manager Joseph D. Nevison contacted the head of the Philadelphia Council of Boy Scouts to sponsor a Scout Day during the Saturday matinee of the booking. The tiein, suggested by a contest on the picture in Boys Life Magazine was at first refused by the Scout head in fear of using the organization for what he regarded as commercialization. But the theatremen finally prevailed to the extent that the Scout executive forwarded to 40 troop leaders official letters asking announcements and urging a good turnout.

Copies of the magazine were promoted for free distribution, stage announcements were made a week in advance, readers carried in two local papers and mention in the newspaper ads. A special 40 by 60 display was planted in the lobby with the outside decorated with banners, scout insignia and bunting. The entire date was built up by contests in neighborhood papers, lobby display featured of rare Congo stamps borrowed from Gimbel Brothers store and personal calls were made at schools selling the show with study charts.

LOEWMEN COOPERATE ON COLLEGE COURSE

Recently inaugurated with the cooperation of Manager Frank Murphy of Loew's State, in Syracuse, and Syracuse University is a course of lectures on motion picture business sponsored by the school Dramatic Department. A number of well-known industry executives are slated to talk on theatre operation, sound and projection, booking, etc., during the three months' course.

At the first session, Art Schmidt of Oscar Doob's Loew home office discussed various mediums of theatrical advertising.

Local Girl Scouts Sponsor Northwest 'Underpup' Premiere

Advertising the date as the Northwest premiere, Universal's "Underpup" was given a vigorous sendoff by Nick Rajacic, manager of the Fox Theatre, in Marinette, Wis., by a tiein with the local Girl Scouts with whom it was arranged by the Round Tabler to sponsor the date. Hookup between Gloria Jean, star of the picture, and the Scouts was made by a signed wire from the star in Hollywood expressing her pleasure of the news of the sponsorship, etc. In addition, Gloria forwarded art photo of herself personally inscribed to the local girls, which was displayed in the lobby of the theatre.

Top newspaper publicity was a photo of the Universal star reading the local paper, Rajacic having forwarded the sheet to the Studio where the shot was made.

"LET'S HEAR FROM YOU"

Local Women Take Over House For Redmond's "Women" Date

It was field day for the gals of Fairbury, Neb., recently when Jimmie Redmond at the Bonham turned over the reins opening day of "The Women" with the local female contingency at the door, ushering, acting as stage hands, etc.

Arrangements were made with a leading special shop for an intimate style show on the stage at which only women were admitted. Heralds plugging the special matinee were distributed broadcast, locally and in surrounding towns, store advertising the stunt in papers, cooperating dailies giving front page stories to the event. On morning of show, Redmond had his staff call store's customers reminding them of the date.

Cooperating beauty shop devoted entire window to stills of hair styles as displayed by Crawford, Shearer, Goddard and Russell, surrounded by scene stills and picture copy. Other merchants came through with windows featuring clothes, furniture, etc., all of which were directly aimed at women and tied to the picture.

Taking advantage of the material furnished by Max Factor on the picture along with colored stills and lip stick packs tieup was made with druggist who plugged the date.

Charninsky Gets Free Space From Paper on "Sherlock"

A special tieup was effected with the Dispatch-Journal on its classified ad page for Louie Charninsky's "Sherlock Holmes" date at the Rialto, in Dallas, Tex. Angle used was that "it doesn't take a 'Sherlock Holmes' to find bargains," etc., etc. Theatre received free ad space for six days. Daily radio plugs were received over WRR, WFAA and KRLD, special announcements at the wrestling matches, boxing bouts, skating rink and midget auto races.

For "Calling Dr. Kildare," Charninsky steered clear of the "white coat" angle and played by Lana Turner in his ads and featured a huge art piece of the new star with Lew Ayres. Special letters were written to doctors and nurses calling attention to the picture and loud speaker was used in lobby during run announcing "Calling Dr. Kildare." Francis Barr, publicity director, aided on both campaigns.

"LET'S HEAR FROM YOU"

Johnson Promotes Herald Co-op Ad Contest on "Oz"

With no local paper at his disposal in which to advertise his opening of "The Wizard of Oz," Manager Bill Johnson at the Opera House, in Millinocket, Maine, planned a contest built around the characters in the picture and went out and sold advertising space. Large heralds were distributed house-to-house carrying merchants' ads in each of which was an outline of one of the characters. Contestants were obliged to cut out the figures, write the names of the stores in which the ads appeared together with one of the bargains offered by the merchant. For the best entry, a copy of the book was awarded, the next three receiving passes.

"LET'S HEAR FROM YOU"

Lamppost Stunt Used By Golden on "Avenue"

Manager Jay Golden of the Palace Theatre, Rochester, New York, used a lamppost street ballyhoo for the run of "Fifth Avenue Girl." The lamppost, which was 10 feet high and topped with a "Fifth Avenue" sign, was placed on crowded downtown corners, with boy and girl alongside in evening wear handing out heralds.

The heralds were numbered and patrons asked to take them to the lobby of the Palace and compare with those posted at the theatre front; 25 pairs of tickets were given out each day by the Palace. In addition heralds were handed out the day prior to the opening.

"LET'S HEAR FROM YOU"

Students Write Reviews

Through the cooperation of principal and history head of a local high school, Manager Artie Cohn at Warner's Roosevelt, in Philadelphia, for "Stanley and Livingstone" invited 15 pupils to attend a private screening week ahead of opening. Students then wrote letters of opinion which were read to history and English classes and on which credits were given. Letters were displayed in front of theatre during entire week of show and cards were planted on school bulletin boards and announcements made in classes.

Exploitation Briefs Here & There

Borrowing a couple of plain box cameras with long straps, Sig Goldberg at the World, in St. Paul, sent two lads on main streets to snap passersby as advance on "American Gangbusters." Only difference between Goldberg's camermen and legitimate ones was that no film was used and folks "snapped" were handed heralds with pictures of Pretty Boy Floyd, Karpis and Dillinger. Entire cost of stunt was salary of boy, heralds being promoted from distributor of the picture.

▽

Street bally used by Manager Frank A. Millspaugh at the Strand Theatre, in Muncie, Ind., for "Man in the Iron Mask" consisted of having his usher dressed in suit of armor with helmet ride a bannered horse about town ahead and during run. Copy on each banner carried plug for cast, playdates, title, etc.

▽

Boy walking inside giant book cover of "Each Dawn I Die" paraded the streets of Canton, Ohio, as Bill Harwell's advance on that date at the Ohio. As a climax to the campaign, newsboys on streets day ahead shouted "extra" as they distributed newspaper heralds. Also featured was a window display secured from leading bookstore which contained copies of the book together with scene stills and tiein copy.

▽

For his date on "Captain Fury" at the Empress, in Kelowna, B. C., Manager Leslie V. Campbell promoted a double truck in the form of the map of Australia divided into states, each containing individual merchant's ad. Title, cast and playdates were conspicuously plugged at top. On "Scarlet Pimpernel," Campbell sent wires to selected list, copy reading "I'm returning today in company with Sergeant Madden," message was signed by the Pimpernel.

▽

Couple dressed as bride and groom worked the main shopping districts of Minneapolis as part of Frank Steffy's advance on "In Name Only" at the State. Girl carried large card with title and man distributed lucky numbered cards offering guest tickets to those whose numbers corresponded with list in front of the theatre.

▽

With folks around Springfield, Ohio, much concerned recently with the World Series games and with scalpers roaming the streets asking exorbitant prices, Mike Chakeres at the Regent printed up replicas of the baseball tickets and distributed them on the streets. With copy reading "This is not a World Series ticket" reverse side included title, cast and playdates of his current attraction.

▽

An attractive modernistic display of "Man About Town" was created by J. S. Thomason at the Ritz, in McPherson, Kansas, with music notes strung under marquee wired with lights that were attached to a flasher and at night gave the effect of the note moving around. Color scheme was bright red background sprinkled with various colors and trimmed with aluminum molding.

Wedding Cake Stunt Sells "Old Maid" in Charlotte

An effective stunt which garnered publicity stories and pictures, was used recently by the Carolina Theatre in Charlotte, N. C., to excellent advantage in conjunction with its engagement of "The Old Maid." Theatre promoted huge cake from a local bakery and dubbed it the "Bette Davis Wedding Cake." Inserted were about 200 prizes including 10 dollars in dimes, sterling silver lockets, theatre tickets and various trinkets, all supplied by the theatre. Each patron on opening night received a slice of the cake.

The Charlotte *Observer* cooperated by exploiting the cake which was four feet high and ran pictures, ads, and publicity stories at no cost to the theatre.

"LET'S HEAR FROM YOU"

"Cavell" Ticket Sale Goes to Nurses' Fund

Manager Connor of the Roxy Theatre, in Tacoma, Wash., brought registered nurses, the Legion and schools within the scope of his campaign for "Nurse Edith Cavell." Heads of the Registered Nurses Association worked on a citywide sale of tickets with part of the receipts going to the Nurses' Fund.

The combined fife and drum corps of four local American Legion posts attended the opening night's performance with an advance screening held for Legion commanders, and school officials. Usherettes at the Roxy were outfitted with nurses' costumes which were worn a week ahead and during run.

"LET'S HEAR FROM YOU"

Squalus Survivors Attend Young's "U Boat" Premiere

Contacting Lt. Com. Oliver Naquin of the ill-fated Squalus at nearby Kittery Navy Yard, Leo Young at the Strand, in Portland, Maine, extended to him and the other survivors as well as wives and friends, an invitation to be present at the premiere engagement of "U Boat 29." Much was made of this locally with photos and stories appearing in the local press, in all of which the picture and playdates were prominently mentioned. Newspapers were also cooperative by breaking numerous U-boat stories of world events.

Navy and American flags decorated the entire front and marquee and on opening night arc lights were flashed on the building.

"LET'S HEAR FROM YOU"

Newspaper Cooperates With Fend on "Name"

A special tieup with the Gazette, featuring a front page break, high-lighted the exploitation arranged for "In Name Only" by H. H. Fend, manager of the Sherman, in Chillicothe, Ohio. Passes were given for the best tip sent in for a local news story, feature story or photograph. Picture of the manager presenting the tickets to winner also appeared on the front page.

Other features of the campaign included distribution of bags by five and ten with a cut of Carole Lombard, Kay Francis and Cary Grant tie-in copy, card and stills in a fur window display and special feature stories and art layouts in the morning, evening and Sunday papers.

YOU ARE INVITED TO JOIN UP

DOROTHY FLUKES
recently welcomed into the Managers' Round Table ranks, is a very distant member, hailing from Sydney, Australia. She is the exploitation manager for Warner Bros. Pictures and from her communications is doing a smart bit of work. Dorothy claims this to be her first and only job in pictures, having been promoted to her present position after doing secretarial work at the outset for this Australasian Circuit.

▽

CHARLES WILLIAM HAWK
is the skipper of the Ada Theatre in Ada, Ohio. This is his first experience in showbusiness and he will soon celebrate his first anniversary at this house. We know Charles will do well in the theatre and anticipate hearing from him, as well as receiving reports of his activities to that effect.

▽

RALPH NORMAN GOODALL
started his theatrical career in 1923, in Versailles, Ohio. He credits his dad with being the instigator of his entrance into this field, for Dad, who was in the drug business in this town, upped and bought the Opera House and Ralph was elected to manage it. Ralph gained much knowledge taking care of this house and is quite happy in his work.

▽

ERWIN KOENIGSREITER
began as an usher with Universal Theatres in Milwaukee, soon being promoted to chief usher, doorman, assistant and then manager in Milwaukee and St. Paul, Minn. He acted as treasurer of the Warner Theatre in Milwaukee and then worked at the Palace, in the same city, managing the house. Erwin was selected as the manager for a government project theatre, the Greendale in Greendale, Wisconsin, which he opened in April of 1939 and where he is now.

▽

JACK ROBERT DAVIS
manages the Rosele Theatre of the Levine Circuit, in Keystone, West Virginia. The first job he secured in the industry was that of usher, but he was soon advanced to doorman, then assistant manager. His next attainment was that of manager and we know he's quite capable of handling this position.

▽

JOHN MONROE
began in showbusiness in Cordell, Oklahoma, in 1930, starting at the very bottom of the ladder, acting as janitor and doorman. The following year he was promoted to projectionist and art man. A transfer brought him to Clinton, Okla., where he also worked as projectionist and art man at the Rialto Theatre. His next house was the Bungalow in Weatherford, same state, doing similar work. John then joined the Griffith Amusement Co., serving at the Rialto and Del Rio in Clinton, where he remained until the beginning of 1939, during which time he was promoted to chief of projection of all Clinton theatres. In March of this year he was sent to the Temple and Greer houses in Mangum, Okla., as assistant manager.

PEGGY DAYLE LATTA to William Francis Diebold, Pittsburgh, Pa. Bride is the daughter of C. J. Latta, district manager Warner Pittsburgh theatres and assistant to Harry Kalmine, zone director.

▽

ROBERT GOLDSTEIN
manages the Parkside Theatre, one of the houses of Century Circuit, situated in Brooklyn, New York. We expect to hear of your activities at that spot, Bob, so please be sure to keep us informed. Since you are not far from Round Table headquarters we extend a warm invitation to you to come and say hello.

Birthday Greetings

Harry Abbott
Fred D. Arnn
E. E. Bair
H. Barker
C. V. Bells
Billings Booth
Charles A. Boshert
Clifford Boyd
Fred Brown
John O. Campion
Lawrence Capillo
Charles P. Carroll
George R. Carter
T. C. Carter
Louis Charninsky
Walter Chenoweth
Erving B. Conant
Maurice M. Corkery
Emma Cox
L. F. Eick
Harry J. Ellis
Joseph F. Enos
Morris Epstein
Tillie Freedman
Donald N. Fuller
Dave Ginton
Roy E. Glidewell
Mac Goldstein
Edward Goodman
Joseph J. Greene
Melvin B. Grundy
Ed Hamm
Howard Hansen
Derald Hart
John C. Hart
Elmer W. Hecht
Elmer Holmberg
John P. Joneck
Joseph Kalusky
Harry Karp
Les Kulik
J. LaVender
George S. Lang
John M. Lehane
Terry C. W. Leung
Henry Lowry
Jennings McDonald
John McKay
C. W. Mills
Edward J. Mooney
Lafayette Moore
Fred Nelson
William C. Powelson
William M. Redmond
Jack Reis
Albert Rocke
Ed Rosen
Harry Schwartz
Edward J. Shea
John C. Sheridan
Forrest F. Shontz
Ken C. Simons
E. T. Sizemore
F. X. Storino
Flynn Stubblefield
John J. Tkach
Ted Turrell
Harry C. Valentine
Ralph E. Wallace
Lonnie A. Wallis
Cecil Ward
Chas. F. Weisbecker, Sr.
Earle W. Willbern
Carroll T. Wilson

MELVIN B. GRUNDY
is the house manager at the Rivoli in Muncie, Indiana. In 1933 he secured his first job in the theatre by acting as an extra usher at the Strand in Muncie, then stepping into the positions of regular usher, doorman, bookkeeper and assistant. In 1937 he became the manager of the house, remaining until the next year. Mel moved to the Rivoli in like capacity at that time and that's where he does his very good work which is reported in the pages from time to time.

▽

ABE DERMER
started as reelboy in 1928 at the Republic Theatre, for Small and Strausberg, which house is in Brooklyn, N. Y. His next move was to the Supreme house, also in Brooklyn and after working very diligently was promoted to assistant manager of this spot and was also made relief manager for various theatres.

▽

R. E. "BOB" MAYNARD
is the manager of the Cartier Theatre in Hull, Quebec, Canada, which house belongs to Famous Players Canadian Corp. His father was one of the first exhibitors in Ottawa and Bob, at teen-age, began working for him by taking tickets at the theatre. After learning theatre operation and projection with Dad, in 1931 he went to work at the La Reta and Carlton houses in Toronto. An offer to join Famous Players Canadian came his way in 1936, which he accepted and then moved into a manager's post at the Regent in Ottawa. Subsequently he received his present assignment and is known as the youngest manager in the circuit. We anticipate hearing from you frequently, so send along those reports.

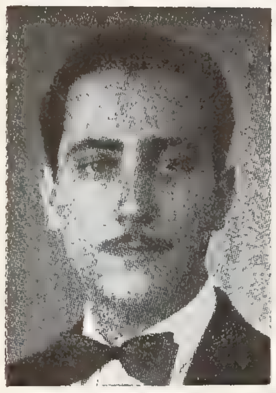
▽

MURRAY PECK
started his career when he obtained a doorman's job at B. S. Moss' 44th Street Theatre in New York City back in 1918. Two years later found him in Hollywood, having much varied experience in the fields of surveying, newspaper photographing, orchestra leading. Murray acted as entertainer, actor, master of ceremonies for radio, stage and screen. For the past two years he took over theatre management in the Northwest, also covering that territory as correspondent for the Pacific Coast Showman. He devotes much time to the Colonial Theatre in Seattle, Wash., where he now acts as skipper.

▽

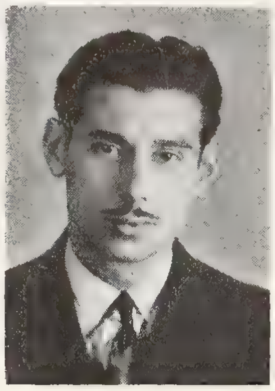
ALF KLOKKEVOLD
entered the motion picture business in 1936 and his first job was that of assistant manager at the Capitol Theatre, Oakland, California. Six months later he moved to Pleasanton, Calif., as manager of the Roxy and then went on to the Roxy in Roseville. Immediately after, Alf became the manager of the Del Rio in Los Banos, under the direction of the Golden State Theatres Circuit and is holding forth there now.

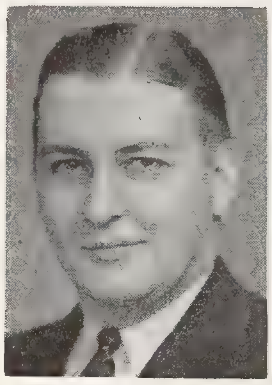
MEET UP WITH SOME MEMBERS



Raul Barrera
(above)
Metro, Theatre
Santurce, Puerto Rico

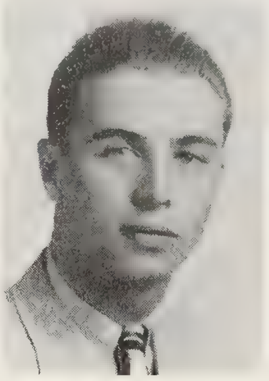
John Esposito
(below)
Greeley Theatre
New York City





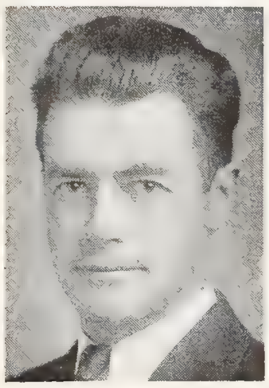
Roy Hanson
(above)
Jefferson Theatre
Goshen, Ind.

Bob Holland
(below)
Indiana Theatre
Indiana Harbor, Ind.



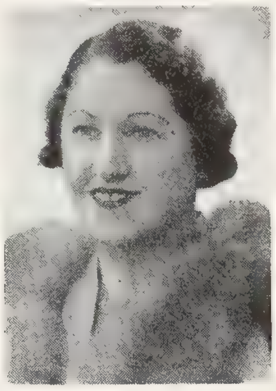
John Menzies
(above)
Civic University
Syracuse, N. Y.

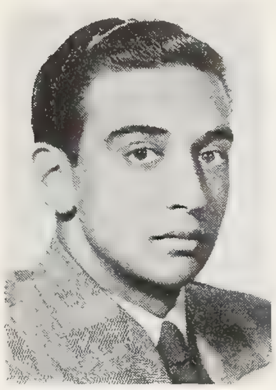
Billy Pratt
(below)
Paramount Theatre
Atlanta, Ga.



Leroy Boudreau
Grant Theatre
Eveleth, Minn.

Dorothy Flukes
Warners-First Nat'l
Sydney, Australia



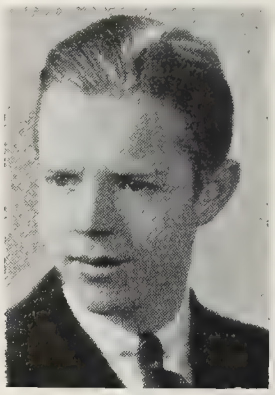


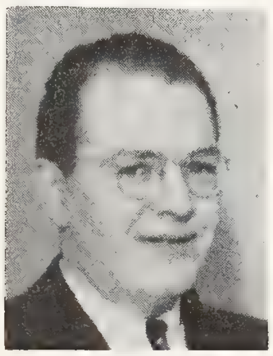
Jack Harris
Mayfair Theatre
Philadelphia, Pa.

Ed Lamoureux
Empire Theatre
Windsor, Ontario

Richard Miller
Roxy Theatre
Buffalo, N. Y.

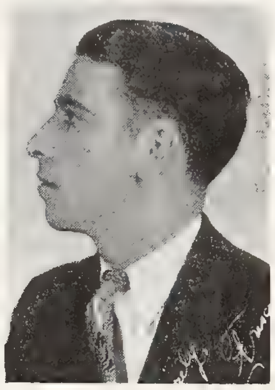
Wesley Pratzner
Stanley Theatre
Jersey City, N. J.





Paul Butterfield
Vogue Theatre
Alameda, Cal.

J. E. Frisco
Modern Theatre
Marlboro, Mass.

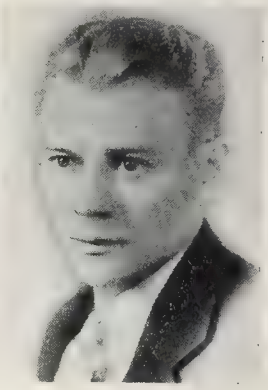


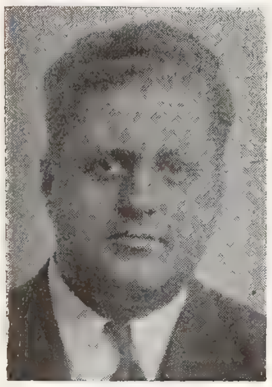
Charles Hawk
Ada Theatre
Ada, Ohio

Malcolm Marshall
Paramount Theatre
Asbury Park, N. J.

Jack Porte
Bronx Theatre
Bronx, N. Y.

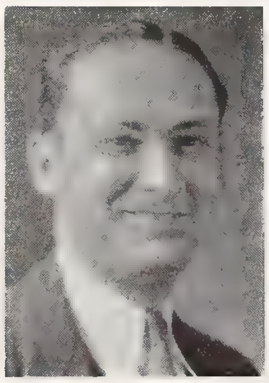
G. Norton Rosevold
Orpheum Theatre
Minot, N. D.





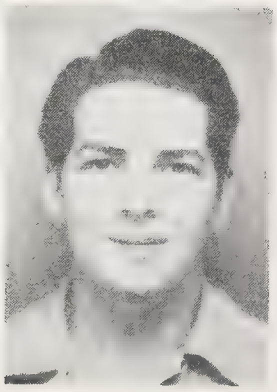
Abe Dermer
Supreme Theatre
Brooklyn, N. Y.

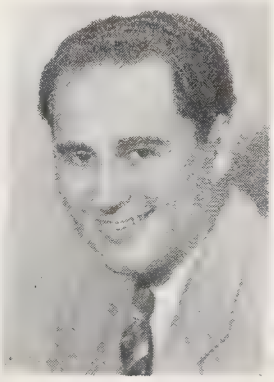
Robert Goldstein
Parkside Theatre
Brooklyn, N. Y.



H. R. Hellerich
Lincoln Theatre
Lincoln, Neb.

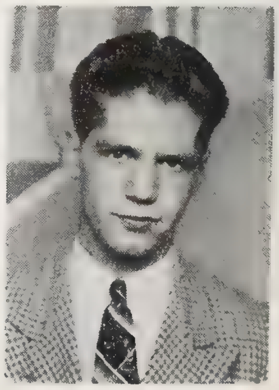
Maurice Meek
Ellinwood Theatre
Ellinwood, Kansas





Murray Peck
Colonial Theatre
Seattle, Wash.

Tom Turner
Grand Theatre
Grand Haven, Mich.



THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Com.-Mel. (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abe Lincoln in Illinois, 009, Mel........RKO
Across the Plains, 3855, West...........Mono
Adventures of Jane Arden, 321, Mel.......WB
Adventures of Sherlock Holmes, The, Mel. 20th-Fox
Affair Lafont, Mel....................Foreign
Allegheny Uprising, 006, Mel............RKO
All Quiet on the Western Front, 4073, Mel. Univ.
All This and Heaven Too, Mel............WB
All Women Have Secrets, Mel............Para
Almost a Gentleman, 920, Mel...........RKO
Amazing Mr. Williams, Com.-Mel.........Col
Andy Hardy Gets Spring Fever, 944, Com. MGM
Angels Wash Their Faces, The, 367, Mel...FN
Annie Laurie, Mel....................Foreign
Another Thin Man, 13, Com.-Mel.......MGM
Arizona Kid, The, 951, West.............Rep
Ask a Policeman, Com...............Foreign
At Your Age, Com.......................GN

B

Babes in Arms, Mus.-Com.............MGM
Bachelor Mother, 932, Mel..............RKO
Back Door to Heaven, 3833, Mel.........Para
Bad Lands, 933, West...................RKO
Bad Little Angel, 10, Com.............MGM
Balalaika, Mus. ....MGM
Barricade, 026, Mel................20th-Fox
Beachcomber, The, 3863, Mel...........Para
Beau Geste, 3902, Mel..................Para
Behind the Facade, Mel.............Foreign
Behind Prison Gates.......................Col
Betrayal, Mel. ....Foreign
Beware Spooks, Com......................Col
Big Guy, The, Mel......................Univ
Big Town Czar, 3018, Mel..............Univ
Biscuit Eater, The, Mel.................Para
Bizarre, Bizarre, Com...............Foreign
Billy the Kid Returns, 851, West.........Rep
Blackmail, 5, Mel......................MGM
Blackwell's Island, 361, Mel..............FN
Blind Alley, Mel.........................Col
Blondie Brings Up Baby, Com............Col
Blondie Meets the Boss, Com............Col
Blondie Takes a Vacation, Com...........Col
Blue Bird, The, 025, Com...........20th-Fox
Blue Montana Skies, 844, West...........Rep
Boy Friend, 943, Com...............20th-Fox
Boy's Reformatory, 3820, Mel...........Mono
Bridal Suite, 937, Com.-Mel............MGM
British Intelligence, Mel.................WB
Broadway Melody of 1940, Mus..........MGM
Broadway Serenade, 931, Mus...........MGM
Brother Rat and the Baby, Com..........WB
Brother Orchid, Mel......................WB
Buck Benny Rides Again, Com...........Para
Bulldog Drummond's Secret Police, 3831, Mel. ....Para
Bulldog Drummond's Bride, Mel.........Para
Buried Alive, Mel.................Producers

C

Cafe Hostess, Mel........................Col
Cafe Society, 3826, Mel.................Para
Call a Messenger, 4020, Mel............Univ
Calling All Marines, 912, Mel............Rep
Calling Dr. Kildare, 932, Mel..........MGM
Captain Fury, Mel........................UA
Captain Scorpiob, Com...............Foreign
Career, 930, Mel........................RKO
Cat and the Canary, The, Mel...........Para
Chalked Out, Mel.........................FN
Champ, The, Mel......................MGM
Charlie Chan at Treasure Island, Mel. 20th-Fox
Charlie Chan in Panama, Mel........20th-Fox
Charlie Chan in Reno, 948, Mel......20th-Fox
Charlie McCarthy, Detective, Com........Univ
Chasing Danger, 941, Mel...........20th-Fox
Chicago Ben, Mel.........................GB
Chicken Wagon Family, Com.........20th-Fox
Child Is Born, A, Mel....................WB
Children of the Wild, Mel................GN
Chip of the Flying U, West............Univ
Chump at Oxford, Com...................UA
Cisco Kid and the Lady, The, 012, Mel. 20th-Fox
City for Sale, Mel........................UA
City, The, 023, Mel................20th-Fox
Climbing High, 8072, Com...............GB
Clouds Over Europe, Mel.................Col
Coast Guard, Mel........................Col
Code of the Secret Service, 374, Mel.......FN
Code of the Streets, 3019, Mel...........Univ
Colorado Sunset, 846, West..............Rep
Comet Over Broadway, 370, Mel...........FN
Confessions of a Nazi Spy, Mel...........FN
Conspiracy, 935, Mel...................RKO
Cop from Hell's Kitchen, Mel.............Col
Coral Rocks, The, Mel...............Foreign
Covered Trailer, Com....................Rep
Cowboy Quarterback, The, 366, Com.......WB
Cowboys from Texas, West...............Rep
Curtain Rises, The, Mel..............Foreign

D

Dancing Co-ed, 3, Com.................MGM
Danger Flight, 3816, Mel...............Mono
Danger on Wheels, Mel.................Univ
Dark Command, The, Mel................Rep
Dark Victory, 354, Mel...................FN
Daughters Courageous, 360, Mel..........WB
Days of Jesse James, West..............Rep
Day the Bookies Wept, The, 002, Com...RKO
Day-Time Wife, 020, Mel............20th-Fox
Dead End Kids on Dress Parade, Com. Mel. ....WB
Dead Men Tell No Tales, Mel........Foreign
Death of a Champion, 3901, Mel.........Para
Demon Barber of Fleet Street, Mel....Foreign
Desperate Trails, The, 4058, West.......Univ
Destry Rides Again, Mel.................Univ
Diamonds Are Dangerous, Mel...........Para
Discoveries, Mus. ....Foreign
Disputed Passage, Mel..................Para
Dock on the Havel, Mel..............Foreign
Dr. Cyclops, Mel........................Para
Dodge City, 304, Mel. (C)................WB
Double Crime in the Maginot Line, Mel. ....Foreign
Down Our Alley, Mus.-Com...........Foreign
Down the Wyoming Trail, 3864, West...Mono
Drums Along the Mohawk, 015, Mel. (C) 20th-Fox
Dust Be My Destiny, Mel................FN

E

Each Dawn I Die, Mel...................FN
Earl of Chicago, Mel...................MGM
East Side of Heaven, Mus.-Com.........Univ
Elsa Maxwell's Hotel for Women, Mel.20th-Fox
Emergency Squad, Mel..................Para
Empty World, Mel........................GB
End of a Day, Mel...................Foreign
Enemy Within, The, Mel..................WB
Escape, The, Mel...................20th-Fox
Escape to Paradise, Mus.................RKO
Espionage Agent, Mel....................FN
Eternally Yours, Mel.....................UA
Everybody's Baby, 931, Com..........20th-Fox
Everybody's Hobby, 376, Com.............FN
Everything Happens at Night, Mel...20th-Fox
Everything's On Ice, 946, Mel...........RKO
Ex Champ, 3010, Mel...................Univ
Exile Express, 301, Mel..................GN

F

Family Next Door, 3020, Com...........Univ
Farmer's Daughter, The, Com............Para
Fast and Furious, 6, Mel...............MGM
Fifth Avenue Girl, 934, Com............RKO
Fight for Peace, The, Mel..............Mono
Fighting Gringo, 986, West.............RKO
Fighting, Mad, West...................Mono
Fighting 69th, Mel.......................WB
First Love, Mus.........................Univ
First Offenders, Mel......................Col
First World War, 062, Mel..........20th-Fox
Five Came Back, 927, Mel...............RKO
Five Little Peppers and How They Grew, Com. ....Col
Fixer Dugan, 922, Mel..................RKO
Flight at Midnight, 911, Mel.............Rep
Flirting With Fate, 914, Com.-Mel......MGM
Flying Deuces, 010, Com................RKO
Flying Irishman, 919, Mel...............RKO
Forgotten Woman, The, 3031, Mel.......Univ
For Love or Money, 3030, Mel...........Univ
Four Feathers, Mel. (C)..................UA
Four Just Men, Mel....................Mono
Four Wives, Mel..........................WB
Framed, Mel. ....Univ
Frog, The, Mel...........................GB
Frontier Marshal, West.............20th-Fox
Frontier Pony Express, West.............Rep
Fugitive at Large, Mel....................Col
Fugitive from Justice, Mel...............WB
Full Confession, 003, Mel...............RKO
Full Speed Ahead, Mel...................GN

G

Gambling on the High Seas, Mel.........WB
Gang's All Here, The, Com.-Mel......Foreign
Geronimo, Mel. ....Para
Girl and the Gambler, 926, Mel.........RKO
Girl from Mexico, 928, Com.-Mel........RKO
Girl from Rio, 3825, Mel...............Mono
Girl Must Live, Com................20th-Fox
Golden Boy, Mel.........................Col
Gold Star Mothers, Mel.............Producers
Goodbye, Mr. Chips, 945, Com.-Mel.....MGM
Good Girls Go to Paris, Com.-Mel.........Col
Gorilla, The, 944, Com.-Mel.........20th-Fox
Gracie Allen Murder Case, Com.-Mel.....Para
Grand Jury Secrets, Mel.................Para
Granny Get Your Gun, Mel...............WB
Grapes of Wrath, Mel...............20th-Fox
Great Victor Herbert, The, Mus..........Para
Green Hell, Mel........................Univ
Gulliver's Travels, Cartoon.............Para
Gun Chores, West........................Para
Gun Lord of the Frontier, West...........Col

H

Hardys Ride High, 934, Com.-Mel.......MGM
Harvest, Mel. ....Foreign
Hawaiian Nights, 4024, Mus.............Univ
Heartbeat, Mel. ....Foreign
Heaven With a Barbed Wire Fence, 019, Mel 20th-Fox
He Married His Wife, 023, Mel.....20th-Fox
Hell's Harbor, Mel.....................St. Rts.
Hell's Kitchen, 312, Mel.................WB
Henry Goes Arizona, Com...............MGM
Here I Am a Stranger, Mel..........20th-Fox
Heritage of the Desert, West............Para
Hero for a Day, 4035, Mel..............Univ
Heroes in Blue, Mel....................Mono
Heroes of the Desert, 7118, West..........Rep
Heroes of the Marne, Mel............Foreign
Hidden Power, Mel.......................Col
High School, 028, Com..............20th-Fox
His Girl Friday, Mel.....................Col
Hitler—The Beast of Berlin, Mel...Producers
Hollywood Cavalcade, Mel. (C)......20th-Fox
Home from Home, Com...............Foreign
Honeymoon in Bali, 3904, Com..........Para
Honeymoon's Over, The, 024, Com.-Mel. 20th-Fox
Hostages, The, Mel..................Foreign
Hotel Imperial, 3836, Mel...............Para
Hound of the Baskervilles, 936, Mel..20th-Fox
House Across the Bay, Mel...............UA
Housekeeper's Daughter, Com.............UA
Housemaster, Com.-Mel. ....Foreign
House of Fear, The, 3038, Mel...........Univ
Human Beast, The, Mel..............Foreign
Hunchback of Notre Dame, Mel..........RKO

I

Ice Follies of 1939, 925, Com.-Mel.......MGM
I Killed the Count, Mel...............Foreign
I'm From Missouri, 3830, Com...........Para
I Met a Murderer, Mel...............Foreign
Indianapolis Speedway, The, 315, Mel.....WB
Indiscretion, Mel. ....Foreign
In Name Only, 936, Mel................RKO
In Old Monterey, 847, West..............Rep
Inside Information, 3039, Mel............Univ
Inside Story, 934, Mel...............20th-Fox
Inspector Hornleigh, 945, Mel........20th-Fox
Inspector Hornleigh on Holiday, 029, Mel. 20th-Fox
Intermezzo, a Love Story, Mel............UA
International Crime, Mel.................GN
Invisible Man Returns, Mel..............Univ
Invisible Stripes, Mel.....................WB
Invitation to Happiness, Com.-Mel.......Para
Irish Luck, Mel........................Mono
I Stole a Million, 3007, Mel.............Para
Island of Lost Men, 3848, Mel...........Para
Isle of Destiny, Mel.................. RKO
It Could Happen to You, 950, Mel...20th-Fox
It's a Wonderful World, 936, Mel.......MGM
I Was a Convict, 824, Mel...............Rep

J

Jamaica Inn, 3906, Mel..................Para
Jeepers Creepers, 914, Com..............Rep
Joe and Ethel Turp Call on the President, Com.-Mel. ....MGM
Jones Family In Quick Millions, Com. 20th-Fox
Jones Family in Hollywood, 946, Com.20th-Fox
Juarez, 301, Mel..........................WB
Juarez and Maximilian, Mel...........St. Rts.
Judge Hardy and Son, Com.............MGM
Just William, Com...................Foreign

K

Kansas Terrors, The, 961, West...........Rep
Kid from Kokomo, The, 363, Mel..........FN
Kid Nightingale, Mel.....................WB
Kid from Texas, Mel...................MGM
King of Chinatown, 3827, Mel...........Para
King of the Lumberjacks, Mel............WB
Knights of the Range, West.............Para
Konga, the Wild Stallion, Mel............Col

L

Lady and the Mob, The, Mel..............Col
Lady Dick, Mel...........................FN
Lady of the Tropics, 947, Mel...........MGM
Lady's from Kentucky, The, 3834, Mel...Para
Lady Takes a Chance, The, Com-Mel......GN
La Immaculada, Mel..................Foreign
Lambeth Walk, The, Mus.-Com........Foreign
La Noche de los Maxas, Mel..........Foreign

(*Continued on following page*)

[THE RELEASE CHART--INDEX CONT'D]

(Continued from preceding page)

Llano Kid, West........................Para.
Last Express, 3028, Mel.................Univ
Laugh It Off, Mel......................Univ
Law Comes to Texas, The, West..........Col
Law of the Pampas, West................Para
Law of the Texan, West..................Col
Legion of Lost Flyers, 4053, Mel.........Univ
Legion of the Lawless, West.............RKO
Life of Dr. Ehrlich, Mel.................WB
Light of the Western Stars, West........Para
Light That Failed, The, Mel.............Para
Little Accident, Com....................Univ
Little Miss Broadway, Mus..........20th-Fox
Little Old New York, Mel...........20th-Fox
Little Princess, The, 932, Mel. (C)...20th-Fox
Llano Kid, Mus.........................Para
Lone Star Pioneers, West................Col
Lost Squadron, The, 994, Mel............RKO
Love Affair, 916, Mel...................RKO
Lucky Night, 933, Com.................MGM
Lucky Texan, West.....................Mono

M

Mademoiselle Ma Mere, Com..........Foreign
Magnificent Fraud, The, 3847, Mel........Para
Main Street Lawyer, Mel.................Rep
Maisie, 940, Com.-Mel...................MGM
Man About Town, 3845, Com.............Para
Man and His Wife, A, Mel...........Foreign
Man from Oklahoma, West..........Producers
Man from Montreal, Mel................Univ
Man from Sundown, The, West............Col
Man from Texas, 3865, West............Mono
Man in the Iron Mask, Mel...............UA
Man of Conquest, 801, Mel...............Rep
Man They Could Not Hang, The, Mel......Col
Man Who Dared, 375, Mel................FN
Marines Fly High, Mel..................RKO
Married and in Love, Mel...............RKO
Marseillaise, Mel. ....Foreign
Marshal of Mesa City, 081, West........RKO
Marx Brothers "At the Circus," 8, Com.MGM
Meet Dr. Christian, 005, Mel............RKO
Mexicali Kid, 3741, West...............Mono
Mexican Spitfire, Mel...................RKO
Mickey the Kid, 814, Mel................Rep
Midnight, 3828, Mel....................Para
Mikado, The, 4044, Mus. (C)...........Univ
Million Dollar Legs, 3846, Mel..........Para
Mind of Mr. Reeder, The, Mel........Foreign
Miracle on Main Street, Mel..............Col
Miracles for Sale, 946, Mel.............MGM
Mirele Efros, Mel....................Foreign
Missing Daughters, Mel..................Col
Missing Evidence, Mel..................Univ
Mr. Moto in Danger Island, 937, Mel.20th-Fox
Mr. Moto Takes a Vacation, 952, Mel. 20th-Fox
Mr. Smith Goes to Washington, Com......Col
Mr. Wong in Chinatown, 3807, Mel......Mono
Money to Burn, Com.,....................Rep
Mountain Rhythm, 845, West.............Rep
Music in My Heart, Mus.................Col
Mutiny in the Big House, 3803, Mel.....Mono
Mutiny on the Blackhawk, 4051, Mel.....Univ
Mutiny on the Bounty, 536, Mel.........MGM
Mutiny on the Seas, Mel.................Col
My Little Chickadee, Com.............Univ.
Mystery of Mr. Wong, The, 3806, Mel....Mono
Mystery of the White Room, 3037, Mel...Univ
Mystery Plane, 3809, Mel...............Mono
My Wife's Relatives, 810, Com.-Mel......Rep

N

Nancy Drew and the Hidden Staircase, 419, Mel. ....WB
Nancy Drew, Trouble Shooter, 324, Mel...WB
Narrow Path, The, Mel..................Rep
Naughty But Nice, 311, Com.-Mel........WB
Never Mind the Guard...................GN
Never Say Die, 3832, Com...............Para
New Frontier, 868, West.................Rep
News Is Made at Night, 953, Mel....20th-Fox
Nick Carter, Master Detective, Mel......MGM
Night of Nights, Mel....................Para
90 Degrees South, Mel................Foreign
Night Work, 3849, Com.................Para
Ninotchka, 7, Mel......................MGM
No Place to Go, 469, Mel................FN
North of the Yukon, Mel.................Col
Northwest Passage, Mel. (C)...........MGM
Not Too Narrow, Not Too Deep, Mel....MGM
Nurse Edith Cavell, 001, Mel............RKO

O

Of Human Bondage, 993, Mel...........RKO
Of Mice and Men, Mel...................UA
Oklahoma Frontier, West...............Univ
Oklahoma Kid, 308, Mel.................WB
Oklahoma Terror, West..................Mono
Old Bones of the River, Com..........Foreign
Old Mail, The, 452, Mel..................FN
On Borrowed Time, Com.-Mel...........MGM
On Your Toes, Mus.......................FN
One Hour to Live, 4030, Mel............Univ
$1,000 a Touchdown, 3903, Com..........Para
One Wild Night, Mel...............20th-Fox
Only Angels Have Wings, Mel............Col
On Trial, 323, Mel.......................WB
Opened By Mistake, Com................Para
Orage, Mel. ....Foreign
Our Leading Citizen, 3850, Com.........Para
Our Neighbors—the Carters, Com........Para
Our Town, Mel...........................UA
Outpost of the Mounties..................Col
Outside These Walls, Mel.................Col
Overland Mail, 3857, West..............Mono
Overland Stage Raiders, West............Rep
Over the Moon, Mel. (C).................UA

P

Pack Up Your Troubles, 011, Com....20th-Fox
Panama Lady, 925, Mel..................RKO
Panama Patrol, 314, Mel.................GN
Papa's Misadventure, Com............Foreign
Parents on Trial, Mel....................Col
Parole Fixer, Mel.......................Para
Phantom Strikes, The, Mel..............Mono
Philo Vance Comes Back, Mel............WB
Pioneer Days, West.....................Mono
Poisoned Pen, Mel...................Foreign
Pride of the Blue Grass, Mel.............WB
Pride of the Navy, 822, Mel..............Rep
Prison Without Bars, Mel................UA
Private Lives of Elizabeth and Essex, The, Mel. (C) ....WB
Pygmalion, 980, Com.-Mel..............MGM

Q

Queen of Destiny, 061, Mel. (C)........RKO

R

Racketeers of the Range, 984, West......RKO
Raffles, Mel. ....UA
Rains Came, The, Mel...............20th-Fox
Range War, 3954, Wes..................Para
Rasputin, Mel. ....Foreign
Real Glory, The, Mel.....................UA
Rebeccca, Mel. ....UA
Reform School, Mel..................St. Rts.
Remember? 11, Mel....................MGM
Remember the Night, Mel...............Para
Renegade Trail, 3859, West.............Para
Reno, 008, Mel..........................RKO
Return of Dr. X, Mel.....................WB
Return of the Cisco Kid, Mel........20th-Fox
Ride 'Em Cowgirl, W1-2, West...........GN
Riders of Black River, West.............Col
Riders of Destiny, West................Mono
Riders of the Frontier, West...........Mono
Riders of Pasco Basin, West............Univ
Rio, 4014, Mel.........................Univ
Risky Business, 3029, Mel..............Univ
Road Back, 4074, Mel..................Univ
Road to Glory, 061, Mel............20th-Fox
Road to Singapore, Mus.................Para
Roaring Twenties, The, Mel.............WB
Roll, Wagons, Roll, West...............Mono
Rollin' Westward, 3863, West...........Mono
Romance of the Redwoods, Mel...........Col
Rookie Cop, Mel........................RKO
Rose Marie, 643, Mus..................MGM
Rose of Washington Square, 942, Mus.-Com. 20th-Fox
Rough Riders Round-up, 853, West.......Rep
Rovin' Tumbleweeds, West...............Rep
Rulers of the Sea, Mel..................Para

S

Sabotage, 913, Mel......................Rep
Safari, Mel. ....Para
Saga of Death Valley, West..............Rep
Sagebrush Family Trails West, West.Producers
Sagebrush Trail, West..................Mono
Saint in London, 929, Mel...............RKO
Saint Strikes Back, 918, Mel............RKO
St. Martin's Lane, Mel..................Para
Santa Fe Marshal, West.................Para
Santa Fe Stampede, 863, West............Rep
San Francisco, 636, Mel.................MGM
Scandal Sheet, Mel......................Col
Second Fiddle, 949, Com.-Mel........20th-Fox
Secret of Dr. Kildare, 12, Mel.........MGM
Secret Service of the Air, 320, Mel.......WB
Sergeant Madden, 927, Mel.............MGM
Seventeen, Com. ....Para
She Goes to War, Mel................St. Rts.
She Married a Cop, Mel..................Rep
Shipyard Sally, 018, Com............20th-Fox
Shop Around the Corner, Mel...........MGM
Should a Girl Marry? 3830, Mel.........Mono
Should Husbands Work? 816, Com........Rep
Silver on the Sage, 3858, Mel...........Para
Singing Charro, The, West............Foreign
Singing Cowgirl, The, W1-3, West........GN
Six-Gun Rhythm, W1-19, West...........GN
6,000 Enemies, 938, Mel...............MGM
Sky Patrol, 3815, Mel..................Mono
Smashing the Money Ring, Mel...........FN
Smuggled Cargo, 825, Mel...............Rep
Society Lawyer, 930, Mel...............MGM
Some Like It Hot, 3837, Mus............Para
Song of the Street, Mel..............Foreign
Sorority House, 924, Mel................RKO
S.O.S.-Tidal Wave, 813, Mel.............Rep
So This Is London, Com..............Foreign
South of the Border, West...............Rep
Southward Ho, 855, West................Rep
Spellbinder, The, 931, Mel..............RKO
Spies of the Air, Mel................Foreign
Spirit of Culver, 3014, Mel.............Univ
Spoilers of the Range, West..............Col
Stagecoach, Mel. ....UA
Stanley and Livingstone, Mel........20th-Fox
Star Maker, The, 3851, Mus.............Para
State Cop, Mel...........................WB
Stolen Life, 3864, Mel..................Para
Stop, Look and Love, 008, Com......20th-Fox
Story of Alexander Graham Bell, The, 938, Mel. 20th-Fox
Story of Vernon and Irene Castle, The, 838, Mus. ....RKO
Straight to Heaven, Mel.............St. Rts.
Stranger from Texas, The, West..........Col
Street of Missing Men, 811, Mel.........Rep
Street Without a Name, Mel..........Foreign
Streets of New York, 3802, Mel.........Mono
Stronger Than Desire, Mell.............MGM
Student Nurse, Mel......................WB
Stunt Pilot, 3814, Mel.................Mono
Sudden Money, 3829, Com.-Mel..........Para
Sudan, Mel. ....St. Rts.
Sued for Libel, Mel.....................RKO
Sun Never Sets, Mel....................Univ
Susannah of the Mounties, 954, Com.-Mel. 20th-Fox
Swanee River, 017, Mus. (C)........20th-Fox
Sweepstake Winner, Com.................FN
Swiss Family Robinson, Mel.............RKO

T

Taming of the West, West................Col
Tarzan Finds a Son! 939, Mel..........MGM
Television Spy, Mel.....................Para
Tell No Tales, 35, Mel.................MGM
Ten Days in Paris, Mel..............Foreign
Texas Wildcats, West................St. Rts.
That's Right You're Wrong, 011, Mus...RKO
That They May Live, Mel..........Foreign
They All Come Out, 943, Mel...........MGM
These Glamour Girls, 948, Mel..........MGM
They Asked for It, 3040, Mel............Univ
They Drive by Night, Mel............Foreign
They Made Me a Spy, 921, Mel.........RKO
They Shall Have Music, Mel..............UA
Thief of Bagdad, Mel. (C)...............UA
This Man in Paris, 3865, Mel...........Para
Those High Grey Falls, Mel..............Col
3 Smart Girls Grow Up, 3001, Mus.-Com. Univ
Three Sons, 004, Mel...................RKO
Three Texas Steers, 866, West...........Rep
Three Waltzes, Mel..................Foreign
Thunder Afloat, 4, Mel.................MGM
Timber Stampede, 985, West............RKO
Too Busy to Work, 016, Com.........20th-Fox
Torchy Plays with Dynamite, 326, Mel....WB
Torchy Runs for Mayor, 322, Mel.........WB
Torture Ship, Mel..................Producers
Tower of London, Mel...................Univ
Trapped in the Sky, Mel..................Col
Trigger Smith, 3854, West..............Mono
Tropic Fury, 4052, Mel.................Univ
Trouble in Sundown, 893, West..........RKO
Tumbleweeds, West. ....St. Rts.
12 Crowded Hours, 917, Mel.............RKO
20,000 Men a Year, 013, Mel........20th-Fox
Two Bright Boys, 4017, Mel.............Univ
Two Fisted Rangers, West................Col
Two Gun Troubador, West............St. Rts.
Two's Company, Com.....................UA
Two Thoroughbreds, West...............RKO
Typhoon, Mel. ....Para

U

U-Boat 29, Mel..........................Col
Undercover Agent, 3824, Mel............Mono
Undercover Doctor, Mel..................Para
Under the Light of the Western Stars, West. ....Mono
Under-Pup, The, 4010, Mel..............Univ
Unexpected Father, 3008, Com...........Univ
Union Pacific, 3835, Mel...............Para
Unmarried ....Para
Untamed, Mel. (C).....................Para

V

Vigil in the Night, 007, Mel............RKO
Virginia City, Mel.......................WB

W

Wall Street Cowboy, 857, West...........Rep
Wanted by Scotland Yard, 3829, Mel.....Mono
Wanted for Murder, Mel............Producers
Ware Case, Mel.....................20th-Fox
Waterfront, 325, Mel.....................WB
Way Down South, 947, Mus.............RKO
We Are Not Alone, Mel...................FN
Westbound Stage, West.................Mono
Western Caravan, West...................Col
West of Carson City, West..............Univ
West of the Divide, West...............Mono
What a Life, 3905, Com.................Para
What Do You Think, Chums? Mel.....Foreign
When Tomorrow Comes, 3003, Com.-Mel..Univ
Where's That Fire, Mel..............Foreign
Whispering Enemies, Mel.................Col
Wife, Husband and Friend, 930, Com..20th-Fox
Wings Over the Pacific, Mel..............GN
Winner Take All, 939, Mus.-Com.....20th-Fox
Winter Carnival, Mel.....................UA
Within the Law, 928, Mel...............MGM
Witness Vanishes, The, 4027, Mel........Univ
Wizard of Oz, 949, Mus. (C)...........MGM
Wolf Call, 3827, Mel...................Mono
Woman Is the Judge, A, Mel.............Col
Women, The, 1, Com.-Mel...............MGM
Women Behind Bars, Mel................Para
Women in the Wind, 316, Mel............WB
Wonder World, Mel......................GN
World Moves On, The, Mel...............WB
Wuthering Heights, Mel..................UA
Wyoming Outlaw, 867, West..............Rep

Y

Years Without Days, Mel.................WB
You Can't Cheat An Honest Man, 3005, Com. ....Univ
You Can't Get Away With Murder, 364, Mel. ....FN
Young Man's Fancy, Mel.............Foreign
Young Mr. Lincoln, 947, Mel.........20th-Fox
Youth in Revolt, Mel................Foreign

Yukon Flight, Mel.....................Mono

Z

Zenobia, Com. ....UA
Zero Hour, The, 812, Mel................Rep

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1939-40 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Behind Prison Gates (G)	Brian Donlevy-Jacqueline Wells	July 28.'39	62	Aug. 26,'39
Beware Spooks (G)	Joe E. Brown-Mary Carlisle	Oct. 24,'39†	68	Oct. 28,'39
Blind Alley (G)	Chester Morris-Ralph Bellamy-Joan Perry-Rose Stradner	May 11,'39	71	Apr. 29,'39
Blondie Brings Up Baby	P. Singleton-A. Lake-L. Simms	Nov. 9,'39		
Blondie Meets the Boss (G)	P. Singleton-A. Lake-L. Simms	Mar. 8,'39	74	Feb. 25,'39
(Exploitation: May 13,'39, p. 66.)				
Blondie Takes a Vacation (G)	P. Singleton-A. Lake-L. Simms	July 20,'39	71	July 22,'39
Clouds Over Europe (G)	Laurence Olivier-Valerie Hobson	June 20,'39	79	Mar. 11,'39
(Reviewed under the title, "Q Planes"; exploittaion: July 29,'39, p. 67.)				
Coast Guard (G)	Randolph Scott-Ralph Bellamy-Frances Dee-Walter Connolly	Aug. 4,'39	72	Sept. 2,'39
Five Little Peppers and How They Grew	Edith Fellows-Dorothy Peterson	Aug. 22,'39	60	
First Offenders	W. Abel-B. Roberts-J. Downs	Apr. 12,'39	62	
Golden Boy (A)	Wm. Holden-Barbara Stanwyck-Adolphe Menjou-Jos. Callela	Sept. 5,'39	101	Aug. 19,'39
(Exploitation: Oct. 21,'39, p. 66; Nov. 4,'39, p. 66.)				
Good Girls Go to Paris (G)	Joan Blondell-Melvyn Douglas-Walter Connolly	June 30,'39	78	June 24,'39
(Exploitation: July 29,'39, p. 66.)				
Hidden Power (G)	Jack Holt-Gertrude Michael	Sept. 7,'39†	60	May 27,'39
Konga, the Wild Stallion	Fred Stone-Rochelle Hudson	Aug. 30,'39	65	
Lady and the Mob, The (G)	F. Bainter-I. Lupino-L. Bowman	Apr. 3,'39	66	Mar. 11,'39
Law Comes to Texas, The	Bill Elliott-Veda Ann Borg-Dorothy Faye	Apr. 16,'39	58	
Lone Star Pioneers	Bill Elliott-Dorothy Gulliver	Mar. 16,'39	56	
Man From Sundown, The	Chas. Starrett - Iris Meredith - Sons of the Pioneers	July 15,'39	59	
Man They Could Not Hang, The (A)	B. Karloff-R. Pryor-R. Wilcox	Aug. 17,'39	65	Sept. 30,'39
Miracle on Main Street	Margo-W. Abel-L. Talbot	Oct. 29,'39†	78	
Missing Daughters (A)	R. Arlen-R. Hudson-M. Marsh	May 22,'39	59	June 24,'39
Mr. Smith Goes to Washington (G)	Jean Arthur-Jas. Stewart-Edw. Arnold - Claude Rains - Guy Kibbee - Eugene Pallette	Oct. 19,'39†	*130	Oct. 7,'39
(Exploitation: Nov. 4,'39, p. 65.)				
North of the Yukon	Chas. Starrett-Linda Winters	Mar. 30,'39	64	
Only Angels Have Wings (G)	Cary Grant - Jean Arthur - Richard Barthelmess - Thos. Mitchell	May 25,'39	121	May 20,'39
(Exploitation: June 24,'39, p. 75; July 15,'39, p. 62; July 29,'39, p. 69; Aug. 5,'39, pp. 100, 101, 102; Aug. 12,'39, p. 70; Aug. 19,'39, p. 72; Sept. 2,'39, p. 57; Sept. 9,'39, pp. 76, 77.)				
Outport of the Mounties	Chas. Starrett-Iris Meredith	Sept. 14,'39†	63	
Outside These Walls	Dolores Costello - M. Whalen - Virginia Weidler	June 29,'39	58	
Parents on Trial	Jean Parker - Johnny Downes - Noah Beery, Jr.	May 4,'39	59	
(See "In the Cutting Room," May 27,'39.)				
Riders of Black River	Chas. Starrett - Iris Meredith - Sons of the Pioneers	Aug. 23,'39	59	
Romance of the Redwoods	Jean Parker-Chas. Bickford	Mar. 30,'39	67	
Scandal Sheet	O. Kruger-O. Munson-N. Harrigan	Oct. 16,'39†	67	
Spoilers of the Range	Charles Starrett-Iris Meredith	Apr. 27,'39	58	
Stranger from Texas, The	Charles Starrett - Lorna Gray - Sons of the Pioneers	Nov. 2,'39	54	
Those High Grey Walls (G)	Walter Connolly-Iris Meredith	Sept. 21,'39†	82	Oct. 28,'39
Trapped in the Sky (G)	Jack Holt-Katherine DeMille	June 1,'39	61	Feb. 18,'39
U-Boat 29 (G)	C. Veldt-S. Shaw-V. Hobson	Oct. 7,'39†	82	Apr. 15,'39†
("Reviewed under the title, "Spy in Black.")				
Western Caravans	Chas. Starrett - Iris Meredith - Sons of the Pioneers	June 15,'39	58	
Whispering Enemies (G)	Jack Holt-Dolores Costello	Mar. 24,'39	61	Feb. 18,'39
Woman Is the Judge, A (G)	Frieda Inescort-Rochelle Hudson-Otto Kruger	July 16,'39	62	Oct. 7,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amazing Mr. Williams, The	Joan Blondell-Melvyn Douglas	Nov. 23,'39†		
Cafe Hostess	Preston Foster-Ann Dvorak	Nov. 30,'39†		
Cop from Hell's Kitchen	Jacqueline Wells-Bruce Cabot			
Fugitive at Large (G)	Jack Holt-Patricia Ellis		*65	Aug. 5,'39
Gun Lord of the Frontier	Bill Elliott-Linda Winters			
His Girl Friday	C. Grant-R. Russell-R. Bellamy			
Music in My Heart	Tony Martin - Rita Haysworth - Edith Fellows-Eric Blore			
Mutiny on the Seas	J. Holt-D. Purcell-I. Ware			
Taming of the West	Bill Elliott-Iris Meredith			
Two Fisted Rangers	Charles Starrett - Lorna Gray - Sons of the Pioneers			

FIRST NATIONAL
(See Warner Brothers)

GB PICTURES

(Distributed in part by 20th Century-Fox)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Climbing High (G) 8012	Jessie Metthews-Michael Redgrave-Noel Madison	Apr. 28,'39	71	Dec. 17,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chicago Ben				
Empty World	Nova Pilbeam			
Frog, The	Noah Beery-Gordon Harker			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Children of the Wild	Joan Valerie-James Bush	Oct. 14,'39		
Exile Express (G) 301	Anna Sten-Alan Marshal	May 27,'39	71	Aug. 26,'39
Panama Patrol (G) 314	Leon Ames-Charlotte Wynters	May 20,'39	69	Feb. 25,'39
Singing Cowgirl, The W1-3	Dorothy Page	May 31,'39	57	
Six-Gun Rhythm (G) W1-19	Tex Fletcher-Joan Barclay	May 13,'39	57	Feb. 18,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
At Your Age				
Full Speed Ahead				
Lady Takes a Chance, The	Heather Angel-John King			
(See "Everything Happens to Ann," "In the Cutting Room," Mar. 25,'39.)				
Never Mind the Guard				
Wonder World				

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Andy Hardy Gets Spring Fever (G) 944	M. Rooney-L. Stone-C. Parker-F. Holden-A. Rutherford	July 21,'39	85	July 15,'39
(Exploitation: July 8,'39, p. 52; Aug. 12,'39, pp. 68, 74; Aug. 19,'39, p. 66; Aug. 26,'39, p. 86; Sept. 2,'39, pp. 56, 60; Sept. 9,'39, p. 70.)				
Babes in Arms (G)	Mickey Rooney - Judy Garland - Charles Winninger-Henry Hull	Oct. 13,'39†	97	Sept. 23,'39
(Exploitation: Oct. 28,'39, p. 70.)				
Bad Little Angel (G) 10	Virginia Weidler-Gene Reynolds	Oct. 27,'39†	72	Oct. 28,'39
Blackmail (G) 5	Edw. G. Robinson-Ruth Hussey	Sept. 8,'39†	81	Sept. 9,'39
Bridal Suite (G) 937	R. Young-Annabella-W. Connolly	May 26,'39	70	May 27,'39
Broadway Serenade (G) 931	Jeanette MacDonald-Lew Ayres-Ian Hunter-Frank Morgan	Apr. 7,'39	113	Apr. 8,'39
(Exploitation: Apr. 15,'39, p. 81.)				
Calling Dr. Kildare (G) 932	Lionel Barrymore-Lew Ayres	Apr. 28,'39	86	Oct. 17,'38
Champ, The (reissue) (G) 201	W. Beery-J. Cooper-I. Rich	June 2,'39	86	Apr. 29,'39
Dancing Co-ed (G) 3	Lana Turner-Richard Carlson	Sept. 29,'39†	84	Sept. 23,'39
Fast and Furious (G) 6	Ann Sothern-Franchot Tone	Oct. 6,'39†	73	Oct. 7,'39
Goodbye, Mr. Chips (G) 945	Robert Donat-Greer Garson	July 28,'39	114	May 20,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; July 29,'39, p. 67; Aug. 5,'39, pp. 101, 102; Aug. 12,'39, p. 74; Aug. 26,'39, pp. 86, 88; Sept. 9,'39, p. 76.)				
Hardys Ride High, The (G) 934	M. Rooney-L. Stone-F. Holden-C. Parker-A. Rutherford	Apr. 21,'39	81	Apr. 22,'39
(Exploitation: May 20,'39, p. 64; June 3,'39, p. 65; June 24,'39, p. 76.)				
Ice Follies of 1939 (G) 925	Original Ice Follies Cast—Joan Crawford-James Stewart-Lew Ayres	Mar. 10,'39	82	Mar. 11,'39
(Exploitation: Apr. 29,'39, p. 76; May 20,'39, p. 61; June 10,'39, p. 60.)				
It's a Wonderful World (G) 936	James Stewart-Claudette Colbert	May 19,'39	86	May 6,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Kid from Texas, The (G) 929	Dennis O'Keefe-Florence Rice	Apr. 14,'39	71	Apr. 1,'39
Lady of the Tropics (A) 947	Robert Taylor-Hedy Lamarr	Aug. 11,'39	91	Aug. 12,'39
(Exploitation: Oct. 7,'39, p. 64.)				
Lucky Night (G) 933	Robert Taylor-Myrna Loy	May 5,'39	81	Apr. 29,'39
(Exploitation: Aug. 19,'39, p. 67.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Maisie (A) 940	R. Young-A. Sothern-R. Hussey	June 23,'39	74	July 1,'39
(Exploitation: July 1,'39, p. 61; July 8,'39, p. 51; July 15,'39, p. 61; July 22,'39, p. 89; Aug. 5,'39, p. 98; Aug. 12,'39, p. 74; Aug. 26,'39, p. 85; Sept. 2,'39, p. 60; Sept 16,'39, p. 83; Nov. 4,'39, p. 70.)				
Marx Brothers "At the Circus" (G)	Marx Bros.-F. Rice-K. Baker	Oct. 20,'39†	87	Oct. 21,'39
Miracles for Sale (G) 946	R. Young-F. Rice-H. Hull	Aug. 4,'39	71	Aug. 5,'39
Mutiny on the Bounty (reissue) (G) 536	C. Laughton-C. Gable-F. Tone	May 5,'39	133	Nov. 9,'35
Ninotchka (G) 7	G. Garbo-M. Douglas-I. Claire	Nov. 3,'39†	110	Oct. 14,'39
On Borrowed Time (G) 942	Lionel Barrymore-Sir C. Hardwicke-B. Watson-U. Merkel-Beulah Bondi	July 7,'39	99	July 1,'39
(Exploitation: Sept. 9,'39, pp. 75, 76; Sept. 16,'39, p. 85; Oct. 14,'39, p. 62; Oct. 21,'39, pp. 62, 64.)				
Pygmalion (A) 980	Leslie Howard-Wendy Hiller	Mar. 3,'39	87	Sept. 10,'38
(Exploitation: Feb. 18,'39, pp. 68, 70; Feb. 25,'39, p. 67; Mar. 4,'39, p. 70; Mar. 25,'39, p. 83; Apr. 1,'39, p. 76; Apr. 22,'39, p. 64; May 6,'39, p. 62; May 13,'39, pp. 68, 70; July 8,'39, p. 51.)				
Remember? 11	R. Taylor-G. Garson-L. Ayres	Nov. 10,'39†	83	
San Francisco (reissue) (G) 636	C. Gable-J. MacDonald-S. Tracy	May 27,'39	115	July 4,'36
Sergeant Madden (G) 927	Wallace Beery - Tom Brown - Alan Curtis - Laraine Day	Mar. 24,'39	83	Mar. 18,'39
(Exploitation: Apr. 22,'39, p. 60; Apr. 29,'39, p. 72; May 6,'39, p. 63; May 20,'39, p. 62; May 27,'39, p. 65; June 10,'39, p. 59; July 8,'39, p. 51.)				
6,000 Enemies (G) 938	Walter Pidgeon-Rita Johnson	June 9,'39	62	May 27,'39
Society Lawyer (A) 930	W. Pidgeon-V. Bruce-L. Carrillo	Mar. 31,'39	78	Apr. 1,'39
Stronger Than Desire (A) 941	Virginia Bruce-Walter Pidgeon	June 30,'39	78	June 4,'39
Tarzan Finds a Son! (G) 939	J. Weissmuller-M. O'Sullivan	June 16,'39	82	June 3,'39
(Exploitation: July 1,'39, p. 49; Aug. 5,'39, pp. 98, 100; Aug. 19,'39, pp. 67, 70; Sept. 2,'39, pp. 54, 60; Sept. 23,'39, pp. 68, 70.)				
Tell No Tales (G) 935	Melvyn Douglas-Louise Platt	May 12,'39	69	May 13,'39
These Glamour Girls (A) 948	L. Ayres-L. Turner-A. Louise-T. Brown-R. Carlson-J. Bryan	Aug. 18,'39	80	Aug. 19,'39
(Exploitation: Sept. 23,'39, p. 73.)				
They All Come Out (G) 943	Rita Johnson-Tom Neal	July 14,'39	70	July 8,'39
Thunder Afloat (G) 4	W. Beery-C. Morris-V. Grey	Sept. 15,'39†	95	Sept. 23,'39
(Exploitation: Sept. 30,'39, pp. 56, 58; Nov. 4,'39, p. 64.)				
Within the Law (G) 928	Ruth Hussey-Paul Kelly	Mar. 17,'39	65	Mar. 18,'39
Wizard of Oz (G) 949	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-J. Haley	Aug. 25,'39	101	Aug. 12,'39
(Exploitation: Aug. 26,'39, pp. 84, 87; Sept. 2,'39, p. 55; Sept. 9,'39, pp. 71, 77; Sept. 16,'39, p. 83; Sept. 23,'39, pp. 66, 73; Sept. 30,'38, p. 61; Oct. 7,'39, pp. 63, 64; Oct. 14,'39, pp. 62, 66; Oct. 21,'39, pp. 62, 66.)				
Women, The (A) 1	Norma Shearer-Joan Crawford-Rosalind Russell-Mary Boland	Sept. 1,'39†	134	Sept. 2,'39
(Exploitation: Sept. 30,'39, p. 57; Oct. 7,'39, pp. 62, 63, 67; Oct. 14,'39, pp. 60, 61; Oct. 21,'39, p. 66; Oct. 28,'39, p. 72; Nov. 4,'39, p. 65.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Another Thin Man 10	Myrna Loy - William Powell - Ruth Hussey-Virginia Grey	Nov. 17,'39†		
(See "In the Cutting Room," Sept. 9,'39.)				
Balalaika	Nelson Eddy-Ilona Massey-Chas. Ruggles - Ray Bolger - Edna May Oliver	Dec. 29,'39†		
(See "In the Cutting Room," Aug. 12,'39.)				
Broadway Melody 1940	E. Powell-F. Astaire-G. Murphy			
Earl of Chicago	R. Montgomery-R. Owen-Edw. Arnold			
Henry Goes Arizona	Frank Morgan-George Murphy-Ann Morriss	Dec. 8,'39†		
(See "In the Cutting Room," Aug. 12,'39.)				
Joe and Ethel Turp Call on the President	Ann Sothern-William Gargan-Walter Brennan	Dec. 1,'39†		
(See "A Call on the President," "In the Cutting Room," Oct. 21,'39.)				
Judge Hardy and Son	Lewis Stone - Mickey Rooney - Cecilia Parker - Fay Holden	Dec. 22,'39†		
Nick Carter, Master Detective	Walter Pidgeon-Rita Johnson	Dec. 15,'39†		
Northwest Passage	S. Tracy-R. Young-W. Brennan			
(See "In the Cutting Room," Oct. 14,'39.)				
Not Too Narrow, Not Too Deep	Clark Gable - Joan Crawford - Peter Lorre-Melvyn Douglas-Betty Compson			
Rose Marie (reissue) (G) 643	Jeanette MacDonald - Nelson Eddy		112	Jan. 18,'35
Secret of Dr. Kildare 12	Lionel Barrymore - Lew Ayres - Laraine Day-Helen Gilbert	Nov. 24,'39†	83	
Shop Around the Corner*	M. Sullavan-J. Stewart-F. Morgan			

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Across the Plains (G) 3655	Jack Randall	Apr. 30,'39	52	May 27,'39
Boy's Reformatory (G) 3820	Frankie Darro-Grant Withers	May 1,'39	61	May 13,'39
Crashing Thru	J. Newell-W. Hull-M. Stone	Oct. 1,'39†		
Danger Flight (G)	J. Trent-M. Reynolds-M. Stone	Nov. 1,'39†	65	Oct. 28,'39
Down the Wyoming Trail (G) 3864	Tex Ritter-Mary Brodell	May 18,'39	62	June 24,'39
Fight for Peace, The (A)		Sept. 30,'39	63	
Fighting Mad	James Newell	Nov. 5,'39†		
Girl from the Rio 3825	Movita-Warren Hull	Aug. 7,'39	62	
(See "In the Cutting Room," July 15,'39.)				
Heroes in Blue	D. Purcell-B. Hayes-C. Quigley	Nov. 7,'39†	61	
Irish Luck (G) 3826	Frankie Darro-Dick Purcell	Aug. 22,'39	58	Aug. 26,'39
Man from Texas 3865	Tex Ritter	July 21,'39	60	
Mr. Wong in Chinatown (G) 3807	Boris Karloff-Marjorie Reynolds	Aug. 1,'39	70	July 22,'39
Mutiny in the Big House (G) 3803	Chas. Bickford-Barton MacLane	Oct. 25,'39	83	Oct. 14,'39
(Exploitation: Oct. 28,'39, p. 70.)				
Mystery of Mr. Wong, The (G) 3806	Boris Karloff-Dorothy Tree	Mar. 8,'39	67	Mar. 18,'39
Mystery Plane (G) 3809	John Trent-Marjorie Reynolds	Mar. 8,'39	60	Feb. 25,'39
(Reviewed under the title, "Sky Pirate"; exploitation: Apr. 29,'39, p. 72.)				
Oklahoma Terror 3856	Jack Randall	Aug. 25,'39	50	
Riders of the Frontier (G) 3866	Tex Ritter	Aug. 16,'39	58	Sept. 9,'39
Rollin' Westward (G) 3823	Tex Ritter	Mar. 1,'39	55	Apr. 1,'39
Sagebrush Trail (G) (re-issue)	John Wayne	Oct. 20,'39	85	June 24,'39
Should a Girl Marry? 3830	Anne Nagel-Warren Hull	June 10,'39	61	
(See "Girl from Nowhere," "In the Cutting Room," June 17,'39.)				
Sky Patrol (G) 3815	J. Trent-M. Reynolds-M. Stone	Sept. 12,'39	61	Sept. 23,'39
Streets of New York (G) 3802	Jackie Cooper-Marjorie Reynolds-Dick Purcell-Martin Spellman	Apr. 12,'39	73	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 62.)				
Stunt Pilot (G) 3814	J. Trent-M. Reynolds-M. Stone	July 1,'39	62	July 1,'39
Trigger Smith 3854	Jack Randall	Mar. 22,'39	51	
Undercover Agent 3824	Russell Gleason-Shirley Deane	Apr. 5,'39	56	
(See "In the Cutting Room," Apr. 8,'39.)				
Wanted by Scotland Yard 3829	James Stephenson-Betty Lynne	Apr. 19,'39	62	
Wolf Call (G) 3827	Movita-John Carroll	May 18,'39	60	May 20,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Four Just Men (A)	H. Sinclair-F. Lawton-A. Lee	Dec. 15,'39†		
Lucky Texan (reissue) (G)	John Wayne	Dec. 10,'39†	56	Jan. 27,'34
Overland Mail 3857	Jack Randall	Oct. 31,'39	59	
Phantom Strikes, The	S. Hale-W. Lawson-L. Henry	Nov. 15,'39†		
Riders of Destiny (re-issue) (G)	John Wayne-Cecilia Parker	Oct. 20,'39	58	Jan. 27,'34
Pioneer Days	Jack Randall	Dec. 15,'39†		
Roll, Wagons, Roll	Tex Ritter	Nov. 25,'39		
Westbound Stage	Tex Ritter	Dec. 22,'39†		
West of the Divide (reissue) (G)	John Wayne	Dec. 10,'39†	55	Jan. 20,'34
Yukon Flight*	James Newell	Dec. 1,'39†		

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Back Door to Heaven (G) 3833	Patricia Ellis-Wallace Ford	Apr. 21,'39	85	Apr. 15,'39
Beachcomber, The (A) 3863	Chas. Laughton-Elsa Lanchester	Mar. 10,'39	88	Nov. 26,'38
(Exploitation: Jan. 14,'39, p. 65.)				
Beau Geste (G) 3902	Gary Cooper-Ray Milland-Robert Preston - Brian Donlevy - Donald O'Connor	Sept. 15,'39†	114	July 22,'39
(Exploitation: Oct. 14,'39, p. 62; Oct. 21,'39, p. 64; Nov. 4,'39, pp. 64, 66, 67.)				
Bulldog Drummond's Bride (G) 3844	John Howard-Heather Angel	June 30,'39	57	July 8,'39
Bulldog Drummond's Secret Police (G) 3831	John Howard-Heather Angel	Apr. 14,'39	55	Apr. 8,'39
Cafe Society (G) 3826	Fred MacMurray - Madeleine Carroll - Shirley Ross	Mar. 3,'39	76	Feb. 11,'39
(Exploitation: Mar. 11,'39, p. 57; Apr. 22,'39, p. 60.)				
Cat and the Canary, The (G)	Bob Hope-Paulette Goddard	Nov. 10,'39†	*75	Oct. 29,'39
Death of a Champion (G) 3901	Lynne Overman-Susan Paley	Sept. 1,'39†	67	Sept. 2,'39
Disputed Passage (G)	Dorothy Lamour-Akim Tamiroff-John Howard	Oct. 27,'39†	*99	Oct. 21,'39
Gracie Allen Murder Case (G) 3839	Gracie Allen-Warren William-Kent Taylor-Ellen Drew	June 2,'39	74	May 20,'39
Grand Jury's Secrets (G) 3842	John Howard-Gail Patrick	June 23,'39	68	June 10,'39
Heritage of the Desert (G) 3843	Evelyn Venable-Donald Woods	June 23,'39	74	Mar. 18,'39
Honeymoon in Bali (G) 3904	Fred MacMurray-Madeline Carroll-H. Broderick-A. Jones	Sept. 29,'39†	*95	Sept. 16,'39
Hotel Imperial 3836	Isa Miranda-Ray Milland	May 12,'39	80	May 13,'39
I'm from Missouri (G) 3830	Bob Burns-Gladys George	Apr. 7,'39	80	Mar. 25,'39
(Exploitation: May 13,'39, p. 66; June 10,'39, p. 55; Aug. 5,'39, p. 99; Oct. 14,'39, p. 61.)				
Invitation to Happiness (G) 3841	Irene Dunne-Fred MacMurray	June 16,'39	95	May 13,'39
Island of Lost Men (G) 3848	Anna May Wong-Anthony Quinn	July 28,'39	64	Aug. 5,'39
Jamaica Inn (A) 3906	Charles Laughton-Leslie Banks-Maureen O'Hara-Emlyn Williams	Oct. 13,'39†	99	May 27,'39
(Exploitation: Oct. 7,'39, p. 66.)				
King of Chinatown (G) 3827	Anna May Wong-A. Tamiroff	Mar. 17,'39	57	Mar. 18,'39
Lady's from Kentucky, The (G) 3834	George Raft-Ellen Drew-Hugh Herbert-Zasu Pitts	Apr. 28,'39	77	Apr. 15,'39
Law of the Pampas (G)	W. Boyd-R. Hayden-S. Duna	Nov. 3,'39†	*72	Oct. 21,'39
Magnificent Fraud, The (A) 3847	A. Tamiroff-L. Nolan-P. Morison	July 21,'39	78	July 22,'39
Man About Town (G) 3845	J. Benny-D. Lamour-E. Arnold	July 7,'39	85	June 17,'39
(Exploitation: Aug. 12,'39, pp. 69, 72, 74; Aug. 19,'39, p. 70.)				
Midnight (G) 3828	Claudette Colbert-Don Ameche-Francis Lederer-John Barrymore-Mary Astor	Mar. 24,'39	94	Mar. 18,'39
(Exploitation: May 27,'39, p. 68; June 3,'39, p. 66; July 1,'39, p. 58.)				
Million Dollar Legs (G) 3846	Betty Grable-John Hartley-Donald O'Connor-Jackie Coogan	July 14,'39	65	July 8,'39
Never Say Die (G) 3832	Bob Hope-Martha Raye	Apr. 14,'39	82	Mar. 11,'39
Night Work (G) 3849	Mary Boland-Charles Ruggles	Aug. 4,'39	62	Aug. 12,'39
$1,000 a Touchdown (G) 3903	Joe E. Brown-Martha Raye	Sept. 22,'39†	73	Sept. 30,'39
Our Leading Citizen (G) 3850	Bob Burns-Susan Hayward	Aug. 11,'39	88	Aug. 5,'39
(Exploitation: Sept. 23,'39, p. 66; Sept. 30,'39, p. 61.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Range War (G) 3954	William Boyd-Russell Hayden	Sept. 8,'39†	66	Aug. 5,'39
Renegade Trail 3859	W. Boyd-R. Hayden-G. Hayes	Aug. 18,'39	58	
(See "Arizona Bracelets," "In the Cutting Room," Dec. 31,'38.)				
Silver on the Sage (G) 3858	Wm. Boyd-Geo. Hayes	Mar. 31,'39	68	Feb. 11,'39
(Exploitation: Jan. 7,'39, p. 53.)				
Some Like It Hot (G) 3837	Gene Krupa and Orch.-Shirley Ross-Bob Hope-Una Merkel	May 19,'39	64	May 13,'39
(Exploitation: June 10,'39, p. 54; June 17,'39, p. 77; Aug. 26,'39, p. 85.)				
Star Maker, The (G) 3851	Bing Crosby-Louise Campbell-Ned Sparks-Linda Ware	Aug. 25,'39	94	Aug. 26,'39
(Exploitation: Oct. 7,'39, p. 65; Oct. 14,'39, pp. 63, 66; Nov. 4,'39, pp. 66, 67.)				
Stolen Life (A) 3864	Elisabeth Bergner-Michael Redgrave	May 26,'39	92	Feb. 18,'39
Sudden Money (G) 3829	B. Lee-M. Rambeau-C. Ruggles	Mar. 31,'39	62	Mar. 25,'39
This Man in Paris (A) 3865	Barry K. Barnes-Valerie Hobson	Aug. 18,'39	86	July 8,'39
Undercover Doctor (G) 3840	L. Nolan-J. C. Naish-H. Angel	June 9,'39	65	June 3,'39
Union Pacific (G) 3835	Joel McCrea-Barbara Stanwyck-Akim Tamiroff-Robt. Preston	May 5,'39	125	Apr. 29,'39
(Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 18,'39, p. 73; May 27,'39, p. 64; June 3,'39, p. 65; June 10,'39, pp. 54, 59, 60; June 17,'39, p. 75; June 24,'39, p. 76; July 8,'39, pp. 50, 51; July 15,'39, p. 61; Aug., '39, p. 102; Oct. 14,'39, pp. 61, 62, 63; Oct. 21,'39, p. 68.)				
Unmarried (G) 3838	Buck Jones-Helen Twelvetrees	May 26,'39	65	May 27,'39
What a Life (G) 3905	Jackie Cooper - Betty Field - Lionel Stander - John Howard	Oct. 6,'39†	*75	Sept. 23,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Women Have Secrets	J. Allen-Jean Cagney-V. Dale	Dec. 15,'39†		
Biscuit Eater, The	Lonnie LeRoy-Helene Millard			
Buck Benny Rides Again	Jack Benney - Ed. "Rochester" Anderson-Andy Devine			
Diamonds Are Dangerous	Isa Miranda-George Brent			
Dr. Cyclops	Albert Dekker-Janice Logan	Dec. 22,'39†		
(See "In the Cutting Room," Sept. 23,'39.)				
Emergency Squad	W. Henry-R. Paige-L. Campbell	Jan. 5,'40†		
Farmer's Daughter, The (G)	Martha Raye-Charlie Ruggles	Feb. 2,'40†		
(See "In the Cutting Room," Oct. 21,'39.)				
Geronimo	P. Foster-A. Devine-E. Drew	Jan. 12,'40†		
(See "In the Cutting Room," Apr. 15,'39.)				
Great Victor Herbert, The	Allan Jones - Mary Martin - Walter Connolly	Dec. 29,'39†		
(See "The Gay Days of Victor Herbert," "In the Cutting Room," Oct. 28,'39.)				
Gun Chores	William Boyd-Russell Hayden			
Gulliver's Travels	Color Cartoon-Feature	Dec. 22,'39†		
Knights of the Range	Russell Hayden-Jean Parker	Feb. 16,'40†		
Lights of the Western Stars	V. Jory-R. Hayden-N. Beery, Jr.			
Light That Failed, The	R. Coleman-W. Huston-I. Lupino	Feb. 9,'40†		
(See "In the Cutting Room," Sept. 23,'39.)				
Llano Kid	Tito Guizar-Gale Sondergaard	Dec. 8,'39†		
Night of Nights (G)	P. O'Brien-O. Bradna-R. Young	Dec. 1,'39†	*70	Nov. 4,'39
(See "Heaven on a Shoestring," "In the Cutting Room," June 24,'39.)				
Opened by Mistake	C. Ruggles-R. Paige-J. Logan			
Our Neighbors—the Carters (G)	Fay Bainter-Frank Craven	Nov. 24,'39†	*75	Nov. 4,'39
Parole Fixer	W. Henry-V. Dale-R. Paige	Jan. 12,'40†		
Remember the Night	Barbara Stanwyck-Fred MacMurray-Beulah Bondi- Elizabeth Patterson	Jan. 26,'40†		
(See "In the Cutting Room," Oct. 14,'39.)				
Road to Singapore	B. Crosby-D. Lamour-B. Hope			
Rulers of the Sea (G)	Douglas Fairbanks, Jr. - Mar't Lockwood-Will Fyffe	Nov. 17,'39†	97	Sept. 16,'39
Safari	Madeleine Carroll-Douglas Fairbanks, Jr.			
St. Martin's Lane (G)	Charles Laughton-Vivien Leigh		85	July 9,'38
Santa Fe Marshal	William Boyd-Russell Hayden	Jan. 12,'40†		
Seventeen	J. Cooper-B. Field-O. Kruger	Jan. 19,'40†		
(See "In the Cutting Room," Aug. 19,'39.)				
Television Spy, The (G)	William Henry-Judith Barrett	Feb. 2,'40†	55	Oct. 14,'39
Typhoon	Dorothy Lamour-Robert Preston			
(See "In the Cutting Room," Oct. 28,'39.)				
Untamed	Ray Milland-Patricia Morison-Akim Tamoriff	Feb. 23,'40†		
(See "In the Cutting Room," Sept. 23,'39.)				
Women Behind Bars	Ellen Drew-Robert Paige			

PRODUCERS DISTRIBUTING CORP.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Hitler—The Beast of Berlin	Roland Drew-Steffi Duna	Oct. 29,'39†		
(See "In the Cutting Room," Oct. 21,'39.)				
Man from Oklahoma	George Huston	Oct. 29,'39†		
Sagebrush Family Trails, West, The	Bobby Clark	Oct. 22,'39†		
Torture Ship	Lyle Talbot-Jacqueline Wells	Oct. 22,'39†		
(See "In the Cutting Room," Sept. 16,'39.)				
Wanted for Murder		Oct. 29,'39†		

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Buried Alive	Bevery Roberts-Robert Wilcox			
Gold Star Mother				

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Kid, The (G) 951	Roy Rogers-George Hayes	Sept. 29,'39†	61	Oct. 14,'39
Blue Montana Skies (G) 844	G. Autry-S. Burnette-J. Storey	May 4,'39	56	May 6,'39
Calling All Marines (G) 912	D. Barry-H. Mack-W. Hymer	Sept. 21,'39†	66	Sept. 9,'39
Colorado Sunset (G) 846	Gene Autry-Smiley Burnette-June Storey-Buster Crabbe	July 31,'39	64	Aug. 5,'39
Flight at Midnight (G) 911	Col. Roscoe Turner-Phil Regan-Jean Parker-Robt. Armstrong	Aug. 28,'39†	66	Sept. 2,'39
Frontier Pony Express (G) 854	Roy Rogers-Mary Hart	Apr. 19,'39	58	Feb. 11,'39
I Was a Convict (G) 824	Barton MacLane-Beverly Roberts	Mar. 6,'39	65	Feb. 25,'39
In Old Caliente (G) 856	R. Rogers-M. Hart-G. Hayes	June 19,'39	57	July 22,'39
In Old Monterey (G) 847	G. Autry-S. Burnette-G. Hayes	Aug. 14,'39	73	Aug. 12,'39
(Exploitation: Oct. 7,'39, p. 65.)				
Jeepers Creepers (G) 914	Weaver Bros. & Elviry - Roy Rogers	Oct. 27,'39†	69	Nov. 4,'39
Kansas Terrors, The (G) 961	3 Mesquiteers-Jacqueline Wells	Oct. 6,'39†	57	Oct. 21,'39
Man of Conquest (G) 801	Richard Dix-Gail Patrick-Edw. Ellis-Joan Fontaine	May 15,'39	97	Apr. 15,'39
(Exploitation: May 27,'39, pp. 64, 68; July 15,'39, pp. 60, 66.)				
Mexicali Rose (G) 843	Gene Autry-Smiley Burnette	Mar. 27,'39	58	Apr. 1,'39
Mickey the Kid (G) 814	Bruce Cabot-Ralph Byrd-Zasu Pitts-Tommy Ryan	July 3,'39	65	July 1,'39
Mountain Rhythm (G) 845	G. Autry-S. Burnette-J. Storey	June 9,'39	59	July 1,'39
My Wife's Relatives (G) 810	Gleasons, Jas., Lucile, Russell	Mar. 20,'39	65	Mar. 4,'39
Narrow Path*	Charles Bickford-Doris Day	Nov. 1,'39†		
New Frontier (G) 868	J. Wayne-R. Corrigan-R. Hatton	Aug. 10,'39	57	Aug. 19,'39
Night Riders, The (G) 865	Three Mesquiteers-Ruth Rogers	Apr. 12,'39	58	Apr. 8,'39
Rough Riders' Round-up (G) 853	Roy Rogers-Mary Hart	Mar. 13,'39	58	Mar. 25,'39
Sabotage (G) 913	Chas. Grapewin-Arleen Whelan-Gordon Oliver	Oct. 13,'39†	69	Oct 14,'39
She Married a Cop (G) 815	Phil Regan-Jean Parker	July 12,'39	66	June 24,'39
Should Husbands Work? (G) 816	Gleasons, James, Lucile, Russell-Marie Wilson-Tommy Ryan	July 26,'39	65	July 15,'39
Smuggled Cargo (G) 825	Rochelle Hudson-Barry MacKay	Aug. 21,'39	62	Aug. 26,'39
S.O.S.-Tidal Wave (G) 813	Ralph Byrd-Kay Sutton	June 2,'39	61	June 3,'39
(Exploitation: Sept. 30,'39, p. 61.)				
Southward Ho! (G) 855	Roy Rogers-Mary Hart	May 19,'39	58	June 10,'39
Street of Missing Men (G) 811	Charles Bickford-Nana Bryant	Apr. 28,'39	65	Apr. 29,'39
Three Texas Steers (G) 866	Three Mesquiteers-Carole Landis	May 12,'39	57	June 17,'39
Wall Street Cowboy (G) 857	R. Rogers-G. Hayes-R. Hatton	Sept. 6,'39	66	Sept. 9,'39
Wyoming Outlaw (G) 867	Three Mesquiteers	June 27,'39	56	July 15,'39
Zero Hour, The (G) 812	Frieda Inescort-Otto Kruger	May 26,'39	65	May 27,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Covered Trailer	Jas., Lucile & Russell Gleason			
(See "In the Cutting Room," Oct. 14,'39.)				
Cowboys from Texas	Three Mesquiteers			
Dark Command, The	J. Wayne-C. Trevor-B. Donlevy			
Days of Jesse James	Roy Rogers-Geo. "Gabby" Hayes			
Main Street Lawyer	Edward Ellis-Anita Louise			
Money to Burn*	Jas., Lucile & Russell Gleason			
Rovin' Tumbleweeds	G. Autry-S. Burnette-M. Carlisle			
Saga of Death Valley	Roy Rogers-George Hayes			
South of the Border	Gene Autry-Smiley Burnette			

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Allegheny Uprising (G) 006	John Wayne-Claire Trevor-Brian Donlevy-George Sanders	Nov. 10,'39†	*81	Oct. 28,'39
Almost a Gentleman (G) 920	James Ellison-Helen Wood	Mar. 31,'39	65	Mar. 25,'39
Bachelor Mother (A) 932	G. Rogers-D. Niven-C. Coburn	Aug. 4,'39	82	July 1,'39
(Exploitation: Aug. 19,'39, p. 70; Aug. 26,'39, p. 84; Sept. 2,'39, p. 60; Sept. 9,'39, p. 74; Sept. 23,'39, p. 70; Oct. 14,'39, pp. 60, 64.)				
Bad Lands (G) 933	Robert Barrat-Noah Beery, Jr.-Andy Clyde	Aug. 11,'39	70	Aug. 19,'39
Career (G) 930	Anne Shirley-Edward Ellis	July 7,'39	80	July 8,'39
Conspiracy (G) 935	Allan Lane-Linda Hayes	Sept. 1,'39	59	Aug. 26,'39
Day the Bookies Wept, The (G) 002	Joe Penner-Betty Grable	Sept. 15,'39†	*64	Sept. 16,'39
Everything's on Ice (G) 946	Irene Dare-Edgar Kennedy	Oct. 6,'39	67	Sept. 9,'39
Fighting Gringo (G) 986	George O'Brien-Dick Lane	Sept. 8,'39	59	Aug. 26,'39
Fifth Avenue Girl (G) 934	Ginger Rogers - James Ellison - Tim Holt-Walter Connolly	Sept. 22,'39	83	Aug. 26,'39
(Exploitation: Oct. 14,'39, p. 66; Oct. 21,'39, pp. 62, 68; Nov. 4,'39, p. 65.				
Five Came Back (G) 927	C. Morris-W. Barrie-L. Ball	June 23,'39	75	June 10,'39
Fixer Dugan (G) 922	Lee Tracy-Virginia Weidler	Apr. 21,'39	68	Jan. 28,'39
Flying Deuces (G) 010	Laurel & Hardy-J. Parker	Nov. 3,'39†	65	Oct. 14,'39
Flying Irishman, The (G) 919	Douglas Corrigan - Paul Kelly - Robert Armstrong	Apr. 7,'39	72	Mar. 4,'39
(Exploitation: May 20,'39, pp. 61, 62; June 24,'39, p. 72.)				
Full Confession (G) 003	Victor McLaglen-Sally Eilers	Sept. 8,'39†	73	Aug. 26,'39
Girl and the Gambler (G) 926	S. Duna-L. Carrillo-T. Holt	June 16,'39	63	June 10,'39
Girl from Mexico, The (G) 928	Lupe Velez-Leon Errol	June 2,'39	71	May 20,'39
In Name Only (G) 936	C. Lombard-C. Grant-K. Francis	Aug. 18,'39	94	Aug. 5,'39
(Exploitation: Sept. 16,'39, pp. 84, 85; Sept. 30,'39, p. 61.)				
Love Affair (G) 916	I. Dunne-C. Boyer-L. Bowman	Apr. 7,'39	89	Mar. 18,'39
(Exploitation: Apr. 8,'39, p. 80; Apr. 15,'39, p. 82; Apr. 29,'39, pp. 72, 74; June 3,'39, p. 68.)				
Marshal of Mesa City (G) 081	George O'Brien-Virginia Vale	Nov. 3,'39†	*60	Oct. 7,'39
Nurse Edith Cavell (G) 001	Anna Neagle-Edna May Oliver-M. Robson-G. Sanders-Z. Pitts	Sept. 29,'39†	97	Aug. 26,'39
Of Human Bondage (re-issue) (A) 993	L. Howard-B. Davis-F. Dee	July 14,'39	83	July 7,'34
Panama Lady (G) 925	Lucille Ball-Allan Lane	May 12,'39	65	May 13,'39
Racketeers of the Range (G) 984	George O'Brien - Marjorie Reynolds - Ray Whitley	May 26,'39	62	June 3,'39
Rookie Cop (G) 923	T. Holt-V. Weidler-F. Thomas	Apr. 28,'39	60	May 13,'39
Saint in London (G) 929	George Sanders-S. Grey	June 30,'39	72	July 1,'39
Saint Strikes Back, The (G) 918	George Sanders-Wendy Barrie	Mar. 10,'39	64	Feb. 18,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Sorority House (G) 924	Anne Shirley-James Ellison	May 5,'39	64	Apr. 22,'39
Spellbinder, The (G) 931	L. Tracy-B. Read-P. Knowles	July 28,'39	69	July 29,'39
Story of Vernon and Irene Castle, The (G) 398	Fred Astaire - Gingers Rogers Edna May Oliver - Walter Brennan	Apr. 28,'39	93	Apr. 1,'39
(Exploitation: Apr. 8,'39, p. 81; May 13,'39, p. 68; June 17,'39, p. 76.)				
Sued for Libel (G) 012	Kent Taylor-Linda Hayes	Oct. 27,'39†	69	Mar. 25,'39
They Made Her a Spy (G) 921	Sally Eilers-Allan Lane	Apr. 14,'39	65	Oct. 14,'39
Three Sons (G) 004	E. Ellis-W. Gargan-K. Taylor	Oct. 13,'39†	*70	Sept. 30,'39
Timber Stampede (G) 985	Geo. O'Brien-Marjorie Reynolds	June 30,'39	59	June 24,'39
Trouble in Sundown (G) 893	G. O'Brien-R. Keith-R. Whitley	Mar. 24,'39	60	Mar. 18,'39
Twelve Crowded Hours (A) 917	Richard Dix-Lucille Ball	Mar. 3,'39	64	Feb. 18,'39
Way Down South (G) 947	B. Breen-S. Blane-A. Mowbray	July 21,'39	63	July 22,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Abe Lincoln in Illinois 009	R. Massey-R. Gordon-M. Howard			
(See "In the Cutting Room," Sept. 16,'39.)				
Escape to Paradise	Bobby Breen-Kent Taylor			
(See "In the Cutting Room," Oct. 28,'39.)				
Hunchback of Notre Dame, The	C. Laughton-M. O'Hara-Sir C. Hardwicke - W. Hampden - T. Mitchell - B. Rathbone	Dec. 29,'39†		
(See "In the Cutting Room," Sept. 9,'39.)				
Isle of Destiny*	W. Gargan-W. Ford-J. Lang	Jan. 15,'40†		
Legion of the Lawless	Georg O'Brien-Virginia Vale	Jan. 5,'40†		
Marines Fly High*	R. Dix-C. Morris-L. Ball	Jan. 26,'40†		
Married and in Love	Alan Marshal - Barbara Read - Helen Vinson-Patric Knowles	Dec. 22,'39†		
Meet Dr. Christian (G) 005	Jean Hersholt-Dorothy Lovett	Nov. 17,'39†	63	Oct. 21,'39
Mexican Spitfire	L. Velez-D. Woods-L. Errol	Jan. 12,'40†		
Queen of Destiny (G) 061	Anna Neagle-Anton Walbrook-C. Aubrey Smith		95	Oct. 29,'38
(Reviewed under the title, "Sixty Glorious Years.")				
Reno 008	R. Dix-G. Patrick-A. Louise	Dec. 1,'39†		
(See "In the Cutting Room," Oct. 14,'39.)				
Swiss Family Robinson	Thomas Mitchell - Edna Best - Freddie Bartholomew - Terry Kilburn - Tim Holt	Jan. 19,'40†		
That's Right, You're Wrong 011	Kay Kyser & Orch.-A. Menjou-M. Robson - E. E. Horton - L. Ball	Nov. 24,'39†		
(See "In the Cutting Room," Oct. 28,'39.)				
Two Thoroughbreds	Jimmy Lydon-Joan Brodell	Dec. 8,'39†		
Vigil in the Night 007	Carole Lombard - Anne Shirley - Brian Aherne	Feb. 2,'40†		
(See "In the Cutting Room," Oct. 7,'39.)				

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Sherlock Holmes, The (G) 005	B. Rathbone-I. Lupino-N. Bruce	Sept. 1,'39†	82	Aug. 26,'39
Boy Friend (G) 943	Jane Withers - Richard Bond - Arleen Whelan	May 19,'39	72	May 13,'39
Charlie Chan at Treasure Island (G) 006	S. Toler-C. Romero-P. Moore	Sept. 8,'39†	74	Aug. 26,'39
Charlie Chan in Reno (G) 948	S. Toler-P. Brooks-R. Cortez	June 16,'39	71	June 3,'39
Chasing Danger (G) 941	Preston Foster-Lynn Bari	May 5,'39	60	Jan. 14,'39
Chicken Wagon Family (G) 002	Jane Withers - Leo Carrillo - Marjorie Weaver	Aug. 11,'39†	64	Aug. 19,'39
Drums Along the Mohawk 015	Henry Fonda-Claudette Colbert-Doris Bowdon - Edna May Oliver	Nov. 10,'39†	103	
(See "In the Cutting Room," Sept. 30,'39.)				
Elsa Maxwell's Hotel for Women (G) 001	Linda Darnell - Jas. Ellison - Ann Sothern - Elsa Maxwell - Lynn Bari	Aug. 4,'39†	83	Aug. 5,'39
(Exploitation: Sept. 16,'39, p. 88.)				
Escape, The 010	Amanda Duff-Kane Richmond	Oct. 6,'39†	62	
(See "In the Cutting Room," Sept. 16,'39.)				
Everybody's Baby (A) 935	J. Prouty-S. Byington-S. Deane	Mar. 24,'39	62	Nov. 26,'38
First World War, The (reissue) (A) 062	Documentary	Oct. 27,'39†	78	Nov. 17,'34
Frontier Marshal, The (G) 951	Randolph Scott - Nancy Kelly - Cesar Romero-Binnie Barnes	July 28,'39	71	July 29,'39
(Exploitation: Sept. 2,'39, p. 54; Oct. 14,'39, pp. 60, 66.)				
Gorilla, The (G) 944	Ritz Bros. - Anita Louise - Bela Lugosi - Patsy Kelly	May 26,'39	66	May 27,'39
Heaven with a Barbed Wire Fence (G) 019	Jean Rogers-Glenn Ford	Nov. 3,39†	62	Oct. 7,'39
Here I Am a Stranger (G) 009	Richard Greene-Brenda Joyce-R. Dix-R. Young-G. George	Sept. 29,'39†	83	Sept. 30,'39
(Exploitation: Oct. 21,'39, p. 66; Oct. 28,'39, p. 72.)				
Hollywood Cavalcade (G) 007	Alice Faye - Don Ameche - Stuart Erwin-Buster Keaton	Oct. 13,'39†	96	Oct. 7,'39
(Exploitation: Nov. 4,'39, p. 67.)				
Hound of the Baskervilles, The (G) 936	Richard Greene-Basil Rathbone-Wendy Barrie-Nigel Bruce	Mar. 31,'39	80	Apr. 1,'39
(Exploitation: June 17,'39, p. 75; July 1,'39, p. 60.)				
Inside Story (G) 934	Michael Whalen-Jean Rogers	Mar. 10,'39	61	Oct. 22,'38
Inspector Hornleigh (A) 945	Gordon Harker-Alastair Sim	Apr. 21,'39	76	Apr. 22,'39
It Could Happen to You (G) 950	Gloria Stuart-Stuart Erwin	June 30,'39	65	June 17,'39
Jones Family in Hollywood (G) 946	Jed Prouty-Spring Byington	June 2,'39	60	May 27,'39
Jones Family in Quick Millions (G) 004	Jed Prouty-Spring Byington	Aug. 25,'39†	61	Aug. 12,'39
Little Princess, The (G) 932	Shirley Temple-Richard Greene-Anita Louise - Ian Hunter - Cesar Romero-Arthur Treacher	Mar. 17,'39	93	Feb. 25,'39
(Exploitation: Apr. 15,'39, pp. 84, 85.)				
Mr. Moto in Danger Island (G) 937	P. Lorre-J. Hersholt-A. Duff	Apr. 7,'39	70	Mar. 18,'39
(Reviewed under the title, "Danger Island.")				
Mr. Moto Takes a Vacation (G) 952	Peter Lorre - Virginia Field - John King-Joseph Schildkraut	July 7,'39	68	Nov. 19,'38
News Is Made at Night (G) 953	Preston Foster-Lynn Bari	July 21,'39	73	July 15,'39
Pack Up Your Troubles (G) 014	J. Withers-Ritz Brothers-Lynn Bari-Stanley Fields	Oct. 20,'39†	75	Oct. 14,'39
Rains Came, The (G) 011	T. Power-M. Loy-G. Brent	Sept. 15,'39†	104	Sept. 9,'39
(Exploitation: Sept. 30,'39, p. 56; Oct. 28,'39, pp. 70, 72.)				
Return of the Cisco Kid, The (G) 940	Warner Baxter-Lynn Bari-Henry Hull-Cesar Romero	Apr. 28,'39	71	Apr. 22,'39
Road to Glory (reissue) (G) 061	Fredric March-Lionel Barrymore-Warner Baxter-June Lang	Oct. 13,'39†	101	June 6,'36
Rose of Washington Square (G) 942	T. Power-A. Faye-A. Jolson	May 12,'39	86	May 13,'39
(Exploitation: Apr. 22,'39, p. 62; May 6,'39, p. 64; June 24,'39, p. 73.)				
Second Fiddle (G) 949	S. Henie-T. Power-R. Vallee	July 14,'39	87	July 8,'39
(Exploitation: Aug. 26,'39, p. 86; Oct. 21,'39, p. 66.)				
Shipyard Sally (A) 018	Gracie Fields-Sydney Howard	Oct. 20,'39†	80	July 29,'39
Stanley and Livingstone (G) 003	S. Tracy-R. Greene-N. Kelly-W. Brennan - C. Coburn - H. Hull - Sir C. Hardwicke	Aug. 18,'39†	101	Aug. 5,'39
(Exploitation: Aug. 19,'39, p. 67; Sept. 23',39, p. 73; Oct. 7,'39, p. 64; Nov. 4,'39, p. 64.)				
Stop, Look and Love (G) 008	Jean Rogers-Robert Kellard	Sept. 22,'39†	57	Sept. 2,'39
Story of Alexander Graham Bell, The (G) 938	Don Ameche - Henry Fonda - Loretta Young-Young Sisters	Apr. 14,'39	97	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 60; May 6,'39, p. 60; May 13,'39, p. 64; May 27,'39, pp. 64, 68; June 17,'39, p. 75; July 1,'39, p. 59.)				
Susannah of the Mounties (G) 954	Shirley Temple-Randolph Scott	June 23,'39	78	June 24,'39
(Exploitation: July 29,'39, p. 69; Aug. 26,'39, p. 88.)				
Ware Case, The (A) 8014	Clive Brooks-Jane Baxter	July 21,'39	72	Dec. 31,'38
Wife, Husband and Friend (G) 930	Loretta Young-Warner Baxter-Binnie Barnes-Cesar Romero	Mar. 3,'39	80	Feb. 18,'39
Winner Take All (G) 939	Tony Martin-Gloria Stuart-Slim Summerville-Henry Armetta	Apr. 21,'39	62	Feb. 25,'39
Young Mr. Lincoln (G) 947	Henry Fonda-Marjorie Weaver-Arleen Whelan-Alice Brady	June 9,'39	101	June 3,'39
(Exploitation: July 29,'39, p. 67; Aug. 12,'39, p. 70; Oct. 21,'39, p. 62.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barricade 026	Alice Faye-Warner Baxter	Dec. 8,'39†		
Blue Bird 025	Shirley Temple-Helen Ericson	Dec. 22,'39†		
Charlie Chan in Panama	Sidney Toler-Jean Rogers			
Cisco Kid and the Lady, The 012	C. Romero-V. Field-M. Weaver	Dec. 29,'39†		
City, The 027	Lynn Bari-Donald Woods	Jan. 12,'40†		
City of Darkness 021	Sidney Toler-Lynn Bari	Dec. 1,'39†	74	
(See "In the Cutting Room," Oct. 28,'39.)				
Day-Time Wife 020	Tyrone Power - Linda Darnell - Warren William-B. Barnes	Nov. 24,'39†		
(See "First Kiss," "In the Cutting Room," Oct. 21,'39.)				
Everything Happens at Night	S. Henie-R. Milland-R. Cummings			
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92	May 13,'39
Grapes of Wrath	Henry Fonda - Dorris Bowdon - Charlie Grapewin - Jane Darwell			
He Married His Wife 023	J. McCrea-N. Kelly-M. Boland	Jan. 19,'40†		
High School 028	Jane Withers-Joe Brown, Jr.	Jan. 26,'40†		
Honeymoon's Over, The 024	M. Weaver-S. Erwin-P. Knowles	Dec. 15,'39†	70	
(See "In the Cutting Room," Oct. 21,'39.)				
Inspector Hornleigh on Holiday 022	Gordon Harker-Alastair Sim	Dec. 1,'39†		
Little Old New York	Alice Faye - Fred MacMurray - Richard Greene-Brenda Joyce			
Man Who Wouldn't Talk, The	L. Nolan-J. Rogers-M. Marsh			
Swanee River 017	D. Ameche-A. Jolson-A. Leeds	Jan. 5,'40†		
Too Busy to Work (G) 016	J. Prouty-S. Byington-J. Davis	Nov. 17,'39†	65	Nov. 4,'39
20,000 Men in a Year (G) 013	R. Scott-P. Foster-M. Lindsay	Oct. 27,'39†	84	Oct. 28,'39

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Fury (G)	Brian Aherne-Victor McLaglen-Paul Lukas-June Lang	May 26,'39	91	May 6,'39
Eternally Yours (A)	Loretta Young - David Niven - H. Herbert-B. Burke-Z. Pitts	Oct. 12,'39†	95	Oct. 7,'39
(Exploitation: July 22,'39, p. 81.)				
Four Feathers (A)	John Clements - June Duprez - C. Aubrey Smith-Ralph Richardson	Aug. 4,'39†	115	May 6,'39
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, pp. 82, 84; Feb. 11,'39, p. 59; Feb. 25,'39, p. 68; Mar. 4,'39, pp. 70, 72; Oct. 7,'39, p. 65; Oct. 21,'39, p. 62.)				
Housekeeper's Daughter (G)	Joan Bennett-Adolphe Menjou	Oct. 26,'39†	*76	Sept. 16,'39
Intermezzo, a Love Story (A)	L. Howard-I. Bergman-E. Best	Sept. 22,'39†	70	Sept. 30,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Man in the Iron Mask (G)	Louis Hayward - Joan Bennett - Warren William - Joseph Schildkraut - Alan Hale	Aug. 11,'39†	112	July 1,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; Aug. 12,'39, p. 69; Aug. 19,'39, p. 66; Aug. 26,'39, p. 85; Sept. 2,'39, p. 53; Sept. 16,'39, p. 82; Sept. 30,'39, p. 56; Oct. 28,'39, p. 70.)				
Prison Without Bars (A)	Corinne Luchaire-Edna Best	Mar. 10,'39	79	Apr. 15,'39
Real Glory, The (G)	C. Cooper-A. Leeds-D. Niven	Sept. 29,'39†	96	Sept. 16,'39
(Exploitation: Oct. 7,'39, p. 62.)				
Stagecoach (G)	Claire Trevor-Andy Devine-John Wayne-George Bancroft	Mar. 3,'39	96	Feb. 11,'39
(Exploitation: Mar. 25,'39, p. 81; Apr. 1,'39, pp. 72, 75; Apr. 15,'39, p. 80; May 13,'39, p. 67; May 20,'39, p. 60; July 15,'39, p. 60; July 22,'39, p. 82.)				
They Shall Have Music (G)	Jascha Heifetz-Andrea Leeds-Joel McCrea-Gene Reynolds	Aug. 18,'39†	101	July 15,'39
(See musical analysis, July 22,'39, p. 54; exploitation: Oct. 7,'39, p. 66; Oct. 14,'39, p. 62.)				
Winter Carnival (G)	Ann Sheridan-Richard Carlson-Helen Parrish-R. Armstrong	July 28,'39†	100	July 22,'39
(Exploitation: Aug. 5,'39, p. 98; Aug. 19,'39, p. 67; Aug. 26,'39, p. 86.)				
Wuthering Heights (A)	Merle Oberon-Laurence Olivier-Flora Robson-David Niven	Apr. 7,'39	104	Apr. 1,'39
(Exploitation: Apr. 2,'39, p. 62; May 13,'39, p. 68; May 27,'39, p. 65; Sept. 9,'39, p. 71.)				
Zenobia (G)	Oliver Hardy - Harry Langdon - Billie Burke - Alice Brady - James Ellison - June Lang - Jean Parker	Apr. 21,'39	73	Mar. 18,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
City for Sale	Pat O'Brien-Ruth Terry-Broderick Crawford-Edward Arnold	Nov. 23,'39†		
Chump at Oxford	Laurel and Hardy			
House Across the Bay	Joan Bennett-Geo. Raft-Lloyd Nolan-Gladys George			
Of Mice and Men	Burgess Meredith-Lon Chaney, Jr.-Betty Field-Chas. Bickford			
Our Town	Frank Craven			
Over the Moon	Merle Oberon - Rex Harrison - Louis Borell			
Raffles	David Niven-Olivia de Haviland			
Rebecca	Laurence Olivier-Joan Fontaine-Judith Anderson-Nigel Bruce			
Thief of Bagdad	Sabu-J. Duprez-C. Veidt			
Two's Company	Laurel and Hardy			

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Qiet on the Western Front (re-issue) (G) 4073	Lew Ayres-Slim Summerville	Sept. 29,'39†	93	Apr. 26,'30
(Exploitation: Oct. 28,'39, p. 70.)				
Big Town Czar (G) 3018	Barton MacLane-Tom Brown-Ed Sullivan	Apr. 21,'39	66	Apr. 22,'39
Call a Messenger (G) 4020	Billy Hallop-Huntz Hall-Mary Carlisle-Larry Crabbe	Nov. 3,'39†	*60	Sept. 23,'39
Code of the Streets (G) 3019	Frankie Thomas-Harry Carey-"Little Tough Guys"	Apr. 14,'39	69	Feb. 4,'39
Desperate Trails, The 4058	John Mack Brown-Bob Baker-F. Robinson-F. Knight	Sept. 8,'39†	58	
(See "In the Cutting Room," July 15,'39.)				
East Side of Heaven (G) 3006	B. Crosby-J. Blondell-M. Auer	Apr. 7,'39	88	Apr. 8,'39
(Exploitation: June 3,'39, p. 66.)				
Ex Champ (G) 3010	Victor McLaglen-Tom Brown-Nan Grey-Constance Moore	May 19,'39	72	May 20,'39
Family Next Door (G) 3020	Hugh Herbert - Joy Hodges - Juanita Quigley-Eddie Quillan	Mar. 31,'39	61	Apr. 15,'39
First Love (G)	Deanna Durbin-Helen Parrish-R. Stack-E. Pallette-Leatrice Joy	Nov. 10,'39	84	Nov. 4,'39
For Love or Money (G) 3030	June Lang-Robert Kent	Apr. 28,'39	67	May 6,'39
Forgotten Woman, The (A) 3031	S. Gurie-D. Briggs-E. Arden	July 7,'39	67	July 1,'39
Hawaiian Nights (G) 4024	J. Downs-C. Moore-M. Carlisle	Sept. 8,'39†	65	Aug. 19,'39
Hero for a Day 4035	Charles Grapewin-Anita Louise-Dick Foran	Oct. 6,'39†	66	
House of Fear, The (G) 3038	Irene Hervey-William Gargan	June 30,'39	66	June 10,'39
Inside Information (G) 3039	J. Lang-D. Foran-H. Carey	June 2,'39	62	June 10,'39
I Stole a Million (G) 3007	George Raft - Claire Trevor - D. Foran-H. Armetta-V. Jory	July 21,'39	80	July 22,'39
Last Warning, The (G) 3027	P. Foster-F. Jenks-F. Robinson	Jan. 6,'39	63	Dec. 10,'38
Legion of Lost Flyers (G) 4053	R. Arlen-A Devine-A. Nagel	Nov. 3,'39†	65	Nov. 4,'39
Little Accident (G)	Baby Sandy - Hugh Herbert - Richard Carlson - Florence Rice - Joy Hodges	Oct. 27,'39†	65	Nov. 4,'39
Mikado, The (G) 4044	Kenny Baker-Jean Colin	Sept. 8,'39†	91	May 20,'39
(Exploitation: July 22,'39, p. 82; Aug. 26,'39, p. 86.)				
Mutiny on the Blackhawk (G) 4051	R. Arlen-A. Devine-C. Moore	Sept. 1,'39†	66	Aug. 12,'39
Mystery of the White Room 3037	B. Cabot-H. Mack-C. Worth	Mar. 17,'39	57	
(See "In the Cutting Room," Mar. 18,'39.)				
Oklahoma Frontier	John Mack Brown-Bob Baker-Fuzzy Knight	Oct. 20,'39†	58	
One Hour to Live 4030	C. Bickford-D. Nolan-J. Litel	Nov. 10,'39†	59	
(See "In the Cutting Room," Aug. 12,'39.)				
Rio (G) 4014	Sigrid Gurie - Basil Rathbone - Victor McLaglen-Robert Cummings-Leo Carrillo	Sept. 29,'39†	77	Oct. 14,'39
Risky Business (G) 3029	George Murphy-Dorothea Kent	Mar. 3,'39	67½	Mar. 11,'39
Road Back (re-issue (G) 4074	John King-Richard Cromwell	Nov. 3,'39†	69	June 26,'37
Spirit of Culver (G) 3014	Jackie Cooper-F. Bartholomew-A. Devine-H. Hull-J. Moran	Mar. 10,'39	90	Mar. 4,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Sun Never Sets, The (G) 3009	B. Rathbone-D. Fairbanks, Jr.	June 9,'39	96	June 10,'39
They Asked for It (G) 3040	Michael Whalen - Joy Hodges - William Lundigan	May 26,'39	61	July 15,'39
Three Smart Girls Grow Up (G) 3001	D. Durbin-N. Grey-H. Parrish-C. Winninger-R. Cummings-William Lundigan	Mar. 24,'39	87	Mar. 25,'39
Tropic Fury 4052	R. Arlen-A. Devine-B. Roberts	Oct. 13,'39†	62	
(See "In the Cutting Room," July 29,'39.)				
Two Bright Boys (G) 4017	Jackie Cooper-F. Bartholomew	Sept. 15,'39†	70	Sept. 16,'39
Under-Pup, The (G) 4010	Gloria Jean-N. Grey-R. Cummings-V. Weidler-A. Gillis	Sept. 1,'39†	88	Aug. 26,'39
(Exploitation: Oct. 7,'39, p. 65; Oct. 14,'39, p. 66.)				
Unexpected Father (G) 3008	Baby Sandy-Mischa Auer	July 14,'39	78	July 15,'39
(Exploitation: July 1,'39, p. 62.)				
When Tomorrow Comes (G) 3003	Irene Dunne-Charles Boyer	Aug. 11,'39	92	Aug. 19,'39
Witness Vanishes, The (G) 4027	Edmund Lowe-Wendy Barrie	Sept. 22,'39†	66	Oct. 28,'39
You Can't Cheat an Honest Man (G) 3005	W. C. Fields - Edgar Bergen - "Charlie McCarthy"	Feb. 17,'39	79	Feb. 18,'39
(Exploitation: May 6,'39, p. 60.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Guy, The	Victor McLaglen-Jackie Cooper	Dec. 22,'39†		
Charlie McCarthy Detective	E. Bergen-"Charlie McCarthy,"-"Mortimer Snerd"-R. Cummings"-C. Moore			
Chip of the Flying "U"	John Mack Brown-Bob Baker-Fuzzy Knight-Doris Weston	Nov. 24,'39†		
Danger on Wheels	R. Arlen-A. Devine-P. Moran			
Destry Rides Again	Marlene Dietrich-Jas. Stewart-Chas. Winninger-Mischa Auer	Nov. 17,'39†		
(See "In the Cutting Room," Oct. 14,'39.)				
Framed	Constance Moore-F. Albertson			
Green Hell	Douglas Fairbanks, Jr. - Joan Bennett - John Howard - Alan Hale - George Sanders-George Bancroft - Vincent Price	Dec. 29,'39†		
(See "In the Cutting Room," Oct. 28,'39.)				
Invisible Man Returns	Vincent Price-Sir Cedric Hardwicke-Nan Grey	Nov. 24,'39†		
Laugh It Off	C. Moore-J. Downs-E. Kennedy	Dec. 1,'39†		
Man from Montreal	R. Arlen-A. Devine-G. Gwynne	Dec. 8,'39†		
Missing Evidence	Preston Foster-Irene Hervey	Dec. 15,'39†		
(See "In the Cutting Room," Sept. 9, '39.)				
My Little Chicadee*	Mae West-W. C. Fields-Jos. Calleia-D. Foran-A. Nagel			
Riders of Pasco Basin	John Mack Brown-Bob Baker-Fuzzy Knight-Frances Robinson	Jan. 15,'40		
Tower of London	Basil Rathbone-Boris Karloff-N. Grey-B. O'Neil-I. Hunter			
(See "In the Cutting Room," Sept. 30,'39.)				
West of Carson City	John Mack Brown-Bob Baker-Fuzzy Knight-Peggy Moran	Dec. 15,'39†		

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels Wash Their Faces, The (G) 367	Ronald Reagan - Ann Sheridan - "Dead End Kids"-B. Granville	Aug. 26,'39	86	Sept. 9,'39
Blackwell's Island (G) 361	J. Garfield-R. Lane-D. Purcell	Mar. 25,'39	71	Mar. 11,'39
Code of the Secret Service (G) 374	Ronald Reagan-Rosella Towne	May 27,'39	58	May 20,'39
Confessions of a Nazi Spy (G) 353	Edw. G. Robinson - Francis Lederer - Paul Lukas	May 6,'39	102	Apr. 29,'39
(Exploitation: July 29,'39, p. 69; Oct. 14,'39, p. 66.)				
Cowboy Quarterback, The 366	Bert Wheeler - Marie Wilson - Gloria Dickson	July 29,'39	56	
(See "In the Cutting Room," June 3,'39.)				
Dark Victory (G) 354	Bette Davis - George Brent - Geraldine Fitzgerald - Ronald Reagan - Humphrey Bogart	Apr. 22,'39	106	Mar. 11,'39
(Exploitation: June 3,'39, p. 66; June 10,'39, p. 55; June 24,'39, pp. 75, 76; July 1,'39, pp. 61, 62; Aug. 5,'39, p. 102.)				
Daughters Courageous (G) 360	Lane Sisters - John Garfield - F. Bainter - C. Rains - G. Page-J. Lynn-F. McHugh-M. Robson-D. Foran	July 22,'39	107	June 24,'39
(Exploitation: Aug. 19,'39, p. 72.)				
Dust Be My Destiny (G)	John Garfield-Priscilla Lane	Sept. 16,'39†	88	Aug. 19,'39
Each Dawn I Die (G) 356	James Cagney-Jane Bryan-Geo. Raft-Geo. Bancroft	Aug. 19,'39	92	July 22,'39
(Exploitation: Aug. 19,'39, p. 72; Sept. 16,'39, p. 88; Oct. 14,'39, p. 66.)				
Espionage Agent (G)	Joel McCrea - Brenda Marshall - Jeffrey Lynn-Frank McHugh	Sept. 30,'39†	83	Sept. 30,'39
Everybody's Hobby, The 736	Henry O'Neill-Irene Rich	Aug. 26,'39	54	
Kid from Kokomo, The (G) 363	Wayne Morris-Pat O'Brien-Joan Blondell-May Robson	June 24,'39	92	May 27,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Sorority House (G) 924	Anne Shirley-James Ellison	May 5,'39	64	Apr. 22,'39
Spellbinder, The (G) 931	L. Tracy-B. Read-P. Knowles	July 28,'39	69	July 29,'39
Story of Vernon and Irene Castle, The (G) 398	Fred Astaire - Gingers Rogers Edna May Oliver - Walter Brennan	Apr. 28,'39	93	Apr. 1,'39
(Exploitation: Apr. 8,'39, p. 81; May 13,'39, p. 68; June 17,'39, p. 76.)				
Sued for Libel (G) 012	Kent Taylor-Linda Hayes	Oct. 27,'39†	59	Mar. 25,'39
They Made Her a Spy (G) 921	Sally Eilers-Allan Lane	Apr. 14,'39	65	Oct. 14,'39
Three Sons (G) 004	E. Ellis-W. Gargan-K. Taylor	Oct. 13,'39†	*70	Sept. 30,'39
Timber Stampede (G) 985	Geo. O'Brien-Marjorie Reynolds	June 30,'39	59	June 24,'39
Trouble in Sundown (G) 893	G. O'Brien-R. Keith-R. Whitley	Mar. 24,'39	60	Mar. 18,'39
Twelve Crowded Hours (A) 917	Richard Dix-Lucille Ball	Mar. 3,'39	64	Feb. 18,'39
Way Down South (G) 947	B. Breen-S. Blane-A. Mowbray	July 21,'39	63	July 22,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Abe Lincoln in Illinois 009	R. Massey-R. Gordon-M. Howard			
(See "In the Cutting Room," Sept. 16,'39.)				
Escape to Paradise	Bobby Breen-Kent Taylor			
(See "In the Cutting Room," Oct. 28,'39.)				
Hunchback of Notre Dame, The	C. Laughton-M. O'Hara-Sir C. Hardwicke - W. Hampden - T. Mitchell - B. Rathbone	Dec. 29,'39†		
(See "In the Cutting Room," Sept. 9,'39.)				
Isle of Destiny*	W. Gargan-W. Ford-J. Lang	Jan. 15,'40†		
Legion of the Lawless	Georg O'Brien-Virginia Vale	Jan. 5,'40†		
Marines Fly High*	R. Dix-C. Morris-L. Ball	Jan. 26,'40†		
Married and in Love	Alan Marshal - Barbara Read - Helen Vinson-Patric Knowles	Dec. 22,'39†		
Meet Dr. Christian (G) 005	Jean Hersholt-Dorothy Lovett	Nov. 17,'39†	63	Oct. 21,'39
Mexican Spitfire	L. Velez-D. Woods-L. Errol	Jan. 12,'40†		
Queen of Destiny (G) 061	Anna Neagle-Anton Walbrook-C. Aubrey Smith		95	Oct. 29,'38
(Reviewed under the title, "Sixty Glorious Years.")				
Reno 008	R. Dix-G. Patrick-A. Louise	Dec. 1,'39†		
(See "In the Cutting Room," Oct. 14,'39.)				
Swiss Family Robinson	Thomas Mitchell - Edna Best - Freddie Bartholomew - Terry Kilburn - Tim Holt	Jan. 19,'40†		
That's Right, You're Wrong 011	Kay Kyser & Orch.-A. Menjou-M. Robson - E. E. Horton - L. Ball	Nov. 24,'39†		
(See "In the Cutting Room," Oct. 28,'39.)				
Two Thoroughbreds	Jimmy Lydon-Joan Brodell	Dec. 8,'39†		
Vigil in the Night 007	Carole Lombard - Anne Shirley - Brian Aherne	Feb. 2,'40†		
(See "In the Cutting Room," Oct. 7,'39.)				

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Sherlock Holmes, The (G) 005	B. Rathbone-I. Lupino-N. Bruce	Sept. 1,'39†	82	Aug. 26,'39
Boy Friend (G) 943	Jane Withers - Richard Bond - Arleen Whelan	May 19,'39	72	May 13,'39
Charlie Chan at Treasure Island (G) 006	S. Toler-C. Romero-P. Moore	Sept. 8,'39†	74	Aug. 26,'39
Charlie Chan in Reno (G) 948	S. Toler-P. Brooks-R. Cortez	June 16,'39	71	June 3,'39
Chasing Danger (G) 941	Preston Foster-Lynn Bari	May 5,'39	60	Jan. 14,'39
Chicken Wagon Family (G) 002	Jane Withers - Leo Carrillo - Marjorie Weaver	Aug. 11,'39†	64	Aug. 19,'39
Drums Along the Mohawk 015	Henry Fonda-Claudette Colbert-Doris Bowdon - Edna May Oliver	Nov. 10,'39†	103	
(See "In the Cutting Room," Sept. 30,'39.)				
Elsa Maxwell's Hotel for Women (G) 001	Linda Darnell - Jas. Ellison - Ann Sothern - Elsa Maxwell - Lynn Bari	Aug. 4,'39†	83	Aug. 5,'39
(Exploitation: Sept. 16,'39, p. 88.)				
Escape, The 010	Amanda Duff-Kane Richmond	Oct. 6,'39†	62	
(See "In the Cutting Room," Sept. 16,'39.)				
Everybody's Baby (A) 935	J. Prouty-S. Byington-S. Deane	Mar. 24,'39	62	Nov. 26,'38
First World War, The (reissue) (A) 062	Documentary	Oct. 27,'39†	78	Nov. 17,'34
Frontier Marshal, The (G) 951	Randolph Scott - Nancy Kelly - Cesar Romero-Binnie Barnes	July 28,'39	71	July 29,'39
(Exploitation: Sept. 2,'39, p. 54; Oct. 14,'39, pp. 60, 66.)				
Gorilla, The (G) 944	Ritz Bros. - Anita Louise - Bela Lugosi - Patsy Kelly	May 26,'39	66	May 27,'39
Heaven with a Barbed Wire Fence (G) 019	Jean Rogers-Glenn Ford	Nov. 3,39†	62	Oct. 7,'39
Here I Am a Stranger (G) 009	Richard Greene-Brenda Joyce-R. Dix-R. Young-G. George	Sept. 29,'39†	83	Sept. 30,'39
(Exploitation: Oct. 21,'39, p. 66; Oct. 28,'39, p. 72.)				
Hollywood Cavalcade (G) 007	Alice Faye - Don Ameche - Stuart Erwin-Buster Keaton	Oct. 13,'39†	96	Oct. 7,'39
(Exploitation: Nov. 4,'39, p. 67.)				
Hound of the Baskervilles, The (G) 936	Richard Greene-Basil Rathbone-Wendy Barrie-Nigel Bruce	Mar. 31,'39	80	Apr. 1,'39
(Exploitation: June 17,'39, p. 75; July 1,'39, p. 60.)				
Inside Story (G) 934	Michael Whalen-Jean Rogers	Mar. 10,'39	61	Oct. 22,'38
Inspector Hornleigh (A) 945	Gordon Harker-Alastair Sim	Apr. 21,'39	76	Apr. 22,'39
It Could Happen to You (G) 950	Gloria Stuart-Stuart Erwin	June 30,'39	65	June 17,'39
Jones Family in Hollywood (G) 946	Jed Prouty-Spring Byington	June 2,'39	60	May 27,'39
Jones Family in Quick Millions (G) 004	Jed Prouty-Spring Byington	Aug. 25,'39†	61	Aug. 12,'39
Little Princess, The (G) 932	Shirley Temple-Richard Greene-Anita Louise - Ian Hunter - Cesar Romero-Arthur Treacher	Mar. 17,'39	93	Feb. 25,'39
(Exploitation: Apr. 15,'39, pp. 84, 85.)				
Mr. Moto in Danger Island (G) 937	P. Lorre-J. Hersholt-A. Duff	Apr. 7,'39	70	Mar. 18,'39
(Reviewed under the title, "Danger Island.")				
Mr. Moto Takes a Vacation (G) 952	Peter Lorre - Virginia Field - John King-Joseph Schildkraut	July 7,'39	68	Nov. 19,'38
News Is Made at Night (G) 953	Preston Foster-Lynn Bari	July 21,'39	73	July 15,'39
Pack Up Your Troubles (G) 014	J. Withers-Ritz Brothers-Lynn Bari-Stanley Fields	Oct. 20,'39†	75	Oct. 14,'39
Rains Came, The (G) 011	T. Power-M. Loy-G. Brent	Sept. 15,'39†	104	Sept. 9,'39
(Exploitation: Sept. 30,'39, p. 56; Oct. 28,'39, pp. 70, 72.)				
Return of the Cisco Kid, The (G) 940	Warner Baxter-Lynn Bari-Henry Hull-Cesar Romero	Apr. 28,'39	71	Apr. 22,'39
Road to Glory (reissue) (G) 061	Fredric March-Lionel Barrymore-Warner Baxter-June Lang	Oct. 13,'39†	101	June 6,'36
Rose of Washington Square (G) 942	T. Power-A. Faye-A. Jolson	May 12,'39	86	May 13,'39
(Exploitation: Apr. 22,'39, p. 62; May 6,'39, p. 64; June 24,'39, p. 73.)				
Second Fiddle (G) 949	S. Henie-T. Power-R. Vallee	July 14,'39	87	July 8,'39
(Exploitation: Aug. 26,'39, p. 86; Oct. 21,'39, p. 66.)				
Shipyard Sally (A) 018	Gracie Fields-Sydney Howard	Oct. 20,'39†	80	July 29,'39
Stanley and Livingstone (G) 003	S. Tracy-R. Greene-N. Kelly-W. Brennan - C. Coburn - H. Hull - Sir C. Hardwicke	Aug. 18,'39†	101	Aug. 5,'39
(Exploitation: Aug. 19,'39, p. 67; Sept. 23',39, p. 73; Oct. 7,'39, p. 64; Nov. 4,'39, p. 64.)				
Stop, Look and Love (G) 008	Jean Rogers-Robert Kellard	Sept. 22,'39†	57	Sept. 2,'39
Story of Alexander Graham Bell, The (G) 938	Don Ameche - Henry Fonda - Loretta Young-Young Sisters	Apr. 14,'39	97	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 60; May 6,'39, p. 60; May 13,'39, p. 64; May 27,'39, pp. 64, 68; June 17,'39, p. 75; July 1,'39, p. 59.)				
Susannah of the Mounties (G) 954	Shirley Temple-Randolph Scott	June 23,'39	78	June 24,'39
(Exploitation: July 29,'39, p. 69; Aug. 26,'39, p. 88.)				
Ware Case, The (A) 8014	Clive Brooks-Jane Baxter	July 21,'39	72	Dec. 31,'38
Wife, Husband and Friend (G) 930	Loretta Young-Warner Baxter-Binnie Barnes-Cesar Romero	Mar. 3,'39	80	Feb. 18,'39
Winner Take All (G) 939	Tony Martin-Gloria Stuart-Slim Summerville-Henry Armetta	Apr. 21,'39	62	Feb. 25,'39
Young Mr. Lincoln (G) 947	Henry Fonda-Marjorie Weaver-Arleen Whelan-Alice Brady	June 9,'39	101	June 3,'39
(Exploitation: July 29,'39, p. 67; Aug. 12,'39, p. 70; Oct. 21,'39, p. 62.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barricade 026	Alice Faye-Warner Baxter	Dec. 8,'39†		
Blue Bird 025	Shirley Temple-Helen Ericson	Dec. 22,'39†		
Charlie Chan in Panama	Sidney Toler-Jean Rogers			
Cisco Kid and the Lady, The 012	C. Romero-V. Field-M. Weaver	Dec. 29,'39†		
City, The 027	Lynn Bari-Donald Woods	Jan. 12,'40†		
City of Darkness 021	Sidney Toler-Lynn Bari	Dec. 1,'39†	74	
(See "In the Cutting Room," Oct. 28,'39.)				
Day-Time Wife 020	Tyrone Power - Linda Darnell - Warren William-B. Barnes	Nov. 24,'39†		
(See "First Kiss," "In the Cutting Room," Oct. 21,'39.)				
Everything Happens at Night	S. Henie-R. Milland-R. Cummings			
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92	May 13,'39
Grapes of Wrath	Henry Fonda - Dorris Bowdon - Charlie Grapewin - Jane Darwell			
He Married His Wife 023	J. McCrea-N. Kelly-M. Boland	Jan. 19,'40†		
High School 028	Jane Withers-Joe Brown, Jr.	Jan. 26,'40†		
Honeymoon's Over, The 024	M. Weaver-S. Erwin-P. Knowles	Dec. 15,'39†	70	
(See "In the Cutting Room," Oct. 21,'39.)				
Inspector Hornleigh on Holiday 022	Gordon Harker-Alastair Sim	Dec. 1,'39†		
Little Old New York	Alice Faye - Fred MacMurray - Richard Greene-Brenda Joyce			
Man Who Wouldn't Talk, The	L. Nolan-J. Rogers-M. Marsh			
Swanee River 017	D. Ameche-A. Jolson-A. Leeds	Jan. 5,'40†		
Too Busy to Work (G) 016	J. Prouty-S. Byington-J. Davis	Nov. 17,'39†	65	Nov. 4,'39
20,000 Men in a Year (G) 013	R. Scott-P. Foster-M. Lindsay	Oct. 27,'39†	84	Oct. 28,'39

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Fury (G)	Brian Aherne-Victor McLaglen-Paul Lukas-June Lang	May 26,'39	91	May 6,'39
Eternally Yours (A)	Loretta Young - David Niven - H. Herbert-B. Burke-Z. Pitts	Oct. 12,'39†	95	Oct. 7,'39
(Exploitation: July 22,'39, p. 81.)				
Four Feathers (A)	John Clements - June Duprez - C. Aubrey Smith-Ralph Richardson	Aug. 4,'39†	115	May 6,'39
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, pp. 82, 84; Feb. 11,'39, p. 59; Feb. 25,'39, p. 68; Mar. 4,'39, pp. 70, 72; Oct. 7,'39, p. 65; Oct. 21,'39, p. 62.)				
Housekeeper's Daughter (G)	Joan Bennett-Adolphe Menjou	Oct. 26,'39†	*76	Sept. 16,'39
Intermezzo, a Love Story (A)	L. Howard-I. Bergman-E. Best	Sept. 22,'39†	70	Sept. 30,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Man in the Iron Mask (G)	Louis Hayward - Joan Bennett - Warren William - Joseph Schildkraut - Alan Hale	Aug. 11,'39†	112	July 1,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; Aug. 12,'39, p. 69; Aug. 19,'39, p. 66; Aug. 26,'39, p. 85; Sept. 2,'39, p. 53; Sept. 16,'39, p. 82; Sept. 30,'39, p. 56; Oct. 28,'39, p. 70.)				
Prison Without Bars (A)	Corinne Luchaire-Edna Best	Mar. 10,'39	79	Apr. 15,'39
Real Glory, The (G)	C. Cooper-A. Leeds-D. Niven	Sept. 29,'39†	96	Sept. 16,'39
(Exploitation: Oct. 7,'39, p. 62.)				
Stagecoach (G)	Claire Trevor-Andy Devine-John Wayne-George Bancroft	Mar. 3,'39	96	Feb. 11,'39
(Exploitation: Mar. 25,'39, p. 81; Apr. 1,'39, pp. 72, 75; Apr. 15,'39, p. 80; May 13,'39, p. 67; May 20,'39, p. 60; July 15,'39, p. 60; July 22,'39, p. 82.)				
They Shall Have Music (G)	Jascha Heifetz-Andrea Leeds-Joel McCrea-Gene Reynolds	Aug. 18,'39†	101	July 15,'39
(See musical analysis, July 22,'39, p. 54; exploitation: Oct. 7,'39, p. 66; Oct. 14,'39, p. 62.)				
Winter Carnival (G)	Ann Sheridan-Richard Carlson-Helen Parrish-R. Armstrong	July 28,'39†	100	July 22,'39
(Exploitation: Aug. 5,'39, p. 98; Aug. 19,'39, p. 67; Aug. 26,'39, p. 86.)				
Wuthering Heights (A)	Merle Oberon-Laurence Olivier-Flora Robson-David Niven	Apr. 7,'39	104	Apr. 1,'39
(Exploitation: Apr. 2,'39, p. 62; May 13,'39, p. 68; May 27,'39, p. 65; Sept. 9,'39, p. 71.)				
Zenobia (G)	Oliver Hardy - Harry Langdon - Billie Burke - Alice Brady - James Ellison - June Lang - Jean Parker	Apr. 21,'39	73	Mar. 18,'39
Coming Attractions				
City for Sale	Pat O'Brien-Ruth Terry-Broderick Crawford-Edward Arnold	Nov. 23,'39†		
Chump at Oxford	Laurel and Hardy			
House Across the Bay	Joan Bennett-Geo. Raft-Lloyd Nolan-Gladys George			
Of Mice and Men	Burgess Meredith-Lon Chaney, Jr.-Betty Field-Chas. Bickford			
Our Town	Frank Craven			
Over the Moon	Merle Oberon - Rex Harrison - Louis Borell			
Raffles	David Niven-Olivia de Havilland			
Rebecca	Laurence Olivier-Joan Fontaine-Judith Anderson-Nigel Bruce			
Thief of Bagdad	Sabu-J. Duprez-C. Veidt			
Two's Company	Laurel and Hardy			

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Qiet on the Western Front (re-issue) (G) 4073	Lew Ayres-Slim Summerville	Sept. 29,'39†	93	Apr. 26,'30
(Exploitation: Oct. 28,'39, p. 70.)				
Big Town Czar (G) 3018	Barton MacLane-Tom Brown-Ed Sullivan	Apr. 21,'39	66	Apr. 22,'39
Call a Messenger (G) 4020	Billy Hallop-Huntz Hall-Mary Carlisle-Larry Crabbe	Nov. 3,'39†	*60	Sept. 23,'39
Code of the Streets (G) 3019	Frankie Thomas-Harry Carey-"Little Tough Guys"	Apr. 14,'39	69	Feb. 4,'39
Desperate Trails, The 4058	John Mack Brown-Bob Baker-F. Robinson-F. Knight	Sept. 8,'39†	58	
(See "In the Cutting Room," July 15,'39.)				
East Side of Heaven (G) 3006	B. Crosby-J. Blondell-M. Auer	Apr. 7,'39	88	Apr. 8,'39
(Exploitation: June 3,'39, p. 66.)				
Ex Champ (G) 3010	Victor McLaglen-Tom Brown-Nan Grey-Constance Moore	May 19,'39	72	May 20,'39
Family Next Door (G) 3020	Hugh Herbert - Joy Hodges - Juanita Quigley-Eddie Quillan	Mar. 31,'39	61	Apr. 15,'39
First Love (G)	Deanna Durbin-Helen Parrish-R. Stack-E. Pallette-Leatrice Joy	Nov. 10,'39	84	Nov. 4,'39
For Love or Money (G) 3030	June Lang-Robert Kent	Apr. 28,'39	67	May 6,'39
Forgotten Woman, The (A) 3031	S. Gurie-D. Briggs-E. Arden	July 7,'39	67	July 1,'39
Hawaiian Nights (G) 4024	J. Downs-C. Moore-M. Carlisle	Sept. 8,'39†	65	Aug. 19,'39
Hero for a Day 4035	Charles Grapewin-Anita Louise-Dick Foran	Oct. 6,'39†	66	
House of Fear, The (G) 3038	Irene Hervey-William Gargan	June 30,'39	66	June 10,'39
Inside Information (G) 3039	J. Lang-D. Foran-H. Carey	June 2,'39	62	June 10,'39
I Stole a Million (G) 3007	George Raft - Claire Trevor - D. Foran-H. Armetta-V. Jory	July 21,'39	80	July 22,'39
Last Warning, The (G) 3027	P. Foster-F. Jenks-F. Robinson	Jan. 6,'39	63	Dec. 10,'38
Legion of Lost Flyers (G) 4053	R. Arlen-A Devine-A. Nagel	Nov. 3,'39†	65	Nov. 4,'39
Little Accident (G)	Baby Sandy - Hugh Herbert - Richard Carlson - Florence Rice - Joy Hodges	Oct. 27,'39†	65	Nov. 4,'39
Mikado, The (G) 4044	Kenny Baker-Jean Colin	Sept. 8,'39†	91	May 20,'39
(Exploitation: July 22,'39, p. 82; Aug. 26,'39, p. 86.)				
Mutiny on the Blackhawk (G) 4051	R. Arlen-A. Devine-C. Moore	Sept. 1,'39†	66	Aug. 12,'39
Mystery of the White Room 3037	B. Cabot-H. Mack-C. Worth	Mar. 17,'39	57	
(See "In the Cutting Room," Mar. 18,'39.)				
Oklahoma Frontier	John Mack Brown-Bob Baker-Fuzzy Knight	Oct. 20,'39†	58	
One Hour to Live 4030	C. Bickford-D. Nolan-J. Litel	Nov. 10,'39†	59	
(See "In the Cutting Room," Aug. 12,'39.)				
Rio (G) 4014	Sigrid Gurie - Basil Rathbone - Victor McLaglen-Robert Cummings-Leo Carrillo	Sept. 29,'39†	77	Oct. 14,'39
Risky Business (G) 3029	George Murphy-Dorothea Kent	Mar. 3,'39	67½	Mar. 11,'39
Road Back (re-issue (G) 4074	John King-Richard Cromwell	Nov. 3,'39†	69	June 26,'37
Spirit of Culver (G) 3014	Jackie Cooper-F. Bartnolomew-A. Devine-H. Hull-J. Moran	Mar. 10,'39	90	Mar. 4,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Sun Never Sets, The (G) 3009	B. Rathbone-D. Fairbanks, Jr.	June 9,'39	96	June 10,'39
They Asked for It (G) 3040	Michael Whalen - Joy Hodges - William Lundigan	May 26,'39	61	July 15,'39
Three Smart Girls Grow Up (G) 3001	D. Durbin-N. Grey-H. Parrish-C. Winninger-R. Cummings-William Lundigan	Mar. 24,'39	87	Mar. 25,'39
Tropic Fury 4052	R. Arlen-A. Devine-B. Roberts	Oct. 13,'39†	62	
(See "In the Cutting Room," July 29,'39.)				
Two Bright Boys (G) 4017	Jackie Cooper-F. Bartholomew	Sept. 15,'39†	70	Sept. 16,'39
Under-Pup, The (G) 4010	Gloria Jean-N. Grey-R. Cummings-V. Weidler-A. Gillis	Sept. 1,'39†	88	Aug. 26,'39
(Exploitation: Oct. 7,'39, p. 65; Oct. 14,'39, p. 66.)				
Unexpected Father (G) 3008	Baby Sandy-Mischa Auer	July 14,'39	78	July 15,'39
(Exploitation: July 1,'39, p. 62.)				
When Tomorrow Comes (G) 3003	Irene Dunne-Charles Boyer	Aug. 11,'39	92	Aug. 19,'39
Witness Vanishes, The (G) 4027	Edmund Lowe-Wendy Barrie	Sept. 22,'39†	66	Oct. 28,'39
You Can't Cheat an Honest Man (G) 3005	W. C. Fields - Edgar Bergen - "Charlie McCarthy"	Feb. 17,'39	79	Feb. 18,'39
(Exploitation: May 6,'39, p. 60.)				
Coming Attractions				
Big Guy, The	Victor McLaglen-Jackie Cooper	Dec. 22,'39†		
Charlie McCarthy Detective	E. Bergen-"Charlie McCarthy,"-"Mortimer Snerd"-R. Cummings"-C. Moore			
Chip of the Flying "U"	John Mack Brown-Bob Baker-Fuzzy Knight-Doris Weston	Nov. 24,'39†		
Danger on Wheels	R. Arlen-A. Devine-P. Moran			
Destry Rides Again	Marlene Dietrich-Jas. Stewart-Chas. Winninger-Mischa Auer	Nov. 17,'39†		
(See "In the Cutting Room," Oct. 14,'39.)				
Framed	Constance Moore-F. Albertson			
Green Hell	Douglas Fairbanks, Jr. - Joan Bennett - John Howard - Alan Hale - George Sanders-George Bancroft - Vincent Price	Dec. 29,'39†		
(See "In the Cutting Room," Oct. 28,'39.)				
Invisible Man Returns	Vincent Price-Sir Cedric Hardwicke-Nan Grey	Nov. 24,'39†		
Laugh It Off	C. Moore-J. Downs-E. Kennedy	Dec. 1,'39†		
Man from Montreal	R. Arlen-A. Devine-G. Gwynne	Dec. 8,'39†		
Missing Evidence	Preston Foster-Irene Hervey	Dec. 15,'39†		
(See "In the Cutting Room," Sept. 9, '39.)				
My Little Chicadee*	Mae West-W. C. Fields-Jos. Calleia-D. Foran-A. Nagel			
Riders of Pasco Basin	John Mack Brown-Bob Baker-Fuzzy Knight-Frances Robinson	Jan. 15,'40		
Tower of London	Basil Rathbone-Boris Karloff-N. Grey-B. O'Neil-I. Hunter			
(See "In the Cutting Room," Sept. 30,'39.)				
West of Carson City	John Mack Brown-Bob Baker-Fuzzy Knight-Peggy Moran	Dec. 15,'39†		

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels Wash Their Faces, The (G) 367	Ronald Reagan - Ann Sheridan - "Dead End Kids"-B. Granville	Aug. 26,'39	86	Sept. 9,'39
Blackwell's Island (G) 361	J. Garfield-R. Lane-D. Purcell	Mar. 25,'39	71	Mar. 11,'39
Code of the Secret Service (G) 374	Ronald Reagan-Rosella Towne	May 27,'39	58	May 20,'39
Confessions of a Nazi Spy (G) 353	Edw. G. Robinson - Francis Lederer - Paul Lukas	May 6,'39	102	Apr. 29,'39
(Exploitation: July 29,'39, p. 69; Oct. 14,'39, p. 66.)				
Cowboy Quarterback, The 366	Bert Wheeler - Marie Wilson - Gloria Dickson	July 29,'39	56	
(See "In the Cutting Room," June 3,'39.)				
Dark Victory (G) 354	Bette Davis - George Brent - Geraldine Fitzgerald - Ronald Reagan - Humphrey Bogart	Apr. 22,'39	106	Mar. 11,'39
(Exploitation: June 3,'39, p. 66; June 10,'39, p. 55; June 24,'39, pp. 75, 76; July 1,'39, pp. 61, 62; Aug. 5,'39, p. 102.)				
Daughters Courageous (G) 360	Lane Sisters - John Garfield - F. Bainter - C. Rains - G. Page-J. Lynn-F. McHugh-M. Robson-D. Foran	July 22,'39	107	June 24,'39
(Exploitation: Aug. 19,'39, p. 72.)				
Dust Be My Destiny (G)	John Garfield-Priscilla Lane	Sept. 16,'39†	88	Aug. 19,'39
Each Dawn I Die (G) 356	James Cagney-Jane Bryan-Geo. Raft-Geo. Bancroft	Aug. 19,'39	92	July 22,'39
(Exploitation: Aug. 19,'39, p. 72; Sept. 16,'39, p. 88; Oct. 14,'39, p. 66.)				
Espionage Agent (G)	Joel McCrea - Brenda Marshall - Jeffrey Lynn-Frank McHugh	Sept. 30,'39†	83	Sept. 30,'39
Everybody's Hobby, The 736	Henry O'Neill-Irene Rich	Aug. 26,'39	54	
Kid from Kokomo, The (G) 363	Wayne Morris-Pat O'Brien-Joan Blondell-May Robson	June 24,'39	92	May 27,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Man Who Dared (G) 375	Chas. Grapewin-Jane Bryan	June 3,'39	60	Apr. 8,'39
(Reviewed under the title, "I Am Not Afraid.")				
No Place to Go 469	F. Stone-G. Dickson-D. Morgan	Sept. 23,'39†	57	
Old Maid (A) 452	Bette Davis - Miriam Hopkins - Geo. Brent-Jas. Stephenson	Sept. 1,'39†	95	Aug. 5,'39
(Exploitation: Oct. 21,'39, p. 62.)				
On Your Toes (G)	Zorina-Eddie Albert-A. Hale-J. Gleason-G. Dickson	Oct. 14,'39†	94	Oct. 28,'39
Smashing the Money Ring	R. Reagan-Margot Stevenson	Oct. 21,'39†		
Sweepstakes Winner 373	M. Wilson-J. Davis-A. Jenkins	May 20,'39	59	
We Are Not Alone	Paul Muni - Jane Bryan - Flora Robson - Una O'Connor	Nov. 25,'39†		
(See "In the Cutting Room," Sept. 23,'39.)				
You Can't Get Away with Murder (G) 364	Humphrey Bogart-Gale Page	May 20,'39	75	Jan. 21,'39
(Exploitation: June 17,'39, p. 74.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lady Dick	Jane Wyman-Dick Foran			

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Jane Arden, The (G) 321	Rosella Towne-William Gargan	Mar. 18,'39	58	Feb. 11,'39
Dodge City (G) 304	Errol Flynn-Olivia de Havilland-Ann Sheridan-Bruce Cabot-A. Hale-F. McHugh-V. Jory	Apr. 8,'39	104	Apr. 8,'39
(Exploitation: Mar. 25,'39, p. 82; Apr. 22,'39, p. 61; May 20,'39, p. 61; May 27,'39, pp. 65, 68; June 3,'39, p. 64; June 10,'39, p. 59; June 24,'39, pp. 76, 77; July 8,'39, pp. 48, 50; July 15,'39, p. 61; July 22,'39, p. 81; Aug. 12,'39, p. 72.)				
Hell's Kitchen (G) 312	Margt. Lindsay-Ronald Reagan-"Dead End Kids"	July 8,'39	81	July 8,'39
Indianapolis Speedway (G) 315	Pat O'Brien - John Payne - Ann Sheridan - Gale Page	Aug. 5,'39	82	July 22,'39
(Exploitation: Sept. 30,'39, p. 59; Oct. 7,'39, p. 65; Oct. 14,'39, p. 66.)				
Juarez (G) 301	Paul Muni - Better Davis - B. Aherne-C. Rains-J. Garfield	June 10,'39	127	Apr. 29,'39
(Exploitation: May 13,'39, p. 64; July 1,'39, p. 58; July 15,'39, p. 66; July 22,'39, p. 81; Aug. 5,'39, p. 102; Aug. 26,'39, p. 86; Oct. 21,'39, p. 68.)				
Kid Nightingale (G)	J. Payne-J. Wyman-W. Catlett	Nov. 4,'39†	*58	Sept. 23,'39
Nancy Drew and the Hidden Staircase 419	B. Granville-F. Thomas-J. Litel	Sept. 1,'39†	60	
Nancy Drew, Trouble Shooter 324	B. Granville-F. Thomas-J. Litel	June 17,'39	69	
Naughty But Nice (G) 311	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan	July 1,'39	90	July 1,'39
Oklahoma Kid (G) 308	J. Cagney-H. Bogart-R. Lane	Mar. 11,'39	80	Mar. 18,'39
(Exploitation: Mar. 11,'39, p. 57; Apr. 1,'39, pp. 74, 75; Apr. 29,'39, pp. 74, 75; May 13,'39, p. 67; June 10,'39, p. 60; July 15,'39, p. 66.)				
On Trial (G) 323	John Litel-Margaret Lindsay	Apr. 1,'39	61	Mar. 25,'39
Pride of the Blue Grass	Edith Fellows-James McCallion	Oct. 7,'39		
Roaring Twenties, The (G)	Jas. Cagney-Humphrey Bogart-Priscilla Lane-Jeffrey Lynn	Oct. 28,'39†	106	Oct. 21,'39
Secret Service of the Air (G) 320	R. Reagan-I. Rhodes-J. Litel	Mar. 4,'39	61	Mar. 11,'39
Torchy Plays with Dynamite 326	Jane Wyman-Allen Jenkins	Aug. 12,'39		
Torchy Runs for Mayor (G) 322	Glenda Farrell-Barton MacLane	May 13,'39	60	Apr. 1,'39
Waterfront (G) 325	G. Dickson-D. Morgan-M. Wilson	July 15,'39	59	July 22,'39
Women in the Wind (G) 316	K. Francis-W. Gargan-V. Jory	Apr. 15,'39	65	Feb. 4,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All This and Heaven Too				
And It All Came True				
British Intelligence	Boris Karloff-Margaret Lindsay			
Brother Orchid	Edward G. Robinson - Wayne Morris - Gale Page			
Brother Rat and the Baby	Wayne Morris - Jane Bryan - R. Reagan-J. Wyman-E. Albert			
Child Is Born, A	Geraldine Fitzgerald - Jeffrey Lynn - Gladys George		79	
(See "Give Me a Child," "In the Cutting Room," May 6,'39.)				
Dead End Kids on Dress Parade (G)	Dead End Kids-John Litel	Nov. 18,'39†	*60	Nov. 4,'39
Enemy Within, The	Ronald Reagan-Lya Lys			
Fighting 69th	J. Cagney-P. O'Brien-J. Lynn-G. Brent-A. Hale-D. Morgan			
Four Wives	Lane Sisters-G. Page-J. Garfield - E. Albert - C. Rains-J. Lynn-D. Foran-F. McHugh-M. Robson			
(See "In the Cutting Room," Sept. 23,'39.)				
Fugitive from Justice	Roger Pryor-Lucille Fairbanks			
Gambling on the High Seas	W. Morris-J. Wyman-J. Litel			
Granny, Get Your Gun	May Robson - H. Davenport - M. Stevenson			
Invisible Stripes	George Raft - William Holden - Humphrey Bogart-Jane Bryan			
(See "In the Cutting Room," Oct. 28,'39.)				
King of the Lumberjacks	John Payne-Gloria Dickson			
Life of Dr. Ehrlich	Edw. G. Robinson-Ruth Gordon-Donald Crisp-Otto Kruger			
Philo Vance Comes Back	J. Stephenson-Margot Stevenson			
Private Lives of Elizabeth and Essex, The (G)	Bette Davis - Errol Flynn - O. de Havilland-Vincent Price	Nov. 25,'39†	106	Sept. 30,'39
Return of Dr. X, The	Wayne Morris - H. Bogart - Lya Lys-Rosemary Lane			
(See "In the Cutting Room," July 8,'39.)				
State Cop	D. Morgan-J. Payne-G. Dickson			
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne			
Virginia City	Errol Flynn-Miriam Hopkins-Randolph Scott-Alan Hale			
Years Without Days	John Garfield - Pat O'Brien - Ann Sheridan			
(See "In the Cutting Room," Oct. 28,'39.)				

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Reform School (G)	Louise Beavers	Million	Apr. 27,'39	*80	May 6,'39
She Goes to War		Leichter	Nov. 10,'39†	90	
Sudan		Leichter	Oct. 10,'39	58	
Texas Wildcats	Tim McCoy	Victory	Apr. 10,'39		
Tumbleweeds (G) (reissue)	William S. Hart	Astor	May 20,'39	88	May 13,'39
Two-Gun Troubador	Fred Scott	Spectrum	Mar. 5,'39		

Coming Attractions

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Hell's Harbor	Lupe Velez	Leichter	Dec. 10,'39†	80	
Juarez and Maximilian (G)	Conrad Nagel	Torres		*95	Apr. 22,'39
Lure of the Wasteland (G)	Grant Withers			*55	Mar. 18,'39
Straight to Heaven (G)	Nine May McKinney	Domino		56	July 1,'39

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Affair Lafont, The* (A)	Corinne Luchaire	Transatlantic	Mar. 4,'39	85	Nov. 4,'39
Annie Laurie	Will Fyffe	World	Apr. 15,'39		
Ask a Policeman (G)	Will Hay	MGM		83	Apr. 29,'39
Behind the Facade (Derriere la Facade) (A)	Lucien Baroux	Francinex		85	May 27,'39
Betrayal (A)	Annie Vernay	World	Sept. 15,'39	78	Sept. 23,'39
Bizarre Bizarre (A)	Louis Jouvet	Lenauer-In't	Mar. 20,'39	85	Apr. 1,'39
Black Limelight (A)	Raymond Massey	Alliance	Sept. 15,'39	68	July 8,'39
Boys' School	E. Von Stroheim	Columbia	June 5,'39	90	June 17,'39
Captain Scorpiob	Ecunomou	Brodie	Apr. '39	85	
Coral Rocks, The (Le Récif de Corail) (A)	Jean Gabin	Alliance		100	Mar. 11,'39
Curtain Rises, The (G)	Louis Jouvet	Kassler	May 13,'39	85	Apr. 29,'39
Dead Men Tell No Tales (A)	Emlyn Williams	Alliance	Aug. 15,'39	70	July 29,'39
Demon Barber of Fleet Street, The (A)	Tod Slaughter	Select	Sept. 29,'39	67	Oct. 7,'39
Discoveries	Carroll Levis	Grand National		66	Sept. 2,'39
Double Crime in the Maginot Line (A)	Victor Francen	Tower		83	Apr. 22,'39
(Exploitation: Oct. 21,'39, p. 63.)					
Down Our Alley (G)	Hughie Green	British Screen		65	Aug. 12,'39
End of Day, The (A)	Victor Fancen	Juno	Oct. 1,'39	94	Sept. 16,'39
Gang's All Here, The (A)	Jack Buchanan	Assoc. British		78	Apr. 1,'39
Harvest (A)	Gabriel Gabrio	French Film Center		80	Aug. 5,'39
(Exploitation: Oct. 21,'39, p. 63.)					
Heartbeat (A)	Orane Demagis	French M. P. Co.	Sept. 4,'39	90	Sept. 16,'39
Heroes of the Marne (A)	Raimu	Spectrum	Apr. 22,'39	88	Apr. 29,'39
Home from Home (G)	Sandy Powell	British Lion		73	June 3,'39
Hostages, The (Les Otages) (A)	Annie Vernay	Nero		90	Apr. 22,'39
Housemaster (G)	Otto Kruger	Alliance	Oct. 15,'39	83	Feb. 26,'38
Human Beast, The (A)	Simone Simon	Paris Film		110	Apr. 1,'39
I Killed the Count (A)	Syd Walker	Grand National		89	Sept. 2,'39
I Met a Murderer (A)	James Mason	York	Oct. 2,'39	70	Oct. 14,'39
Indiscretions (A)	Sacha Guitry	Tri-National	Apr. 29,'39	80	May 13,'39
Just William (G)	Dicky Lupino	Assoc. British		75	Sept. 9,'39
La Inmaculada (A)	Fortunio Bonanova	United Artists		85	July 22,'39
Lambeth Walk, The (G)	Lupino Lane	MGM		84	Apr. 22,'39
La Noche de los Maxas (The Night of the Mayas) (G)	Arturo Cordoba	Fama	Sept. 16,'39	96	Oct. 21,'39
Mademoiselle Ma Mere (A)	Danielle Darrieux	Hoffberg	Sept. 18,'39	82	Sept. 30,'39
Man and His Wife, A (A)	Harry Baur	French Film Ex.	Mar. 27,'39	80	Apr. 15,'39
(Reviewed under the title, "A Man with His Wife.")					
Marseillaise	Pierre Renoir	World	Mar. 30,'39		
Mind of Mr. Reeder, The (G)	Will Fyffe	Grand National		77	Mar. 11,'39
Mirele Efros* (G)	Berta Gersten	Credo	Oct. 19,'39	90	Nov. 4,'39
Ninety Degrees South	Scott Expedition	World	July 1,'39		
Old Bones of the River (G)	Will Hay	G. F. D.		90	Jan. 21,'39
Papa's Misadventures (Los Enredos de Papa) (A)	Chato Ortin	Zacarias		98	Sept. 2,'39
Poisoned Pen (A)	Flora Robson	Assoc. British		78	July 15,'39
Rasputin (A)	Harry Baur	Concord	Oct. 16,'39	93	Oct. 21,'39
Singing Charro, The (Cuand Canta La Ley) (G)	Tito Guizar	Paramount		77	June 3,'39
Song of the Street (A)	V. Sokoloff	Mayer-Burstyn	Sept. 1,'39	75	Aug. 26,'39
Spies of the Air (A)	Barry K. Barnes	Assoc. British		77	May 6,'39
Street Without a Name	Pola Illery	World	Mar. 15,'39	83	June 24,'39
Ten Days in Paris (A)	Rex Harrison	Columbia		82	Oct. 28,'39
That They May Live* (A)	Victor Francen	Mayer-Burstyn	Nov. 6,'39	73	Nov. 4,'39
There Ain't No Justice (A)	Jimmy Hanley	A.B.F.D.			
Three Waltzes (G)	Yvonne Printemps	Vedis		90	May 13,'39
What Would You Do, Chum? (A)	Syd Walker	Anglo American		75	Sept. 2,'39
Where's That Fire (G)	Will Hay	20th Cent.-Fox		74	Aug. 19,'39
Young Man's Fancy (A)	Anna Lee	Assoc. British		77	Sept. 2,'39
Youth in Revolt (A)	Jean-Louis Barrault	Columbia	May 15,'39	90	May 27,'39

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-5-39) August 5, 1939. Numerals following review dates are production numbers.]

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
A-Ducking They Did Go (4-22-39) 9406 (3 Stooges)	Apr. 7,'39	16½
All American Blondes 1423 Andy Clyde	Oct. 20,'39†	2 rls.
Boom Goes the Groom 9431 Andy Clyde	Mar. 24,'39	17½
Calling All Curs (9-9-39) 1401 (3 Stooges)	Aug. 25,'39†	17½
Chump Takes a Bump, The 9433 Charley Chase	May 5,'39	18
Mooching Through Georgia (9-9-39) 9438 (All Star)	Aug. 11,'39	19
Mutiny on the Body 9129 Smith & Dale	Feb. 10,'39	17½
Now It Can Be Sold 9434 Andy Clyde	June 2,'39	17
Oily to Bed, Oily to Rise (10-14-39) 1402 (3 Stooges)	Oct. 6,'39†	18½
Pest from the West (6-17-39) 9435 Buster Keaton	June 16,'39	19
Rattling Romeo 9436 Charley Chase	July 14,'39	17
Sap Takes a Wrap, The 9430 Charley Chase	Mar. 10,'39	15½
Saved by the Belle (8-2-39) 9408 (3 Stooges)	June 30,'39	17
Skinny the Moocher 1421 Charley Chase	Sept. 8,'39†	16½
Star Is Shorn, A 9432 (All Star)	Apr. 21,'39	17
Static in the Attic 1422 Walter Catlett	Sept. 22,'39†	19
Swing, You, Swingers 9428 Andy Clyde	Jan. 20,'39	18½
Teacher's Pest 1424 Charley Chase	Nov. 3,'39†	2 rls.
Three Sappy People 1403 (3 Stooges)	Dec. 1,'39†	2 rls.
Trouble Finds Andy Clyde 9437	July 28,'39	18
We Want Our Mummy 9045 (3 Stooges)	Feb. 24,'39	17
Yes, We Have No Bonanza 9407 (3 Stooges)	May 19,'39	16
CINESCOPES		
World of 1960 (Futurama) 1971	Nov. 3,'39	1 rl.
COLOR RHAPSODIES		
Crop Chasers (10-14-39) 1502	Sept. 22,'39†	1 rl.
Dreams On Ice (10-7-39) 1504	Oct. 20,'39†	7 rls.
Gorilla Hunt, The 9507	Feb. 24,'39	8
Happy Tots (4-22-39) 9508	Mar. 31,'39	7
Hollywood Sweepstakes (8-12-39) 9512	July 28,'39	8
House That Jack Built, The 9509	Apr. 14,'39	7
Jitterbug Knights (9-9-39) 1501	Aug. 11,'39†	7
Lucky Pigs (6-17-39) 9510	May 26,'39	7
Nell's Yells 9511	June 30,'39	7
Mountain Ears 1503	Nov. 3,'39†	1 rl.
Peaceful Neighbors (2-18-39) 9506	Jan. 16,'39	8
COLUMBIA TOURS		
Beautiful Switzerland 1553	Nov. 17,'39†	1 rl.
Big Town Commuters (New York) 9553	Feb. 3,'39	9
Historic Cities of India 1552	Oct. 27,'39†	1 rl.
Holland 1551	Sept. 15,'39†	1 rl.
Man-Made Island (6-17-39) 9554 (Frisco Fair)	May 26,'39	9
Morocco 9556	Aug. 11,'39	10½
Sojourn in India 9555	July 7,'39	9½
COMMUNITY SING		
No. 6 9656 (Moon Songs)	Feb. 24,'39	10½
No. 7 9657 (Parade of Hits)	Mar. 24,'39	9½
No. 8 (4-29-39) 9658 (Strauss Music)	Apr. 21,'39	8
No. 9 9659 (Songs of the West)	May 19,'39	10
No. 10 (6-17-39) 9660 (Romance Songs)	June 16,'39	10
(New Series)		
No. 1 (9-939) 1651 (Crosby Hit Songs)	Aug. 4,'39†	9
No. 2 1652 (Old Time Songs)	Sept. 8,'39†	9½
No. 3 1653 (College Songs)	Oct. 13,'39†	1 rl.
No. 4 1654 (Stephen Foster Songs)	Nov. 17,'39†	1 rl.
FABLE CARTOONS		
Park Your Baby 1752	Dec. 22,'39†	1 rl.
Little Lost Sheep 1751	Oct. 6,'39†	1 rl.
FOOLS WHO MADE HISTORY		
No: 1 (Charles Goodyear) 1601	Oct. 6,'39†	1 rl.
No. 2 (Elias Howe) (10-2-39) 1602	Sept. 1,'39†	11
HAPPY HOUR		
Know Your History (Remakes from "March of Years")		
No. 1 9471	Feb. 22,'39	10½
No. 2 9472	Mar. 23,'39	10½
No. 3 9473	Apr. 21,'39	11
NEW SERIES		
No. 1 1520	Oct. 6,'39†	1 rl.
No. 2 1521	Oct. 12,'39†	1 rl.
KRAZY KAT CARTOONS		
29. Krazy's Bear Tale 9704	Feb. 17,'39	7½
30. Golf Chumps 9705	Apr. 6,'39	7
31. Krazy's Shoe Shop 9706	May 12,'39	6
MUSIC HALL VANITIES		
Montmarte Madness (6-3-39) 9964	June 30,'39	10½
Night at the Troc 9962	Mar. 2,'39	10½
Yankee Doodle Home (5-27-39) 9963	May 19,'39	10
PHANTASIES CARTOON		
Charm Bracelet The (9-9-39) 1701	Sept. 1,'39†	6½
Millionaire Hobo 1702	Nov. 24,'39†	1 rl.
PICTUREGRAPH		
No. 1 9951	Feb. 10,'39	
SCRAPPY CARTOONS		
Scrappy's Added Attraction 9753	Feb. 3,'39	6½
Scrappy's Rodeo 9756	June 2,'39	6
Scrappy's Sideshow 9754	Mar. 3,'39	7
Worm's Eye View A (5-20-39) 9755	Apr. 28,'39	7
SCREEN SNAPSHOTS		
No. 7 9857	Mar. 17,'39	10
No. 8 (4-29-39) 9858	Apr. 8,'39	9½
No. 9 (5-20-39) 9859	May 12,'39	10
No. 10 9860	May 26,'39	10
No. 11 9861	June 15,'39	10
No. 12 (8-19-39) 9862	July 28,'39	10
(New Series)		
No. 1 (10-14-39) 1851	Sept. 22,'39†	1 rl.
No. 2 1852	Oct. 27,'39†	1 rl.
No. 3 1853	Nov. 24,'39†	1 rl.
SPECIAL		
SPORT THRILLS		
Big Fish (9-9-39) 9810	Aug. 18,'39	10
Bows and Arrows 1801	Oct 6,'39†	1 rl.
Diving Rhythm (5-20-39) 9806	Apr. 21,'39	10
Jai Alai 1802	Nov. 3,'39†	1 rl.
Jockeys Up (6-17-39) 9807	June 2,'39	9½
Navy Champions (4-22-39) 9805	Mar. 17,'39	9½
Odd Sports 9804	Feb. 10,'39	10½
Technique of Tennis (6-17-39) 9808	June 30,'39	8½
There Goes Rusty (8-26-39) 9809	July 15,'39	10½
WASHINGTON PARADE		
No. 2 (2-18-39) 9902 (Inside the White House)	Feb. 21,'39	11
No. 3 (5-27-39) 9903 (Inside the Capitol)	Apr. 28,'39	10
No. 4 9904 (Library of Congress)	Aug. 4,'39	10
1939-40		
No. 1 1991 (Smithsonian Institution)	Oct. 20,'39†	1 rl.

MGM

Title	Rel. Date	Min.
CARTOONS		
Art Gallery (6-3-39) W-886 (Color)	May 13,'39	9
Bear That Couldn't Sleep (7-15-39) W-887 (Sepia)	June 10,'39	9
Blue Danube, The W-891	Oct. 28,'39	1 rl.
Bookworm, The (9-16-39) W-889 (Color)	Aug. 26,'39	9
Goldilocks and the Three Bears (7-22-39) W-888	July 15,'39	11
Jitterbug Follies (3-25-39) W-883 (Sepia)	Feb. 25,'39	9
Little Goldfish, The (4-22-39) W-885 (Color)	Apr. 15,'39	8
One Mother's Family W-890	Sept. 30,'39	9
CRIME DOESN'T PAY		
No. 21—Money to Loan (3-25-39) P-812 Alan Dinehart-Paul Guilfoyle	Mar. 11,'39	21
No. 22—While America Sleeps (4-22-39) P-813 Dick Purcell	Apr. 15,'39	21
No. 23—Help Wanted (7-1-39) P-814 Tom Neal-Jo Ann Sayers	June 10,'39	21
No. 24—Think First (10-21-39) P-815 Laraine Day-Ann Morriss	Sept. 9,'39	21
No. 25—Drunk Driving (10-28-39) P-816	Oct. 28,'39	21
FITZPATRICK TRAVEL TALKS		
Ancient Egypt (3-4-39) T-856	Jan. 21,'39	9
Colorful Curacao (7-29-39) T-862	May 27,'39	9
Day on Treasure Island A (9-30-39) T-51	Sept. 2,'39†	10
Glimpses of Australia (5-27-39) T-859	Apr. 15,'39	9
Imperial Delhi (4-1-39) T-857	Feb. 18,'39	8
Java Journey (6-3-39) T-858	Mar. 18,'39	8
Natural Wonders of Washington State (10-21-39) T-52	Oct. 7,'39†	9
Picturesque Udaipur (7-15-39) T-861	May 13,'39	8
Quaint St. Augustine T-53	Nov. 4,'39†	1 rl.
Rural Hungary (6-24-39) T-860	Apr. 29,'39	9
Sydney Pride of Australia (2-4-39) T-854	Dec. 3,'38	9
MGM MINIATURES		
Ash Can Fleet (10-21-39) M-72 Robert Warwick	Sept. 9,'39†	11
Failure at 50, A M-73 Truman Bradley-Jack Mulhall	Oct. 7,'39†	10
Greener Hills, The (7-15-39) M-880 Emmett Vogan-Grace Stafford	May 27,'39	11
Hollywood Hobbies (6-17-39) M-878 Sally Payne-Joyce Compton	May 13,'39	10
Ice Antics (2-24-39) M-876 (Sepia)	Feb. 11,'39	9
Love On Tap M-877 Mary Howard (Sepia)	Mar. 18,'39	11
Mendelssohn's Wedding March M-74	Nov. 4,'39†	8
Prophet Without Honor (6-17-39) M-879 Tom Neal	May 20,'39	11
Rhumba Rhythm (9-9-39) M-71 Mary Teen-Sally Blaine (Sepia)	Sept. 2,'39†	11
MUSICAL COMEDIES		
Dream of Love, A (3-4-39) R-803 (Sepia)	Jan. 28,'39	20
Happily Buried (6-3-39) R-805 Anthony Allen-Rita Oehman	Apr. 15,'39	20
Somewhat Secret (4-22-39) R-804 Mary Howard-Tom Collins	Mar. 29,'39	21
OUR GANG		
Alfalfa's Aunt (2-4-39) C-935	Jan. 7,'39	11
Auto Antics (9-16-39) C-942	July 22,'39	10
Captain Spanky's Showboat (10-28-39) C-131	Sept. 9,'39†	11
Clown Princess (6-3-39) C-938	Apr. 15,'39	10
Cousin Wilbur (6-17-39) C-939	Apr. 29,'39	10
Dad for a Day C-132	Oct. 21,'39†	11
Dog Daze (7-29-39)	July 1,'39	11
Duel Personalities (4-8-39) C-937	Mar. 11,'39	10
Joy Scouts (7-29-39)	June 24,'39	10
Tiny Troubles (3-25-39) C-936	Feb. 18,'39	10
PASSING PARADE (Sepia)		
No. 4—(4-22-39) K-924 (Story of Dr. Jenner)	Mar. 18,'39	10
No. 5—(6-17-39) K-925 (Angel of Mercy) (Sepia)	May 20,'39	10
No. 6—(6-17-39) K-926 (Yankee Doodle Goes to Town)	June 17,'39	9
No. 7—Giant of Norway (7-22-39) K-927	June 24,'39	11
No. 8—Story That Couldn't Be Printed (9-16-39) K-928	July 22,'39	11
No. 9—One Against the World (9-16-39) K-929	Aug. 19,'39	11
No. 10—Unseen Guardians (10-14-39) K-930	Aug. 26,'39	11
PETE SMITH SPECIALTIES		
Culinary Carving (8-12-39) S-910	July 1,'39	9
Double Diving (1-28-39) S-904 (Sepia)	Jan. 14,'39	8
Football Thrills of 1938 (10-14-39) S-912	Sept. 16,'39	10
Heroes of Leisure (3-4-39) S-905	Feb. 11,'39	10
Let's Talk Turkey S-101	Oct. 28,'39†	11
Marine Circus (4-22-39) S-906 (Color)	Mar. 11,'39	9
Poetry of Nature (7-8-39) (Sepia)	May 17,'39	10
Radio Hams (6-17-39) S-908	May 20,'39	10
Set 'Em Up (10-21-39) S-913	Oct. 7,'39	10
Ski Birds S-102	Nov. 18,'39†	8
Take a Cue (9-16-39) S-911 (Sepia)	Aug. 12,'39	9
Weather Wizards (4-22-39) S-907	Apr. 8,'39	9
ROBERT BENCHLEY		
Dark Magic (5-27-39) F-956	May 13,'39	10
Day of Rest, The (10-21-39) F-141	Sept. 6,'39†	9
Home Early (6-17-39) F-957	May 27,'39	9
Hour for Lunch, An (4-22-39) F-955	Mar. 18,'39	9
How to Eat (7-8-39) F-958	June 10,'39	10

MONOGRAM

Title	Rel. Date	Min.
Raiders Over England	Nov. 15,'39†	2 rls.

PARAMOUNT

BETTY BOOF CARTOONS

Title	Rel. Date	Min.
Musical Mountaineers (5-27-39) T8-8	May 12,'39	7
Rhythm on the Reservation (7-22-39) T8-10	July 7,'39	7
Scared Crows, The (7-8-39) T8-9	June 9,'39	7
So Does an Automobile T8-7	Mar. 31,'39	1 rl.
Yip Yip Yippy (7-29-39) J8-6	July 28,'39	7
COLOR CLASSICS		
Barnyard Brat (7-15-39) C8-5	June 30,'39	7
Fresh Vegetable Mystery, The (10-14-39) C9-1	Sept. 22,'39†	1 rl.

(THE RELEASE CHART--CONT'D)

Title Rel. Date Min.
Small Fry (5-6-38) C8-4..Apr. 21,'39..7....

COLOR CRUISES

Chile K9-3 ....Nov. 10,'39†.1 rl..
Colombia (8-12-39) K8-7..July 21,'39.10....
Ecuador (9-16-39) K9-1...Sept. 1,'39†10....
Jamaica (7-15-39) K8-6...May 26,'39.10....
Land of the Inca Memories (2-4-39) K8-4 ....Jan. 27,'39.10....
Peru (10-14-39) K9-2.....Oct. 6,'39†.1 rl..
Republic of Panama K8-5..Mar. 24,'39..1 rl..

HEADLINERS

Artie Shaw's Class in Swing (8-26-39) A9-1 ....Sept. 8,'39†10....
Champagne Music of Lawrence Welk (3-4-39) A8-8 ....Mar. 3,'39.10....
Here's Hal A9-4..........Nov. 24,'39†.1 rl..
Moments of Charm of 1940 (10-4-39) (A9-2).......Oct. 13,'39†11....
Phil Spitalny & Girl Orch.
Music Through the Years (2-25-39) A8-7 ....Feb. 3,'39.11....
Jan Garber and Orch.
Paramount Presents Hoagy Carmichael (6-3-39) A8-10 ....May 5,'39.10....
Song Is Born, A (12-24-38) A8-6 ....Jan. 6,'39.10....
Larry Clinton and Orch.
Sweet Moments (9-9-39) A8-12 ....Aug. 11,'39.11....
Russ Morgan and Orch.
Ted Fio Rito and His Orchestra A9-2 ....Oct. 6,'39†.1 rl..
Tempo of Tomorrow (7-1-39) A8-11 ....June 2,'39.10....
Richard Himber and Orch.
Three Kings and a Queen A8-9 ....Apr. 7,'39..1 rl..
Vincent Lopez and Orch.

PARAGRAPHICS

Breaking the News (9-2-39) J8-12 ....Aug. 25,'39.10....
Busy Little Bears V9-2....Oct. 20,'39†.1 rl..
Circus Co-ed (3-11-39) V8-8 ....Mar. 10,'39.10....
Farewell Vienna (7-15-39) V8-11 ....June 23,'39.10....
Fisherman's Pluck V8-9....Apr. 14,'39..1 rl..
Public Hobby No. 1 (9-16-39) V9-1 ....Sept. 22,'39†11....
Schubert's Unfinished Symphony (11-26-38) V8-6 ....Jan. 13,'39.10....
Swans (5-27-39) V8-10...May 19,'39.10....
That's Africa (3-4-39) V8-7 ....Feb. 10,'39.10....

PARAMOUNT PICTORIAL
(New Series)

No. 6—P8-6 ....Jan. 6,'39..1 rl..
No. 7—(2-11-39) P8-7...Feb. 3,'39..1 rl..
No. 8—(3-11-39) P8-8...Mar. 3,'39.10....
No. 9—(5-20-39) P8-9...Mar. 31,'39.10....
No. 10—P8-10 ....May 5,'39..1 rl..
No. 11—(6-24-39) P8-11..June 2,'39.10....
No. 12—(8-12-39) P8-12..July 14,'39.10....

POPEYE THE SAILOR

Aladdin and His Wonderful Lamp (4-29-39) EE8-1..Apr. 7,'39.22....
(Special)
Customers Wanted (2-18-39) E8-6 ....Jan. 27,'39..7....
Ghost Is the Bunk (7-22-39) E8-9 ....June 16,'39..7....
Hello How Am I? (8-12-39) E8-10 ....July 14,'39..7....
It's the Natural Thing to Do (8-26-39) E8-11.....July 28,'39..7....
Leave Well Enough Alone (5-13-39) ....Feb. 24,'39..7....
Never Sock a Baby E9-1...Nov. 3,'39†.1 rl..
Wotta Nitemare (7-15-39) T8-8 ....Mar. 24,'39..7....

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE
(In Color)

No. 3—J8-3 ....Jan. 6,'39..1 rl..
No. 4—J8-4 ....Mar. 10,'39..1 rl..
No. 5—(5-27-39) J8-5.....May 12,'39.11....
No. 6—(7-29-39) J8-6.....Aug. 4,'39.11....
1939-40
No. 1—J9-1 ....Sept. 15,'39†10....

GRANTLAND RICE SPORTLIGHTS

No. 59—Two Boys and a Dog (12-31-38) R8-7....Jan. 20,'39.10....
No. 60—Hold Your Breath (2-18-39) R8-8 ....Feb. 17,'39.10....
No. 61—The Sporting Irish (3-4-39) R8-9 ....Mar. 17,'39.10....
No. 62—Good Skates (5-6-39) R8-10 ....Apr. 14,'39.10....
No. 63—Diamond Dust (6-3-39) R8-11 ....May 12,'39.10....
No. 64—Death Valley Thrills (6-24-39) R8-12.June 9,'39.10....
No. 65—Watch Your Step (8-19-39) R8-13 ....July 7,'39.10....
No. 66—Hydro-Maniacs (9-9-39) R9-1 ....Sept. 1,'39†10....
No. 66—A Desert Adventure (9-16-39) R9-2 ....Sept. 22,'39†10....
No. 67—Catching Whoppers (9-16-39) R9-3 ....Oct. 13,'39†10....

UNUSUAL OCCUPATIONS
(In Color)

No. 4—(1-28-39) L8-4.....Feb. 3,'39.10....
No. 5—(5-6-39 L8-5.......Apr. 14,'39.11....
No. 6—(7-29-39) L8-6.....June 16,'39.10....
(New Series)
No. 1—(10-14-39) L9-1....Oct. 13,'39†.1 rl..
No. 2—L9-2 ....Nov. 17,'39†.1 rl..

RKO RADIO

Title Rel. Date Min.

LEON ERROL COMEDIES

Home Boner 93,704.......Mar. 10,'39.20....
Moving Vanities (5-6-39) 93,705 ....May 5,'39.17....
Ring Madness 9370.........June 30,'39.19....
Truth Arches 03,702......Nov. 3,'39†19....
Wrong Room, The (9-30-39) 03,701 ....Sept. 22,'39†19....

HEADLINERS

No. 3—Swing Vacation 93,603 ....Feb. 24,'39.17....
No. 4—Sales Slips 93,604..June 2,'39.17....

EDGAR KENNEDY COMEDIES

Act Your Age (10-14-39) 03,401 ....Oct. 6,'39†18....
Baby Daze 93,405.........May 19,'39.15....
Clock Wise (4-1-39) 93,404 ....Mar. 24,'39.18....
Feathered Pests 93,406.....July 14,'39.16....
Kennedy the Great 03,402..Dec. 1,'39†.2 rls.
Maid to Order 93,403......Jan. 27,'39.18....
Slightly at Sea 03,403....Feb. 9,'40†16....

INFORMATION PLEASE

No. 1—(10-14-39) 04,201..Sept. 8,'39†10....
No. 2—(10-28-39) 04,202..Oct. 6,'39†11....
No. 3—04,203 ....Nov. 3,'39†.1 rl..

MARCH OF TIME
1938-39

No. 7—Young America — Mexico's New Crisis (2-18-39) 93,107 ....Feb. 17,'39.19....
No. 8—Background for War: The Mediterranean (3-18-39) 93,108 ....Mar. 17,'39.18....
No. 9—Japan: Master of the Orient (4-15-39) 93,109 ....Apr. 14,'39.19....
No. 10—Dixie-U.S.A. (5-13-39) 93,110 ....May 12,'39.19....
No. 11—War, Peace and Propaganda (6-10-39) 93,111 ....June 9,'39.19....
No. 12—The Movies March On (7-8-39) 93,112 .....July 7,'39.22....
No. 13—Metropolis—1939 (8-5-39) 93,113 ....Aug. 4,'39.18....
1939-40
No. 1—Soldiers with Wings (9-9-39) 03,101 ....Sept. 1,'39†19....
No. 2—Battle Fleets of England (10-7-39) 03,102.Sept. 29,'39†18....
No. 3—Uncle Sam — The Farmers (10-28-39) 03,103 ....Oct. 27.'39†......

NU-ATLAS PRODUCTIONS

Arcade Varieties (5-20-39) 94,210 ....May 12,'39.11....
Lillian Roth
Hello Mama (4-1-39) .94,209 ....Apr. 14,'39.11....
George Jessel
Samovar Serenade 94,208...Mar. 17,'39.10....
Luba Malina
Tropical Topics 94,206.....Jan. 20,'39.10....
Rosita Ortega

PATHE NEWS

Released twice a week

PATHE REVIEWS

Released once a month

PATHE TOPICS

Released seven times a year

Title Rel. Date Min.

RADIO FLASH COMEDIES

Blamed for a Blonde (10-14-39) 03,201 ......Oct. 20,'39†16....
Chicken Feed 03,203........Dec. 29,'39†. rls.
Coat Tails 03,202..........Nov. 17,'39†.2 rls.
Marriage Go-Round 93,204.July 28,'39.18....
Dog-Gone 93,208..........Apr. 21,'39.16....
Livincuplets 03,204.......Jan. 26,'40†.2 rls.

RAY WHITLEY COMEDIES

Bandit and Ballads 03,502.Dec. 15,'39†.2 rls.
Cupid Rides the Range (10-14-39) 03,501 ......Sept. 8,'39†18....
Ranch House Romeo (4-1-38) 93,503 ....Apr. 7,'39.17....
Sagebrush Serenade 93,504.June 6,'39.19....

REELISMS

Acres of Plenty 04,602....Oct. 13,'39†.9....
Air Waves (3-17-39) 94,607 ....Mar. 10,'39.10....
Kennel Kings (8-26-39) 94,612 ....July 12,'39..9....
Nevada Unlimited (9-16-39) 04,601 ....Sept. 15,'39†.8....
Pack Trip (9-16-39) 94,613.Aug. 18,'39..9....
Soldiers of Sea 94,608.....Apr. 7,'39..9....
Television (5-6-39) 94,609.May 5,'39..9....
Swinquet (7-15-39) 94,610.May 26,'39..8....
World of Tomorrow (7-15-39) 94,611 ....June 23,'39..9....
Zoo (8-12-39) 94,612......July 21,'39..9....

RKO PATHE SPORTSCOPE

Big Leaguers (4-29-39) 64,309 ....Apr. 21,'39..9....
Devil Drivers (7-15-39) 94,311 ....June 16,'39..9....
Gun Play (10-14-39) 04,301 ....Sept. 1,'39†.1 rl..
Hunting Hounds, 04,302...Sept. 29,'39†.1 rl..
Ice Cutters (11-4-39) 04,303 Oct. 27,'39†.9....
Riding the Crest (7-8-39) 94,312 ....July 14,'39..9....
Smooth Approach (5-20-39) 94,310 ....May 19,'39..9½..
Snow Falls (3-18-39) 94,307 ....Feb. 24,'39..1 rl..
Sporting Wings (4-1-39) 94,308 ....Mar. 24,'39..9....

SPECIAL

Five Times Five (9-16-39) 93,801 ....July 23,'39.20....

WALT DISNEY CARTOONS

Autograph Hound 94,116...Sept. 1,'39..8....
Beach Picnic (5-27-39) 94,114 ....June 9,'39..8....
Donald's Cousin Gus (5-20-39) 94,113 ....May 19,'39..8....
Donald's Lucky Day (10-1-38) 94,107 ....Jan. 13,'39..8....
Donald's Penquin (5-27-39) 94,117 ....Aug. 11,'39..8....
Goofy and Wilbur (10-1-38) 94,110 ....Mar. 17,'39..8....
Hockey Champ (5-20-39) 94,110 ....Mar. 17,'39..7....
Officer Duck 04,101........Sept. 22,'39†.8....
Practical Pig, The (10-1-38) 94,109 ....Feb. 24,'39.......
Sea Scout 94,115..........June 30,'39..8....
Ugly Duckling, The....... (10-1-38) 94,111 ....Apr. 7,'39..8....

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title Rel. Date Min.
Conquering the Colorado (8-26-39) 0201 ....Aug. 18,'39†11....
Filming the Fleet (9-23-39) 0202 ....Oct. 27,'39†11....
Sand Hogs 9205 ....May 12,'39.10....

FASHIONS (In Color)

Fashion Forecast, No. 3 9603 ....Mar. 31,'39 10....
Fashion Forecast, No. 4 9604 ....July 7,'39..1 rl..
Fashion Forecast, No. 5 0601 ....Sept. 15,'39†10....
Fashion Forecast, No. 6 0602 ....Dec. 22,'39†.1 rl..

FATHER HUBBARD'S ALASKAN ADVENTURES

Aghileen Pinnacles (10-21-39) 0103 ....Nov. 10,'39†11....
Birthplace of Icebergs (9-2-39) 0101 ....Aug. 4,'39†11....

LEW LEHR

Monkeys Is the Cwaziest People (9-30-39) 0401...Sept. 29,'39†10....
Muscle Maulers (5-6-39) 9404 ....Apr. 14,'39.11....

Title Rel. Date Min.
Silly Season, The 0402..................1 rl..
What Every Inventor Should Know 9403.......Jan. 20,'39.11....

MAGIC CARPET SERIES
(Lowell Thomas)

Evergreen Empire, The (10-21-39) 0102 ....Oct. 13,'39†11....
Good Neighbors 9106.......May 26,'39.11....
Isle of Pleasure (11-19-38) 9103 ....Feb. 3,'39.11....
Mystic Siam (5-6-39) 9105.Mar. 17,'39.10....
Tempest Over Tunis 9107..June 9,'39.11....
Viking Trail (12-31-38) 9104 ....Feb. 17,'39.10....

TERRY-TOONS

Africa Squawks 9516.......June 30,'39..7....
Barnyard Baseball 9517....July 14,'39..7....
Barnyard Egg-citement (5-6-39) 9528 ....May 5,'39..7....
(color)
Cuckoo Bird, The 9511....Apr. 7,'39..7....
First Robin, The 0555....Dec. 29,'39†.1 rl..
(color)
Frozen Feet 9509..........Feb. 24,'39..7....
Gandy Goose in a Bully Romance 9515 ....June 16,'39..7....
Gandy Goose in G Man Jitters 9510 ....Mar. 10,'39..7....
Gandy the Goose in the Frame Up 9507..........Dec. 30,'38..7....
Golden West, The (8-26-39) 0501 ....Aug. 25,'39†.7....
Hitch-Hiker, The 0505.....Dec. 1,'39†.1 rl..
Hook Line and Sinker 0552.Sept. 8,'39†.7....
Mouse and a Million 0504..Nov. 3,'39†.1 rl..
Nick's Coffee Pot 9513.....May 19,'39..7....
Nutty Network, The 9527..Mar. 24,'39..7....
(color)
One Gun Gary in Nick of Time 9503...........Jan. 27,'39..7....
Orphan Duck, The (10-14-39) 0553 ....Oct. 6,'39†.7....
Owl and Pussycat, The 9525 ....Jan. 13,'39..7....
(color)
Prize Guest, The, 9514....June 2,'39..7....
Sheep in the Meadow (10-14-39) 0502 ....Sept. 22,'39†.7....
Their Last Bean (4-29-39) 9512 ....Apr. 21,'39..7....
Three Bears, The 9526.....Feb. 10,'39..7....
(color)
Two Headed Giant (8-12-39) 0551 ....Aug. 11,'39†.7....
Watchdog, The 0503.......Oct. 20,'39†.1 rl..
Wicky-Wacky Romance 0554 ....Nov. 17,'39†.1 rl..
(color)

ED THORGERSEN (Sports)

Big Game Fishing 0301....Sept. 1,'39†10....
Clocking the Jockies (10-7-39) 0302..........Nov. 24,'39†11....
Hunting Dogs (5-6-39) 9303 ....Mar. 3,'39.11....
Inside Baseball 9304......Apr. 28,'39.11....
Sports Immortals 9305.....June 23,'39.11....

UNITED ARTISTS

WORLD WINDOWS
(Color)

Title Rel. Date Min.
Arabian Bazaar (12-31-38).Sept. 1,'39.10....
Eternal Fire, The (1-28-39) ....Sept. 21,'39.10....
Fox Hunting (1-21-39)....Jan. 3,'39.10....
Jerusalem (1-14-39).......May 1,'39.10....
Labanon Coast ....Dec. 1,'39.10....
Petra (1-14-39) ....Aug. 1,'39.10....
Rome Symphony (12-31-38).Feb. 15,'39.10....
River Thames (4-15-39)...Nov. 1,'39.10....
Ruins of Palmyra.........Oct. 1,'39.10....
Wanderers of the Desert...July 1,'39.10....

UNIVERSAL

Title Rel. Date Min.

GOING PLACES WITH GRAHAM McNAMEE

No. 58—(2-11-39) 3356....Dec. 26,'38..9....
No. 59—(2-25-39) 3357....Jan. 30,'39..9....
No. 60—(3-11-39) 3358....Feb. 20,'39..9½..
No. 61—(4-15-39) 3359....Mar. 13,'39..9....
No. 62—(5-20-39) 3360....Apr. 10,'39..9....
(Reviewed under title, "America Takes to Skies.")
No. 63—(6-3-39) 3361.....May 15,'39..9½..
(Reviewed under the title, "Theatre of the Sky.")
No. 64—(7-15-39) 3362....June 26,'39..9½..
No. 65—(7-29-39) 3363....July 17,'39..9....
No. 66—(9-30-39) 4351....Sept. 25,'39†.9....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 67—(10-14-39 4352	Oct. 16,'39†	9
No. 68—(10-14-39) 4353	Nov. 13,'39†	9
No. 69—4354	Dec. 11,'39†	1 rl.

LANTZ CARTUNES

Title	Rel. Date	Min.
Arabs with Dirty Fezzes (8-26-39) 3259	July 31,'39	7
Baby Kittens (12-3-38) 3245	Dec. 19,'38	1 rl.
Bird on Nellie's Hat (7-8-39) 3257	June 19,'39	7
Birth of a Toothpick 3250	Feb. 27,'39	7½
Bola Mola Land (5-27-39) 3256	May 29,'39	7
Charlie Cuckoo (5-13-39) 3254	Apr. 24,'39	7
Crack Pot Cruise 3253	Apr. 10,'39	6½
I'm Just a Jitterbug (1-21-39) 3248	Jan. 23,'39	7
Little Blue Blackbird (12-10-38) 3246	Dec. 26,'38	7
Little Tough Mice (4-15-39) 3251	Mar. 13,'39	7
Magic Beans (3-11-39) 3249	Feb. 13,'39	7½
Nellie of the Circus (5-20-39) 3255	May 8,'39	7
One Armed Bandit (4-8-39) 3252	Mar. 27,'39	7
Silly Superstition (9-23-39) 3262	Aug. 28,'39	7
Slap Happy Valley 3261	Aug. 21,'39	7
Snuffy Skunk's Party (9-23-39) 3260	Aug. 7,'39	7
Soup to Mutts (2-4-39) 3247	Jan. 9,'39	7
Stubborn Mule (8-12-39) 3258	July 3,'39	7

LANTZ COLORED CARTOONS

Title	Rel. Date	Min.
A-Haunting We Will Go (7-15-39)	Sept. 4,'39†	7
Life Begins for Andy Panda (9-23-39)	Oct. 9,'39†	8½
Scrambled Eggs 4264	Dec. 4,'39†	1 rl.
Sleeping Princess, The 4263	Nov. 20,'39†	1 rl.

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Bank Notes (3-11-39) 3228 Gus Van	Mar. 15,'39	19
Cafe Boheme (4-1-39) 3229 Ray Smeck & Islanders	Apr. 12,'39	17
Gals and Gallons (6-3-39) 3232 East and Dumke	July 12,'39	17½
Music and Models (12-3-38) 3225 Jack Arthur	Dec. 14,'38	18
Nautical Knights (1-28-39) 3226 Arthur & Morton Havel	Jan. 11,'39	19
Pharmacy Frolics (5-20-39) 3230 Three Playboys	May 17,'39	18
Stars and Stripes (7-2-38) 2172 Ed East-Ralph Dumke	Feb. 15,'39	2 rls.
Swing Sanitarium (5-20-39) 3231 Dorothy Stone-Chas. Collins	June 14,'39	18
Wild and Bully (2-18-39) 3227 J. Harold Murray	Feb. 15,'39	19
With Best Dishes (6-3-39) 3233 Charles Kemper	Aug. 9,'39	17

SPECIAL

Title	Rel. Date	Min.
March of Freedom (5-20-39) 4110	Sept. 6,'39†	20

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 59—Novelty (3-4-39) 3370	Feb. 6,'39	9
No. 60—Novelty (3-4-39) 3371	Mar. 6,'39	9
No. 61—Novelty (4-22-39) 3372	Apr. 3,'39	9
No. 62—Novelty (5-20-39) 3373	May 1,'39	9
No. 63—Novelty (6-3-39) 3374	June 5,'39	9
No. 64—Novelty (9-9-39) 3375	July 3,'39	10
No. 65—Novelty (7-15-39) 3376	Aug. 7,'39	9½
No. 66—Novelty (10-21-39) 4371	Sept. 18,'39†	8½
No. 67—Novelty (10-14-39) 4372	Oct. 9,'39†	9
No. 68—Novelty (10-28-39) 4373	Nov. 6,'39†	9

TWO-REEL MUSICALS

Title	Rel. Date	Min.
Boy Meets Joy 4221 Pinky Tomlin-Joy Hodges	Sept. 6,'39†	17
Rhumba Land 4223	Nov. 15,'39†	2 rls.
Snow Follies 4224	Dec. 13,'39†	2 rls.
Swing Hotel (10-14-39) 4222 Wini Shaw	Oct. 18,'39†	18

VITAPHONE

BROADWAY BREVITIES

Title	Rel. Date	Min.
Sundae Serenade 4020 Rosie Moran	Feb. 25,'39	2 rls.
Projection Room 4022 Arthur and Case	Mar. 4,'39	2 rls.
Ice Frolic (10-14-39) Eleanor Gardner		20
Home Cheap Home 4023 Henry Armetta	Mar. 18,'39	2 rls.
A Fat Chance 4024 Johnny Perkins	Mar. 25,'39	2 rls.
Rollin' in Rhythm 4025	Apr. 15,'39	2 rls.
Seeing Spots 4026 Duke McHale	Apr. 29,'39	2 rls.
You're Next to Closing 4027 Cross and Dunn	May 13,'39	2 rls.
Broadway Buckaroo (6-17-39) 4028 Red Skelton	June 3,'39	20
Quiet Please (5-27-39) 4006 Fritz Feld (Color)	July 1,'39	20
Wardrobe Girl 4029 Ginger Manners	June 17,'39	
A Swing Opera 4030 Tess Gardella	July 22,'39	2 rls.
Seeing Red (8-26-39) 4018 Red Skelton	Aug. 26,'39	20
Slapsie Maxie (9-16-39) 5303 Maxie Rosenbloom	Sept. 10,'39†	17
Remember When (9-16-39) 5101 Eaton Boys		20
Ride, Cowboy, Ride (10-21-39) Dennis Morgan		20
World's Fair Junior (10-28-39)		20

COLOR PARADE

Title	Rel. Date	Min.
The Roaming Camera (4-15-39) 4608	Mar. 25,'39	11
Mechanix Illustrated, No. 4 (5-27-39) 4609	Apr. 22,'39	10
For Your Convenience (6-17-39) 4610	May 20,'39	10
Mechanix Illustrated, No. 5 4612	June 17,'39	1 rl.
Modern Methods (8-12-39) 4611	July 15,'39	10
Mechanix Illustrated, No. 6 4613	Aug. 5,'39	1 rl.
Mechanix Illustrated, No. 1 (9-2-39) 5401	Sept. 30,'39†	10

FLOYD GIBBONS' "YOUR TRUE ADVENTURE"

Title	Rel. Date	Min.
A Minute from Death 4307	Mar. 4,'39	1 rl
Chained (4-15-39) 4308	Apr. 1,'39	12
Voodoo Fires (5-27-39) 4309	May 6,'39	12
Haunted House (6-24-39) 4310	June 3,'39	12
Lives in Peril 4311	July 1,'39	1 rl.
Three Minute Fuse (9-2-39) 4312	July 29,'39	11
Verge of Disaster 4313	Aug. 26,'39	1 rl.

HISTORICAL TECHNICOLOR FEATURETTES

Title	Rel. Date	Min.
Lincoln in the White House (1-14-39) 4004 Frank McGlynn (Color) (Exploitation: Feb. 25,'39, p. 68; May 20,'39, p. 61.)	Feb. 11,'39	20
Sons of Liberty (3-25-39) 4005 Claude Rains	May 20, 39	20
Bill of Rights (9-16-39) 4007	Aug. 19,'39†	20
Monroe Doctrine (10-28-39) 5001	Oct. 14,'39†	16

LOONEY TUNES

Title	Rel. Date	Min.
No. 66—Porky's Movie Mystery (3-24-39) 4809	Mar. 11,'39	7
No. 67—Chicken Jitters (4-1-39) 4810	Apr. 22,'39	1 rl.
No. 68—Porky and Teabiscuit (5-20-39) 4811	Apr. 1,'39	7
No. 69—Kristopher Kolumbus, Jr. 4812	May 13,'39	1 rl.
No. 70—Polar Pals (6-17-39) 4813	June 3,'39	7
No. 71—Scalp Trouble 4814	June 24,'39	1 rl.
No. 72—Porky's Picnic 4815	July 15,'39	1 rl.
No. 73—Wise Quack (8-19-39) 4816	Aug. 5,'39	7
No. 74—Porky's Hotel 5601	Sept. 2,'39†	1 rl.
No. 75—Jeepers Creepers (9-30-39) 5602	Sept. 23,'39†	7
No. 76—Naughty Neighbors (11-4-39) 5063	Oct. 7,'39†	7

MELODY MASTERS

Title	Rel. Date	Min.
Dave Apollon and Orch. 4711	Apr. 22,'39	1 rl.
Clyde McCoy and Orch. (5-27-39) 4712	Mar. 18,'39	10
Artie Shaw and Orch. (4-8-39) 4713	Apr. 29,'39	10
Larry Clinton and Orch. 4714	May 20,'39	1 rl.
Leith Stevens and Orch. (6-17-39) 4715	June 10,'39	10
Rita Rio and Orch. 4716	July 1,'39	1 rl.
Will Osborne and Orch. (8-5-39) 4717	July 22,'39†	10
Eddie Delange and Orch. 4718	Aug. 12,'39	1 rl.
Swing Styles (9-16-39) 5501	Sept. 2,'39†	10
Vincent Lopez and His Orchestra (10-21-39) 5502	Sept. 30,'39†	10

MERRIE MELODIES
(In Color)

Title	Rel. Date	Min.
No. 77—A Day at the Zoo 4513	Mar. 11,'39	1 rl.
No. 78—Presto Chango 4514	Mar. 25,'39	1 rl.
No. 79—Bars and Stripes Forever 4515	Apr. 8,'39	1 rl.
No. 80—Daffy Duck and Dinosaur (4-22-39) 4516	Apr. 22,'39	7
No. 81—Thugs with Dirty Mugs 4517	May 6,'39	1 rl.
No. 82—Naughty But Mice 4519	May 10,'39	1 rl.
No. 83—Believe It or Else 4520	June 3,'39	1 rl.
No. 84—Hobo Gadget Band (6-17-39) 4518	June 17,'39	7
No. 85—Old Glory (6-17-39) 4521	July 1,'39	10
No. 86—Dangerous Dan McFoo 4522	July 15,'39	1 rl.
No. 87—Snow Man's Land 4523	July 29,'39	1 rl.
No. 88—Hare-Um Scare-Um (8-12-39) 4524	Aug. 12,'39	7
No. 89—Detouring America (9-9-39) 4525	Aug. 26,'39	7
No. 90—Little Brother Rat 4526	Sept. 2,'39	1 rl.
No. 91—Sioux Me 5301	Sept. 9,'39†	1 rl.
No. 92—Land of the Midnight Sun (10-14-39)	Sept. 23,'39†	1 rl.
No. 93—Little Lion Hunter 5302	Oct. 7,'39†	1 rl.

TECHNICOLOR SPECIALS

Title	Rel. Date	Min.
The Master's Touch 4408	Feb. 18,'39	1 rl.
Romance in Color 4404	Aug. 19,'39	1 rl.

VITAPHONE VARIETIES

Title	Rel. Date	Min.
Tax Trouble 4907 Grouch Club	Mar. 18,'39	1 rl.
The Crawfords "At Home" 4909	Apr. 15,'39	1 rl.
Dean of the Pasteboards (5-27-39) 4910 Luis Zingone	May 27,'39	10
Right Way, The (6-17-39) 4908 Irene Rich	July 1,'39	9
Witness Trouble 4911 Grouch Club	July 29,'39	1 rl.
One Day Stand (8-26-39) 4912	Aug. 19,'39	10
Vote Trouble (9-16-39) 5701 Grouch Club	Sept. 9,'39†	9
History Repeats Itself (10-14-39)		10
Sword Fishing (10-14-39) 5702	Oct. 21,'39†	10
An Organ Novelty (11-4-39) Mr. & Mrs. Jesse Crawford		9

OTHER PRODUCT

ABPC

Title	Rel. Date	Min.
Come Back to Erin (5-20-39)		33

ALLIANCE

Title	Rel. Date	Min.
Birth of the Movies	Sept. 1,'39	22
Warning, The (4-1-39)	Aug. 1,'39	32

AMERICAN RED CROSS

Title	Rel. Date	Min.
Footsteps (5-27-39)		11

ASSOC. OF SCHOOL FILM LIBRARIES

Title	Rel. Date	Min.
New World for Old (6-3-39)		25

BRITISH

Title	Rel. Date	Min.
Border Collie (8-12-39)		
Londoners, The (4-29-39)		35
Reporter Investigates Liberty (5-6-39)		17

CENTRAL

Title	Rel. Date	Min.
Chinook's Children (6-3-39)		10

ENNIS

Title	Rel. Date	Min.
Memory Lingers On, The (8-5-39)		10

FRENCH FILM EXCHANGE

Title	Rel. Date	Min.
Ave Maria (7-15-39)		
Rembrandt (7-15-39)		
Trip to the Sky (7-1-39)		10
Violin, The (9-23-39)		10

G. P. O.

Title	Rel. Date	Min.
"Do It Now" (9-30-39)		11
Health for the Nation (7-15-39)		
Spare Time (6-17-39)		
Men in Danger (6-17-39)		

LENAUER INTERNATIONAL

Title	Rel. Date	Min.
Getting Your Money's Worth, No. 3 (10-21-39)		1 rl.

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Title	Rel. Date	Min.
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PARAMOUNT BRITISH

Title	Rel. Date	Min.
'Arf a Mo' Hitler (10-28-39)		28

PATHE COMMERCIAL

Title	Rel. Date	Min.
Miracles of Modernization (7-8-39)		8

SPECTATOR-DENNING

Title	Rel. Date	Min.
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WORLD

Title	Rel. Date	Min.
City, The (5-20-39)		44

YORKE

Title	Rel. Date	Min.
Ninth State, The (10-7-39)		22

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Mandrake, the Magician (5-13-39) Warren Hull-Doris Weston (1st episode 27 min.)	May 6,'39	
Overland with Kit Carson (9-2-39) Bill Elliott-Iris Meredith	July 21,'39	
Shadow, The 1140 (15 episodes)	Nov. 24,'39†	

REPUBLIC

Title	Rel. Date	Min.
Daredevils of the Red Circle (6-10-39) 871 Charles Quigley-Herman Brix (1st episode 30 min.)	June 10,'39	18 (each)
Dick Tracy's G-Men (8-19-39) 872 Ralph Byrd (15 episodes) (1st episode 29 min.)	Sept. 2,'39	
Zorro's Fighting Legion 873 Reed Hadley		

UNIVERSAL

Title	Rel. Date	Min.
Flash Gordon in Conquering the Universe 4881		92
Green Hornet, The Gordon Jones-Anne Nagel		
Oregon Trail, The (5-20-39) 4581-95 John Mack Brown-Louise Stanley (15 episodes)	July 4,'39†	21 (each)
Phantom Creeps, The (9-2-39) 4681-92 Bela Lugosi-Dorothy Arnold	Oct. 17,'39†	21 (each)

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Better Theatres

EQUIPMENT • FURNISHINGS • OPERATION • DESIGN

NOVEMBER 11, 1939

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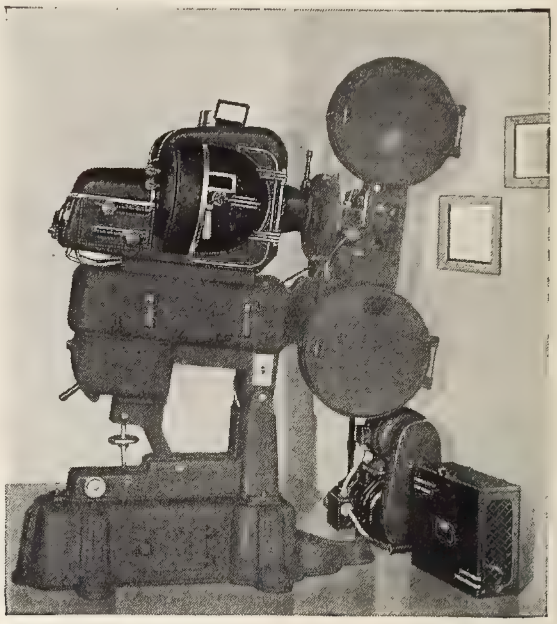

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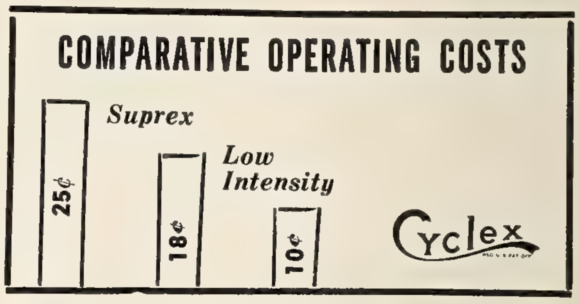

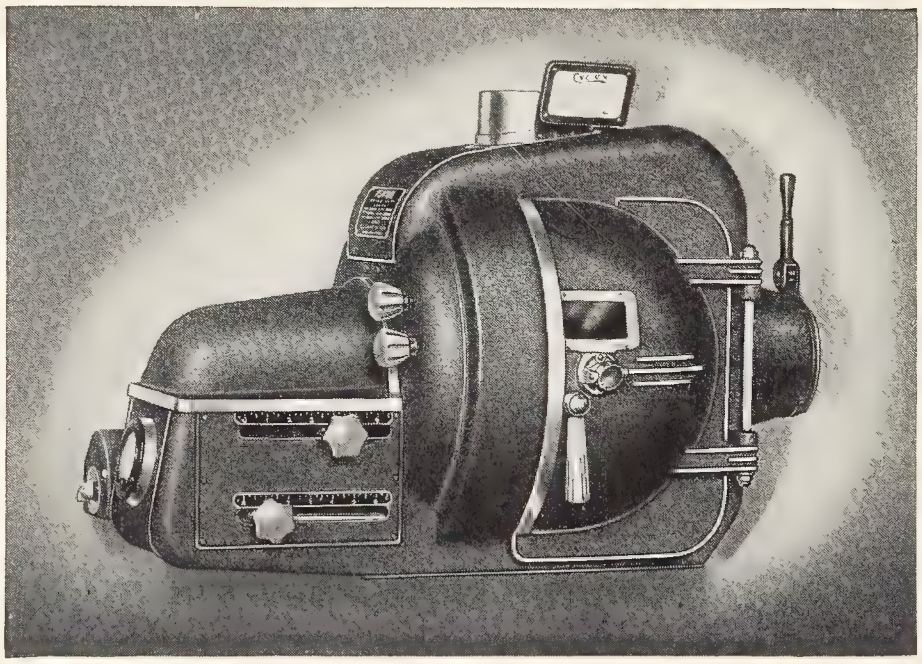

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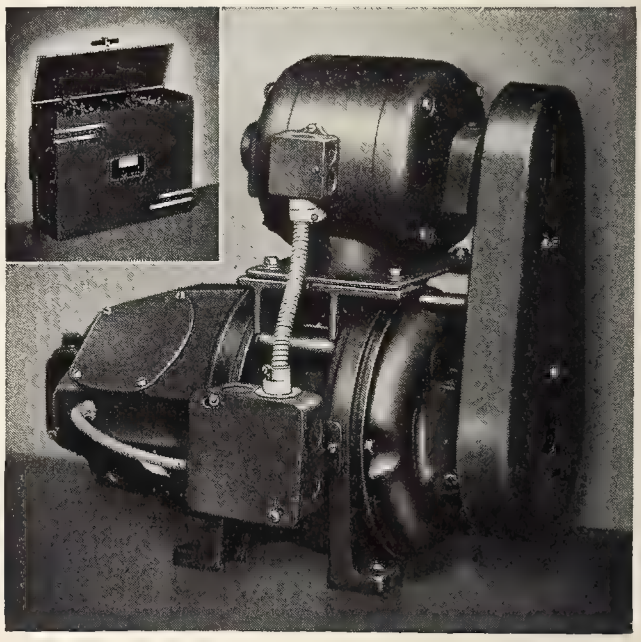

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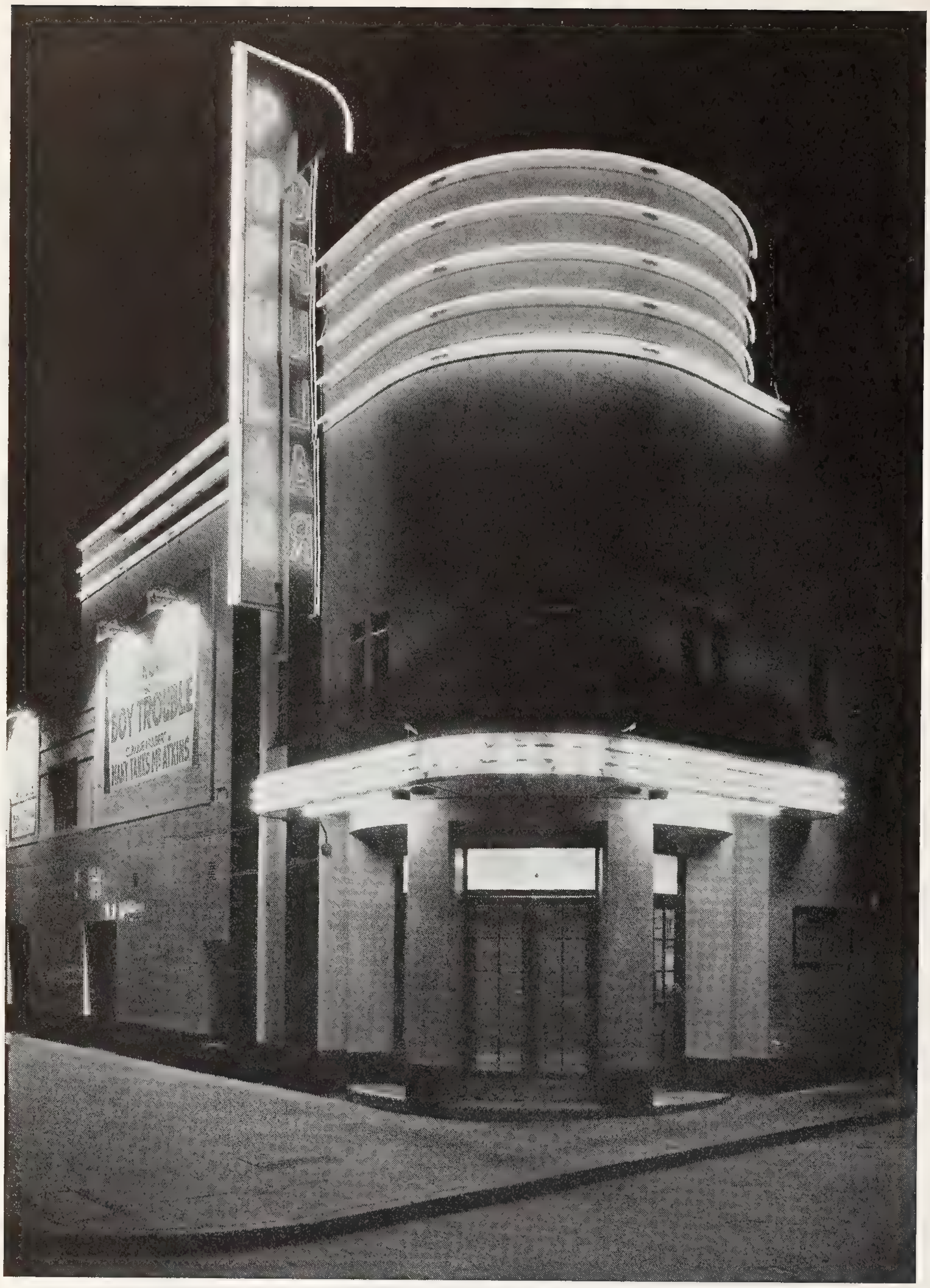
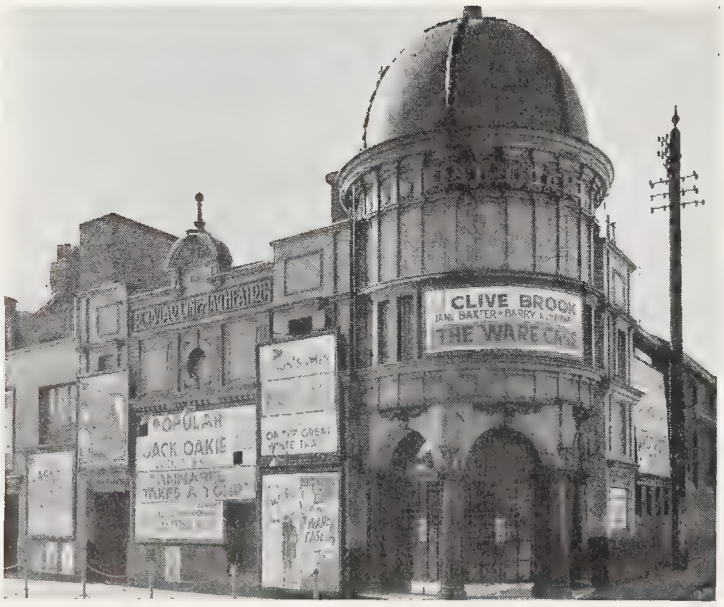


. . A MODERN TRICK OR TWO TRANSFORMING A LONDON LOW-PRICE CINEMA



■ In these before-and-after-treatment photographs of one of the oldest cinemas in an East End dock district of London, is demonstrated a bit of British ingenuity in effecting a complete transformation of a pretty frowsy-looking film theatre without doing much more than cleaning it up and adding a trick or two of modern architectural lighting. As will be seen by comparison with the before-remodeling picture at left, the only revisions, beyond the addition of the neon effects and signs, consisted chiefly in removal of the dome (doubtless at one time very impressive) and a neat refinishing of the exterior walls with stucco, with attendant removal of the awful attraction bulletins representing the advertising genius of another day. The apparent dual character of the sign is an illusion created by the reflection of the letters in an inner porcelain enamel panel. The Popular was originally built in 1912 for Hyams Brothers, who also operate such prominent London film theatres as the Trocadero, Gaumont-State and Metropole. George Coles, prominent British theatre architect, planned the modernization.

Better Theatres

NOVEMBER 11, 1939

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■ ■ ■

California Dominates Pacific Coast Building

CALIFORNIA remains the high spot along the Pacific Coast in theatre building. Reports of new theatres in the planning or early construction stage during the last two months give Washington only two projects, and Oregon one, against California's ten. But there's more to the story than that so far as California is concerned. In the southern part of the state—the Los Angeles empire—the mushrooming of new theatres of one kind and another, and notably of the store-room variety, continues, and the continuance is creating a measure of disturbance.

Some 40 theatres have been constructed or begun in Southern California during the last year. Before the end of the year some nineteen theatres will have opened since last New Year's Day. Eleven of these are in Los Angeles. Altogether, according to S. Charles Lee, Los Angeles theatre architect who is in close touch with the situation, there have been more seats provided, and more locations covered in 1937, 1938 and 1939, than in the preceding ten years.

Low Admission Theatres a Problem

The rise in construction has, in turn, given rise to a problem for film distributors, with the increased number of low-admission houses tending to force up the prices of houses built previously. Since this affects the run of the theatres concerned, South Vermont Avenue, the Los Angeles territory's Film Row, is the scene of much speculation as to the ultimate effects.

While industry opinion is emphatically that the saturation point has already been reached, Mr. Lee believes that "while there won't be quite so many built next year, there will still be considerable building."

It is pointed out that a primary reason for the building spurt was that locations which were controlled were not protected, with a rush being made to cover all available locations as soon as the movement toward protection began. Since practically all of the first- and second-run houses had already been constructed, subsequent-run small houses with low admissions resulted.

While the new independent theatres are referred to as small, the need for 800- or 900-seat theatres is said to be caused by the low-admission policy.

Now under construction are two 900-seat houses in Southeast Los Angeles, while Mr. Lee's firm is also constructing in the same locality, an 1,100-seat theatre, as well as a 900-seat house, in outlying Los Angeles.

In addition, there is going up a 900-seat theatre in Fresno, one of 800 seats in San Francisco, another of 900 in San Diego, one of 800 in Ventura, others of 900 in Santa Rosa and San Carlos, and four more 900-seat houses within ten miles of downtown Los Angeles.

In the last three years, Fox West Coast reports built only five new theatres, of which one was a replacement for a house destroyed by fire. The houses are the Tower in Compton, the Bruin in Westwood, the Gentry in Los Angeles (replacing the destroyed Sunbeam) the De Anza in Riverside, and the Academy in Englewood.

Screen Masking Is Now Under Broadening Attack

FINDING FAULT with the black masking of the screen appears to be in order. An issue for years, it is getting renewed attention, not only in this country but abroad. And Ben Schlanger, New York theatre architect, now associates it with a complete revision of auditorium illumination. This was the subject of a paper he read before the fall convention in October of the Society of Motion Picture Engineers.

In England recent experiments have involved fitting the projector with accessory mirrors intercepting spill light and reflecting it to white screen drapes. This, however, is essentially a projection room method.

Luminous area around the screen was recently experimented with at the Roxy, New York, but here the light was constant. Mr. Schlanger uses the fluctuating projection light, but as it falls on a partially translucent screen set in front of a cove, and he further proposes use of all screen area light for primary auditorium illumination, with walls designed for its control.

When New York's Roxy theatre was opened in 1927, the gorgeous oval carpet in its tremendous Moorish foyer was one of the most publicized features. And attention has been quite as zealously drawn to its recent replacement by a new one. In the pictures available, the carpet has had to compete with the Roxy's resident dancing girls, while accompanying text has concerned itself with the billions of footsteps which finally made its predecessor give up the ghost. . . . Like the original carpet, the new one is a Chenille by Mohawk. The first one, however, was laid directly on the marble floor; the new one is laid on Velvetex, a rubber-base material recently developed by du Pont. It grips the marble, and the carpet grips the pad. With a specially woven pattern similar to the original, the new carpet, measuring 58 x 40 feet, has a central ground of red, and a border ground of blue; figure colors are gray, gold, green, red, black and gold.

Theatre Planning and Maintenance Go Hand-in-Hand

Says D. P. CANAVAN, RKO CONSTRUCTION CHIEF

"D.P." gives a question a good going-over.

BACK IN THE year 1925, E. F. Albee was looking for a practical construction man to handle his theatre building "from the inside." Veteran showman who, with B. F. Keith, had developed vaudeville in the United States into art and big business, Albee was shifting his tactics to meet the requirements of a rapidly changing scene.

This was the period of circuit development—five years of wild and wonderful expansion, featured by the costly erection of colossus "picture palaces," lay just ahead. And these new theatres, dedicated to the motion picture rather than to the stage, were becoming much more highly specialized types of buildings than ordinary theatres. Albee, like many another big theatre operator after him, wanted to set up his own construction department.

In the organization of a construction company doing his work, he found a tall, quiet-spoken young Irishman with a go-ahead-and-do-it cut to his jaw and the common-sense way of looking at problems that is derived from practical experience. E. F. Albee is gone, the motion picture has taken full charge of America's theatre business, the great Keith-Albee interests have been variously absorbed by new corporations of quite different makeup, one after another, until now they are little more than memorialized in the title Radio-Keith-Orpheum, which is usually reduced to the anagram RKO. But D. P. Canavan is still at the post that E. F. Albee established for him.

"But of course construction work is just a part of the job that this department took over," he pointed out the other day in his office on the eleventh floor of the building which houses the Radio City Music Hall—which theatre, incidentally, he helped to create. RKO Theatres have been doing a good bit of remodeling the past year or so, making some particularly significant changes during just the last few months; moreover, the circuit, embracing 105 properties, is characterized by high standards of physical operation. The writer had come for an idea or two, and perhaps more importantly, a point of view regarding method, worth passing on to others in these pages.

"Maintenance of the theatre after it is built is as much our job as the building of it," Mr. Canavan continued, "for construction, which of course includes the planning of a theatre, selection of the materials and furnishings, etc., goes hand-in-hand with maintenance. What you do when you build goes far in determining how much it is going to cost you to operate. It is as I have seen stated in your magazine—the theatre today is pretty complex—building, furnishings, equipment all go together to make a kind of machine for presenting motion picture entertainment to the public. Everything should be put together to make one—well, one organism—from the viewpoint of operating costs and purposes."

Did he think this idea was being reflected in theatre operation generally today?

"Definitely. I think that conditions today have brought about a greater realization of the savings that can be made in operation by the careful planning of a theatre and by well informed supervision afterward. Look at the investment that a theatre represents. You can open up a store for a thousand or two and a little credit. But most any kind of theatre takes a substantial amount of capital. You've got to operate it efficiently."

Manager Is Responsible

This, it seemed to us, places at least part of the responsibility directly on the individual managers of a circuit, even though there is a special department dealing with the physical theatre. Mr. Canavan spread out his hands in a gesture indicating the obviousness of this.

"Even a staff like ours can't be at each theatre all the time. The manager himself must know enough about his end of operation to see that the property is being taken care of every day and that he is getting efficiency from his staff and the equipment. I think managers are better informed about such matters today than they used to be. It is being required of them more and more."

The conversation turned to the more recent construction work of the department. The only new theatre—to ignore the comprehensive remodeling earlier in the year of the old Grand in New York's Chelsea district—is the one being built to replace another local landmark of the same name—the Grand in Cincinnati. This ancient building was completely razed, and a structure with a theatre seating 1,500, designed by John Eberson, is under construction on the site. Revisions in a number of theatres have run into sizeable figures—it cost about $30,000 to remodel merely the front, vestibule and lobby of the Palace on Broadway, erstwhile temple of vaudeville.

Eliminating Entrance Barriers

A feature of the new Palace arrangement (which was pictured in BETTER THEATRES last month) consists in solid glass doors between the vestibule and lobby, extending from wall to wall, and this innovation has been repeated in the remodeling of the State in New Brunswick, N. J. (which is dealt with elsewhere in this issue). These doors, of Pittsburgh "Hercules" glass, are not shatter-proof; however, if broken by a severe blow, the glass crumbles into powder-like pieces without sharp edges.

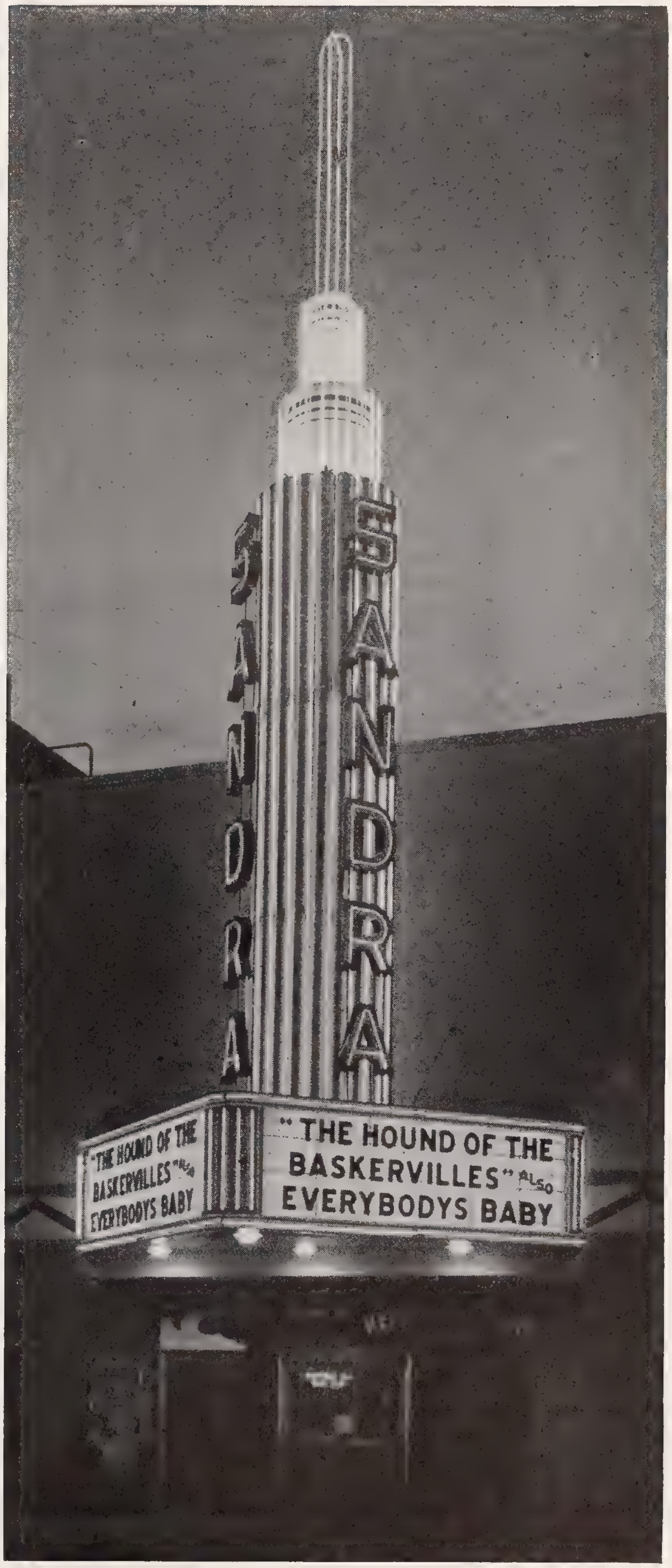
"We find these doors no hazard," commented Mr. Canavan. "And we think this a swell idea. People going by, or stopping to look at the attractive advertising, can look through into the interior of the theare—there is a sense of actually being inside, since there are no apparent obstruc-

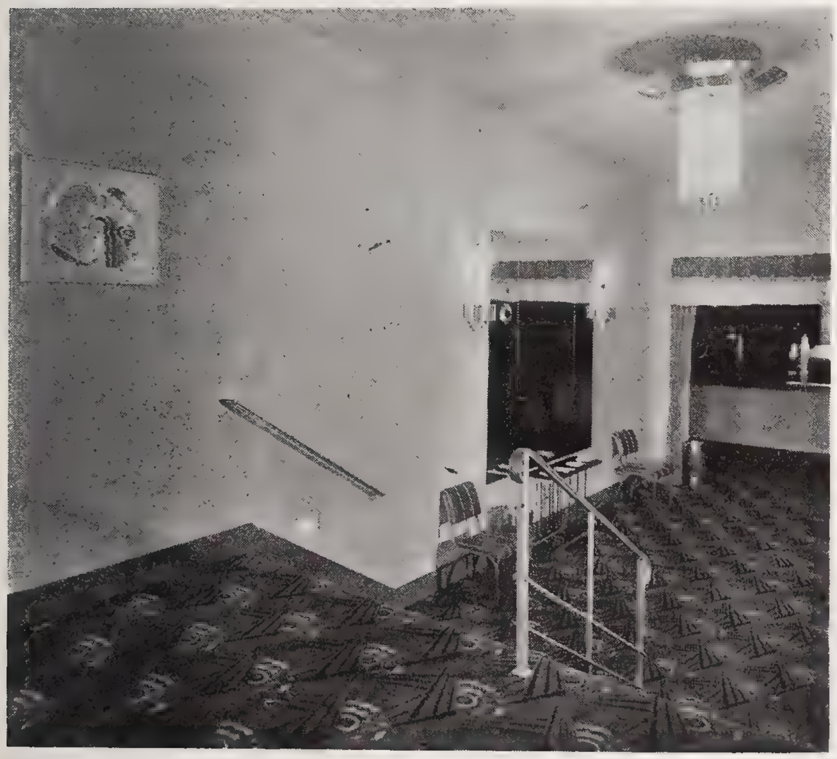
(*Continued on page* 21)

NOTED IN RECENT THEATRE SCHEMES

Front and interior devices used in various theatres both new and remodeled

NEON SIGN TOWER. Forming a striking architectural feature of the new Sandra theatre in Wichita, Kan., is the luminous sign tower rising above the marquee and lighted in six pastel shades to harmonize with the color scheme of the building front. Fluorescent-tube neon (so-called "zeon") is used in blue, green, pink, white and yellow-gold, with pink and amber-gold tubing on the marquee face. The tower has a total height of 42 feet; the main portion, 5½ feet in diameter and 24 feet high, is constructed of 8-inch galvannealed sheet mental cylinders with a blue neon tube in each channel. The name letters, 30 inches high, have yellow-gold single stroke tubing. Three ornamental units form the upper structure of the tower. The lowest, 4 feet in diameter and 4 feet high, is lighted by 14 white vertical tubes. Above this is a second ornamental section also 4 feet high but only 2½ feet in diameter, which carries 9 vertical tubes in green. The slender 10-foot pinnacle has white and pink tubes. The triangular marquee, projecting approximately 11 feet from a 20-foot base, carries Adler 10-inch changeable letters. Claude Neon Federal Company Southwest manufactured and installed the display. The Sandra is owned by Mr. and Mrs. T. H. Slothower. It was constructed by Hahner and Foreman from designs by Lorentz Schmidt.


SANDRA
SANDRA
"THE HOUND OF THE BASKERVILLES" ALSO EVERYBODYS BABY
"THE HOUND OF THE BASKERVILLES" ALSO EVERYBODYS BABY



DROPPED LOBBY CONSTRUCTION. To avoid excessive fill under Herman Sussman's Cameo theatre, Brewster, N. Y., the auditorium was located 15 feet below the sidewalk and approached by a series of ramps and stairs. Economy further advised unfinished (brownish) plaster walls. Above is pictured lobby area forming the approach, logically treated in modern forms, with the "dead" rough finish offset by brilliant luminaries, bright metal handrails, copper "pictures" and carpet of contrasting red, gold and black. William I. Hohauser of New York was the architect.

Noted in Recent Theatre Schemes

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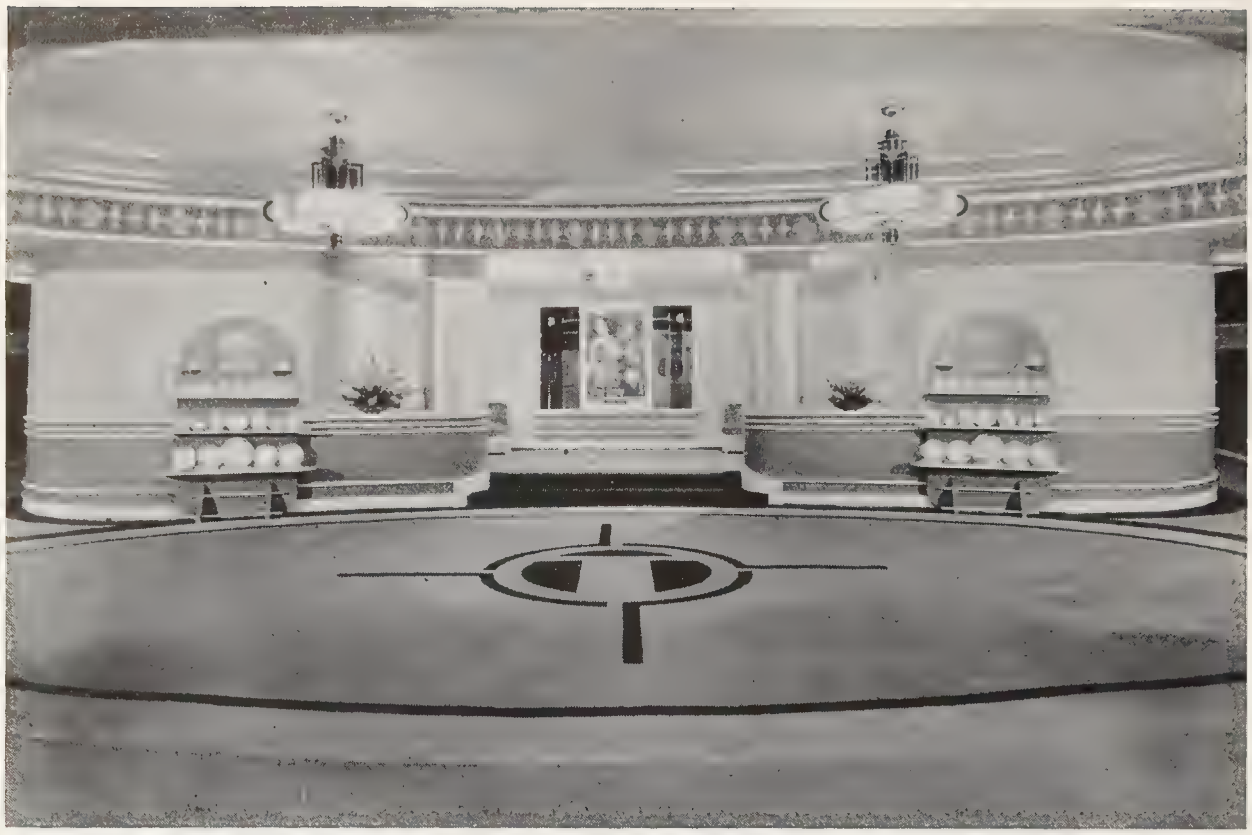
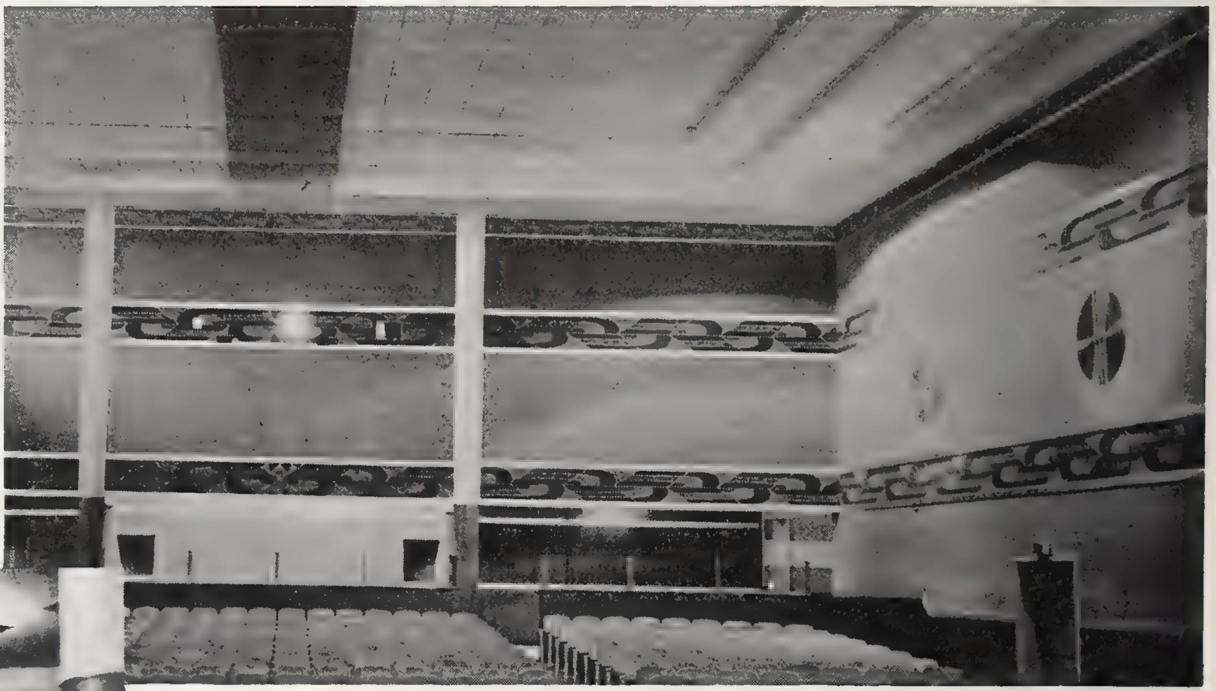
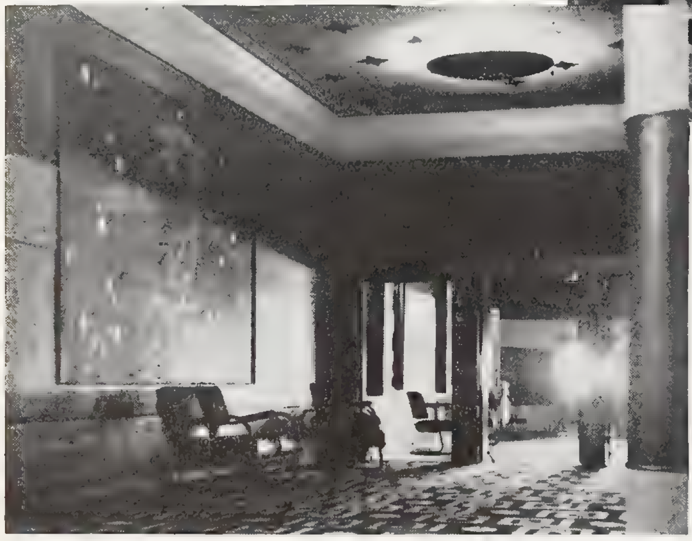
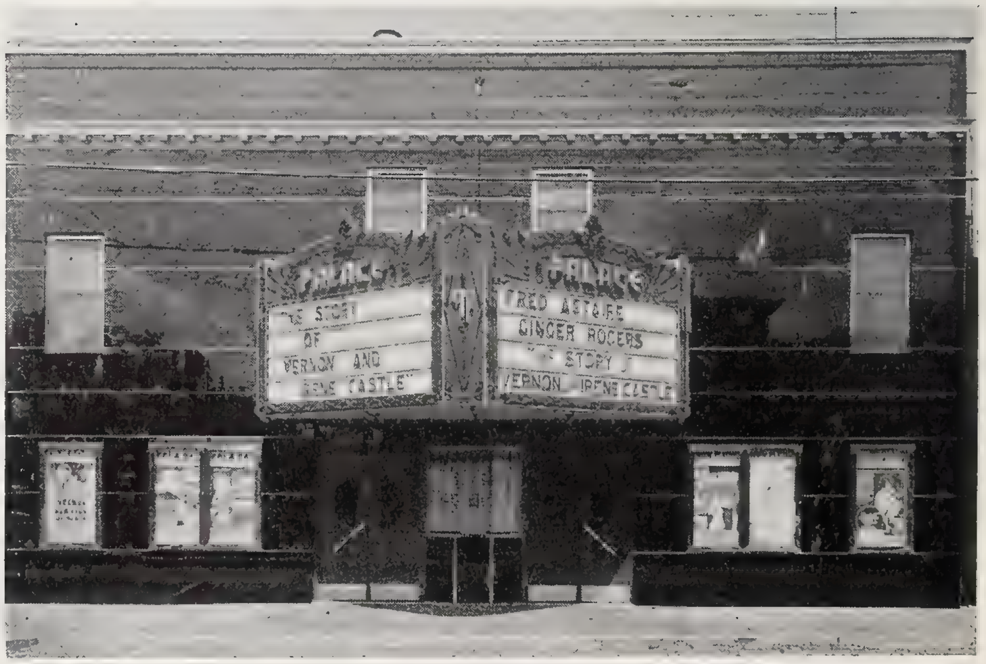


NOVEL LOUNGE LOCATION. Left is shown the unusual design of the foyer of Blumenfeld circuit's Tower theatre, Sacramento, Calif., with lounge and toilet rooms located between the foyer and the auditorium. Traffic is guided to the passages at either side of the lounge-toilet area by the design of the tan-and-burgundy Bigelow-Sanford Lokweave patent-back carpet. Note how the carpet also repeats the curvature of the ceiling dome in the area just below it.

VELOUR AND FIBRE TILE SCHEMES. Right and below are shown the auditorium and foyer of S. & C. Corporation's re-built Palace theatre in Baldwinsville, New York, both of which have walls finished in velour and ceilings of decoratively patterned Celotex. The auditorium velour is alternately painted and plain coral, spaced with metal bands, and furred out four inches to add inexpensive acoustic absorption. The foyer walls alternate velour and leatherette, with bronze metal dividing strips. Alternate squares of the Celotex foyer ceiling are trimmed with large stars, repeating the theme of the mural. Michael J. DeAngelis was the architect.





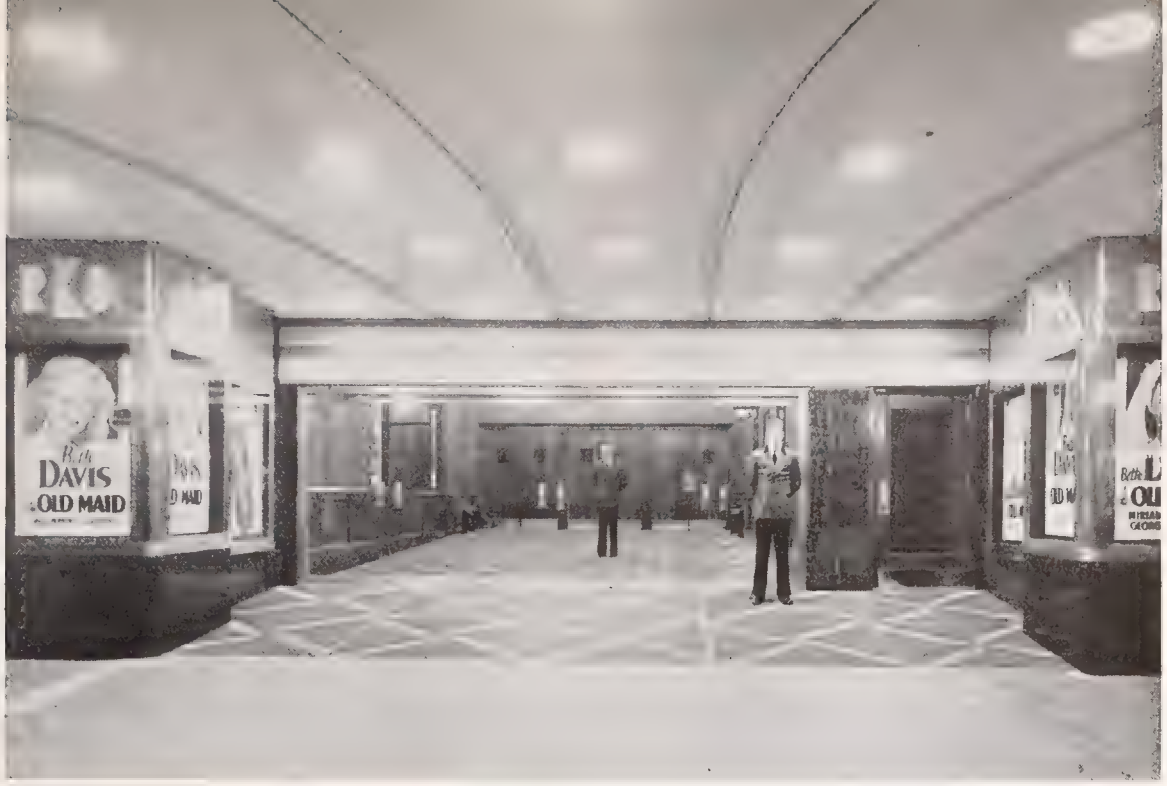

PALACE
"STORY OF VERNON AND IRENE CASTLE"
PALACE
FRED ASTAIRE
GINGER ROGERS
"STORY" VERNON IRENE CASTLE

PATTERNED GLASS FRONT. Use of one of the new patterned glass architectural fronts for complete treatment of the theatre facade is illustrated at the right, in the facing of the completely remodeled Palace theatre, in Penacook, N. H. The new front is Vitrolite of black and dark-green marble pattern. The marquee is of porcelain enamel with Wagner attraction boards.

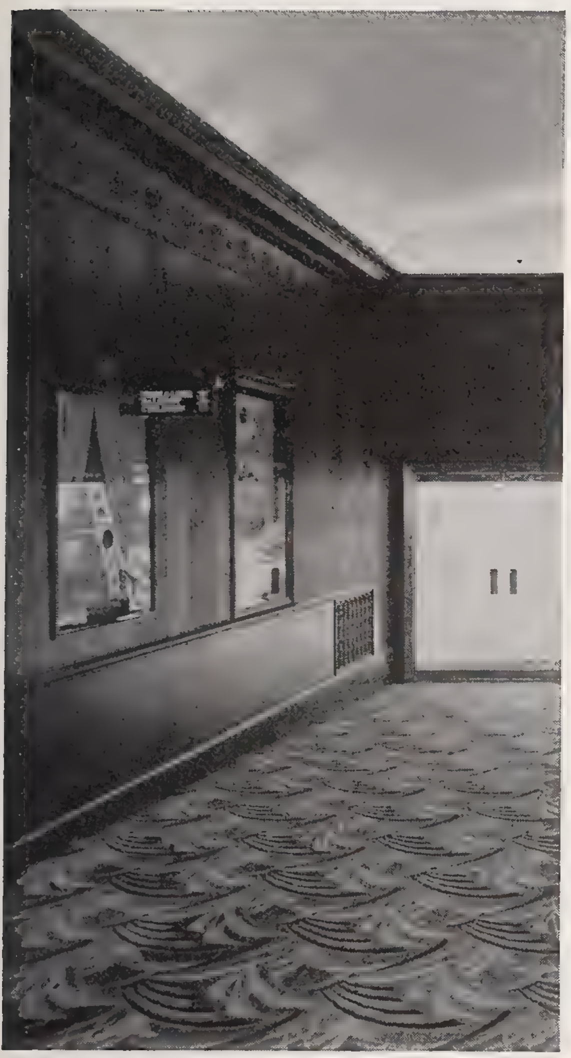
Noted in Recent Theatre Schemes

(continued from preceding page)

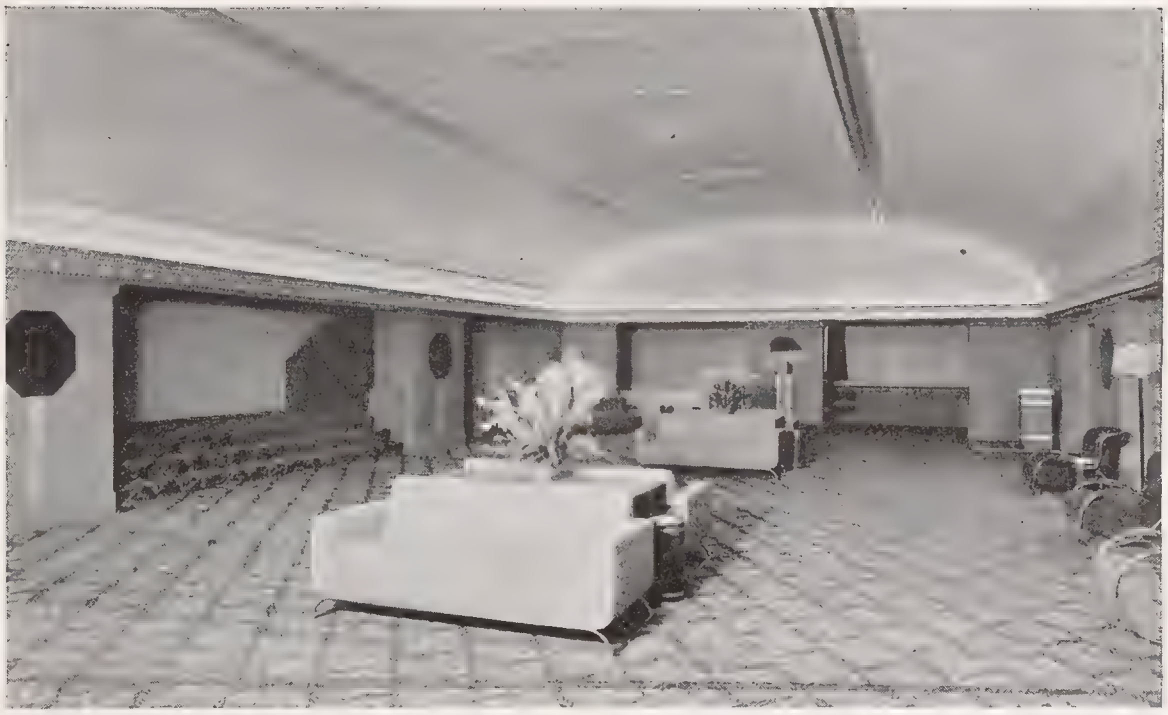
RKO STATE THEATRE
New Brunswick, N. J.



Looking through from sidewalk into the lobby. Also note continuous soffit-ceiling treatment.



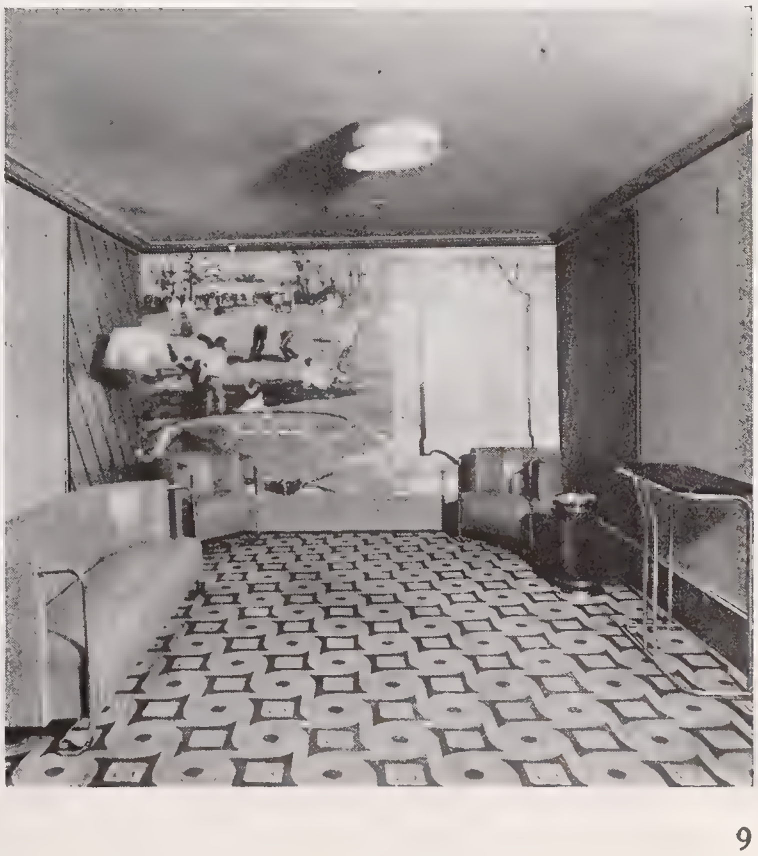
Section of lobby, showing inside box office.



The new foyer, with its coved border lighting.

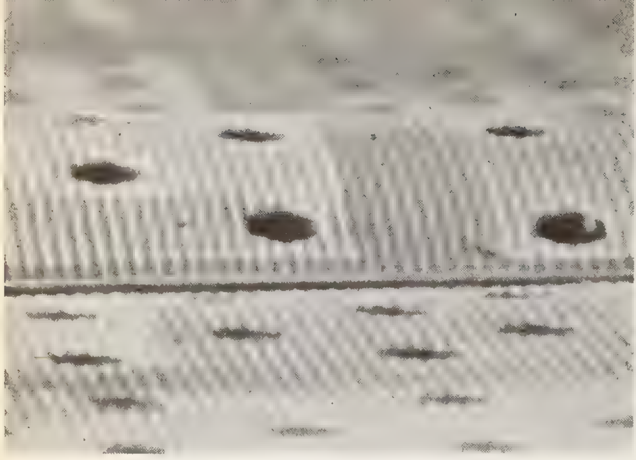
VESTIBULE-LOBBY INTEGRATION; CARPET VARIATION. Among the features of the newly remodeled RKO State theatre in New Brunswick, N. J., are the plate glass doors between lobby and vestibule, only recently introduced in the remodeling of RKO's Palace theatre in New York (described in the October issue of Better Theatres). Found an effective means of bringing the interior of the theatre out to the sidewalk, the Palace door treatment was repeated here, similarly employing Pittsburgh-Hercules safety glass. The lobby, also, essentially follows the new Palace lobby treatment, featuring walnut wood walls and indirect fluorescent lighting. In the State theatre, however, the box office is located in the lobby rather than at the sidewalk, an arrangement here regarded as feasible because of the immediate visibility of the lobby box office from the street and with less of a transient factor than in New York. Unification of the outer entrance area is further attained by carrying the marquee soffit into the vestibule as far as the glass doors. Soffit treatment represents another innovation, being surfaced with painted stucco. Soft, indirect illumination is obtained from 16 incandescent lamps fitted on their lower sides with metal reflectors and mounted in inverted domes. . . . Remodeling included all areas of the interior. The carpeting of the remodeled State also presents an interesting aspect, four different patterns being used for the lobby, the foyer, the men's smoking room, and the auditorium. Each carpet is a Crestwood Velvet of a pattern in scale and coloration to harmonize with the specific character of its own division of the theatre.

Below: Men's smoking room.

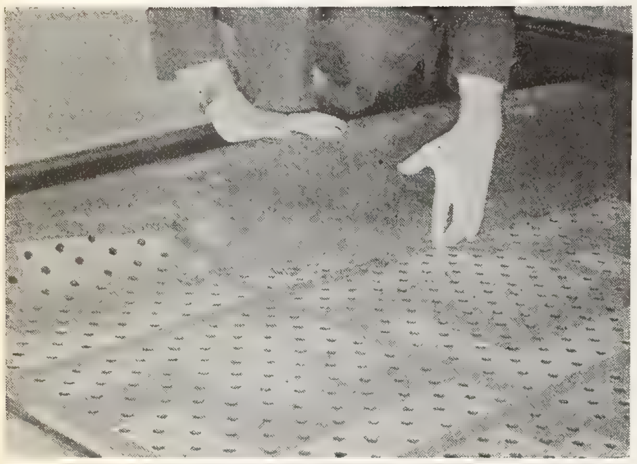


Getting Most for Your Money Out of Lobby Mats

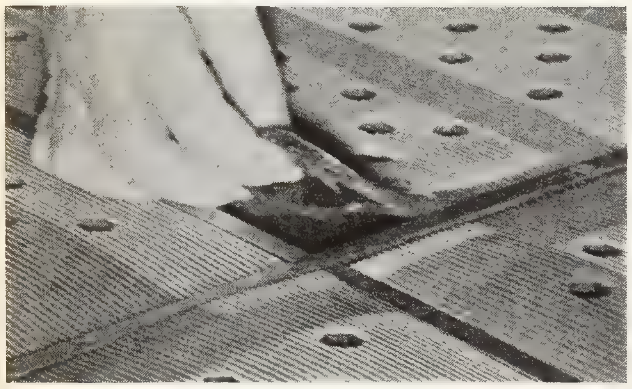
¶ Needed to reduce maintenance and to protect carpeting, rubber mats are a good-sized item in the theatre budget—and too often a source of waste. Here are money-saving tips covering all angles



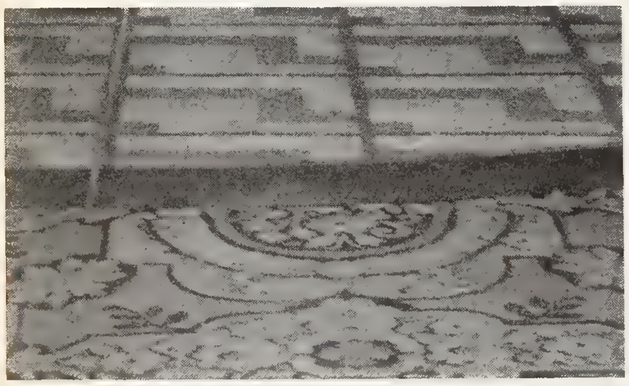
The result of fitting mats too close together. All rubber mats stretch, and the tight fit causes a bulge, which in turn causes the mat to flex so that it breaks long before it wears out. To avoid this, mats should be trimmed every two or three months (see text for directions).



This is the wrong way to roll a rubber mat. It should be rolled in the direction of the corrugations, not against them. This is also easier. Never drag or fold the mat, since this breaks the lining and causes cracks between the perforations.



The result of dirt in the mat recess corners—the mat sticking up beyond the brass retainer level. Traffic soon scuffs these rubber points, splitting off the top layer. Thorough recess cleaning prevents this.



Rubber mats sunk flush with carpeting, as they should be. Mats shift when placed on carpets, wearing down the nap.

[ALL PHOTOGRAPHS BY STAFF PHOTOGRAPHER]

By NORMAN PATTERSON

ALTHOUGH rubber mats are in first cost a substantial item of expense, motion picture operators as a whole have failed to make the most practical use of their lobby mats, and despite their great value, varying opinions have developed as to their efficiency at the prices paid for them. With respect to so-called checkerboard and special design rubber mats, too often sight has been lost of the original purposes for which these items are intended. If the fundamental purposes of the use of mats are kept uppermost in mind, a proper approach can be made with reference to economy in matting investment.

Lobby and related mats are intended to serve, first, *as dirt, snow and water traps for the protection of the flooring materials in the interior of the theatre;* secondly, *as a safety measure to prevent slipping by patrons where floor surfaces are wet or waxed;* thirdly, *as an aid to the patron in treading steep inclines;* and finally *as a sound deadener.*

The colors and designs in these mats, are to be regarded, in the writer's opinion, as incidental and secondary considerations. These elements tie the rubber mats in with the other decorative aids in the theatre; however, choice of a particular color over another may increase the first cost of the mats 100%. Color therefore is a sizable cost item; in vestibule and lobby area containing 500 square feet of rubber, this difference in color prices in solid color mats may amount to as much as $250.

Effect of Color on Cost

Color also is a durability factor. Wearing qualities of a corrugated and perforated rubber mat are rated according to color as follows:

Black—best wearing; *brown or red*—second best; *blue*—next best; and *white*—poorest.

White mats cost practically twice as much as black, yet a black rubber mat gives considerably more service.

"Checkerboard" or specially designed multicolor mats cost, approximately, 200% more than black mats for the "Checkerboard," and up to 300% more for the specially designed multicolor mats. It is easy to see then that one theatre's mat investment can be triple that of another's and still not be able to provide 70% of the wear.

On the other hand, the cheaper, longer-wearing black mats detract from appearance. For sake of appearance alone, most houses use designed multi-color rubber mats, but if, as in most cases, the colors are preponderately light in the mat, the subsequent deterioration is much more and the total mat overhead becomes an onerous burden. The lighter the appearance of the rubber, the quicker the soiled appearance, with the life of the mat shortened by the excessive washing and scrubbing necessary. Wherever possible, without detracting from the atmosphere of the theatre, darker colors should be used as the field, with the lighter, poor-wearing colors used only to delineate the design. *Even then these lighter colors should be placed, as far as is practicable, so they will not be in the line of heaviest traffic.*

Regardless of the color combination used, multi-colored mats cost the same, except where special designs are involved. Beautiful effects can be obtained with darker fields as well as light fields, and an increase in wear from 25% to 35%, with 50% decrease in cleaning, is nothing to be sneezed at when your mat installation runs into hundreds of dollars.

Efficient Mat Sizes

A rubber mat 20 feet wide by 2 feet deep across the front of a theatre, without other mats to back it up, is a waste of money for the simple reason that people cross the short section to get into the theatre, and the odds are that only one foot will have touched the mat in passing. In the writer's estimation, any mat that permits less than four steps in crossing is not needed at all unless it is placed at a vital turning point, danger spot or step. People do not stop to wipe their feet any more; *the mats are there to wipe the feet for them.* Consequently there should be enough mat-walk area in the direct line of traffic to permit the corrugations and perforations to do their work.

For theatre practice where the mats are on the level and not sunk, 6 feet is the proper width parallel with the line of traffic. A mat 36 inches wide is too narrow to permit two people to walk together, while one 48 inches wide does not permit a person to pass two others with comfort, and the patron resents having to step off

(*Continued on page* 26)

FATHER DOESN'T SIT HERE ANY MORE

He's at
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Enjoying the Floating Comfort of

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SEAT CUSHIONING

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Loew's 83rd Street, New York
Recently equipped with 2,564 new American Seating Company chairs featuring supremely buoyant, sag-proof cushioning of
U. S. Royal Foam Sponge
(Photo by courtesy of Loew's, Inc., and American Seating Company)

There's nothing like this new foamed latex cushioning for comfort—or for *upkeep economy!* It buoys the body on millions of tiny, resilient air cushions—more like effortless floating than sitting. It's air-cooled and air-cleaned by constant, automatic circulation through its completely porous texture. And it's *sag-proof* — replacing with permanently molded units, all the inside parts that cause seats to sag and get out of shape. *Write "U.S." today for more facts.* U.S. Royal Foam Sponge is available through most good seat manufacturers, but it is made exclusively by

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UNITED STATES RUBBER COMPANY • *MISHAWAKA, INDIANA*

about PEOPLE of the THEATRE

NEWS OF THEIR ACTIVITIES REPORTED FROM ALL SECTIONS AND BRIEFLY TOLD

Jack Bouma has opened his Rialto theatre in Pocahontas, Ia. The house seats 432.

Avlin S. Hatch has taken over the management of the Half Moon Bay theatre at Half Moon Bay, Calif.

P. G. Held, owner of the Strand in Griswold, Ia., has sold the house to his son, Gordon P. Held, who has been associated with his father in operating the theatre. The senior Mr. Held will devote his time to other business interests.

Pierre C. Levy, pioneer Fort Worth, Tex., showman, and manager of seven Interstate Circuit houses there, died recently in that city at the age of 53. Mr. Levy became associated with the Interstate circuit in 1934. Previously he had been owner of the Hippodrome, Strand and Palace theatres in Fort Worth, which he sold in 1919 to the United States Amusement Company.

C. H. Potter and C. E. Esterley, operators of three suburban houses in Kansas City, Mo., have formed a company to take over the Mary Lue in that city from Morris Wiber.

■ ■ ■

The Forner Construction Company has begun reconstruction of the Plaza theatre in Tulsa, Okla. The house was damaged by fire in September. Cost of construction, according to a city building permit, will be $23,000.

Eskin Theatres, Inc., has assumed operation of the Pastime theatre at Kiel, Wis. The house had been operated for the past 25 years by Edwin L. Berth. The new owners have installed a new front and new seating.

N. S. Sawaya has opened the Strand at Trinidad, Col.

R. W. Ramsey, sound engineer connected with the Carolina Sound Equipment Service of Charlotte, N. C., was a recent visitor to New York to attend the fall convention of the Society of Motion Picture Engineers.

The Tivoli theatre, a landmark in the San Francisco theatrical scene, will be reopened for the presentation of motion pictures and stage shows.

Howard Hall, operator of the Tivoli theatre in Elkader, Ia., has bought the Waucoma in Waucoma, Ia., from the Cass Theatre Company of Sumner, Ia.

A third theatre will be operating in Storm Lake, Ia., when the old Empire there has been remodeled. The theatre was formerly operated by George Norman, who operated the Vista in Storm Lake.

R. T. Kemper, head of Kempers Theatres, Inc., is disposing of the Opera House in Hamilton, Ohio, the comparatively new State at Shelby, Ohio, and the recently opened Crest in Crestline, Ohio. It is understood that Mr. Kemper will devote his entire time to the business of Century Theatrical Enterprises, which has headquarters in Buffalo, N. Y.

■ ■ ■

John James, St. Louis theatre owner for the past 25 years, died recently in that city. He was 68 years old. Mr. James and his nephew, Thomas James, owned the Douglass and also the Strand theatre in St. Louis.

Remodeling of the State in Miami, Fla., is underway. A new front, marquee and sign will be installed, and the interior entirely done over. The cost of remodeling will approximate $30,000.

N. Cornett is building the first theatre in Mota, N. M. The town, with a population of 1,500, never had electricity until recently.

Arrived at long last. J. R. Prater, projectionist of the Congress theatre in Palouse, Wash., also a partner in the operation of that house and two affiliated theatres, with F. H. Richardson at Quigley Publications offices. Mr. Prater (a frequent contributor to Mr. Richardson's columns) started from Palouse by automobile to attend the Society of Motion Picture Engineers fall convention in New York, at which he was to have read a paper. Enroute, however, he suffered an eye infection which forced a stop-over in a hospital. But the World's Fair and "F. H." were sufficient inducement for continuance of the journey.

F. H. Heiderich is installing Westinghouse air-conditioning equipment in the Lyceum in New Orleans. In addition to this improvement, the entire theatre has been redecorated and acoustically retreated.

Simon Galitzki, who operates the Good and Novelty theatres in Topeka, has transferred operation of the Princess and Kaw in North Topeka to his sister Delia Deutsch of Kansas City, Kans.

Everett Howell is manager of the Crystal theatre which recently was reopened at Porterville, Calif.

LeRoy Luke, James Baldwin and William Luken have taken over the Dale theatre in Rockdale, Ill. The house was formerly known as the Helena. It has been completely renovated.

W. S. Powers, owner of the Rex theatre in Glenwood, Ia., has bought the equipment of the Gem in that city from H. V. Mullin. Mr. Powers has owned the building for several years and his sons, Mark and Paul, will assist in operation.

■ ■ ■

Dr. W. H. Finney recently observed the 25th anniversary of his Grand theatre in Clintonville, Wis. Dr. Finney also operates the Times in the same city.

The Arkansas Amusement Corporation has opened the Lee theatre in Little Rock, Ark., with Ralph Noble as manager. The theatre, now remodeled and enlarged, was formerly known as the Highland.

N. B. Oliver is adding the Ritzy at Mogollon, N. M., to his other two theatres in that state.

O. L. Christian, who operates theatres in Melvern and Lane, Kans., has opened his new Uptown at Blue Mound, Kans. The house has a capacity of 260.

H. E. Wall has been made manager of the American theatre at Kingsburg, Calif.

Mr. and Mrs. Harry Huddleston, who have operated the Gilmore in Gilmore City, Ia., for the past three years, have sold the theatre to Mr. and Mrs. C. A. Card.

Roy Campbell will manage the Shafer at Garden City, Wis. The house has been remodeled to seat 725.

Fred Reeths, Jr., was presented with a wrist watch by employes of Warner's Sheboygan, Rex and Majestic theatres in Sheboygan, Wis., upon his resignation as manager of the Sheboygan house.

The Iowa theatre in Iowa, La., owned by Raymond Fontenot, was recently damaged to the extent of $10,000 by a fire which started in the projection room. Dave Stutsman, projectionist, suffered slight burns. An audience of 200 marched safely to the exits.

Mrs. Marion Miller has redecorated her Casino theatre at Boonville, Mo.

Guercio & Barthel, equipment dealers, have moved into their new building on Chicago's film row, at 1241 South Wabash Avenue. A gala opening of the new quarters is being planned for the near future.

■ ■ ■

M. B. Presley, who operates the New Globe at Savannah, Mo., and the Dixie in Belton, Mo., has taken over the Louis at St. Joseph, Mo., from Earl Courter. The house caters to negro patronage.

James H. Moore of Cleveland, Ohio, has purchased the Lincoln Building at Columbus, Ohio, from the Buckeye Building and Loan Company at a cost of $75,000. The building houses the Lincoln theatre, with a seating capacity of 300, and several stores.

Ray R. Summers has taken over the management of the Plumas theatre at Portola, Calif.

H. A. Stubfors of Cloquet, Minn., has taken over the Rex in Washburn, Wis. The house will be renamed the New Lake upon completion of remodeling.

Eugene Mahoney has opened the Claflin theatre at Claflin, Kans.

Art Pugh has remodeled a building at Columbus, Kans., into a theatre. Mr. Pugh also operates a theatre at Erie, Kans., and formerly ran the Whiteway at Fredonia, Kans.

Walter Eldred will operate a theatre to be erected at Colfax, Calif., by Oswald Marson and Mrs. George West.

Harry Lowder of Ida Grove, Ia., has sold his Sioux theatre at Anthon to John Sorenson of Galva, Ia.

A lease on the theatre owned by Walter Vernons at Lower Lake, Calif., has been taken by Alan Douglas.

The Mainstreet theatre at Oakley, and the Crystal at Ellis, Kans., have been sold by L. C. Snyder to the Baker Enterprises, which are operated by A. F. Baker and his son, George. The Ellis will be managed by Roy Sager, formerly of the Ritz in McPherson, Kans., which is another Baker house. The Mainstreet will be under the management of Charles Ball. The Bakers also run the Rustic, a resort theatre, at West Yellowstone, Mont.

The Rose theatre at Levelland, Tex., has been opened by Wallace Blankenship. The cost is reported as $40,000.

Emmet F. Roche is planning to remodel and re-equip the Shelby at Shelby, Mich.

J. C. Hess of the Moosup theatre has opened his new 400-seat Groton theatre in Groton, Conn.

William Thomas, for many years manager of the Elks Club in Youngstown, Ohio, has bought the Harbor theatre at Ashtabula.

Mayfair Enterprises has acquired the Mayfair, 1,500-seat house at West New York, N. J., from the Cocalis Circuit. Al and Irving Margolies head Mayfair Enterprises.

Frank Sweeting is building a new theatre in Bloomington, Ill. The house is to seat 800 and is to be ready for opening by the first of the new year.

Mr. and Mrs. Donald Gran of Sioux Rapids, Ia., have bought the Avery theatre at Garner, Ia. House had been operated by Charles Marks since 1931.

The Poth, formerly known at the Key, in Poth, Tex., has been reopened after being closed for two years. The house is owned by C. W. Rzeppa. It has been remodeled.

A. H. Truett is constructing a 600-seat theatre at Amarillo, Tex.

■ ■ ■

G. E. Cook has opened his new 800-seat Tivoli theatre at Maryville, Mo.

The Geneva theatre, seating 800, has been opened at Orillia, Ont., as a unit of Associated Theatres, Ltd. G. Garrette, who formerly had charge of theatres in Barrie and Orillia, is the manager.

The new Manos in Jeannette, Pa., has been opened under Harris Amusement Company management. The 1,000-seat house was taken over from Mike Manos after he had begun construction. Don Stitt, manager of the Harris in Jeannette, is also manager of the new house.

Columbus Harr plans to construct a new theatre at Fairmont, W. Va.

A. B. Boyett is building a 625-seat house at College Station, Tex.

Ralph Civitelle of the Connecticut Theatre Display Service in New Haven, Conn., has leased the 370-seat Devon theatre there. The house was formerly operated by Barnett Tabackman, who is enter-

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TRUE STORIES FROM ALTEC FILES

JOHN B. EAMES
President,
Interstate Amusement Co., Inc.,
Littleton, N. H.

Helps Exhibitor Move Equipment to New Location

LITTLETON, N. H.—"When we decided to move our theatre operations in Colebrook, N. H. from the former location at the Halcyon Theatre to the new Jax Theatre, we only gave ourselves from Tuesday afternoon to Thursday afternoon.

"When you consider the headaches involved in moving all the complicated machinery a theatre contains in so short a time, and that we announced our opening at the Jax for the Thursday matinee at 2 P.M., you can realize how worried I was.

"Not only did the Altec inspector, Jennings, do a fine job of supervising, but he rolled up his shirt sleeves and helped our men in every way throughout the entire change over. When he saw how worried I was about opening on time, he quietly assured me we would be ready with both perfect sound and projection.

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THE SERVICE ORGANIZATION
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ing a new line of business in Bridgeport, Conn. Mr. Civitelle has remodeled the house.

The Montlake theatre, formerly operated as a foreign film house by Herbert Rosener in Seattle, has been opened by Frank Jenkins. Mr. Jenkins was once manager of the Montlake and more recently managed the Uptown in that city for John Danz.

The Gregory circuit has taken over the Mars theatre in Marseilles, Ill., from A. R. Workman. C. E. Hartford is manager.

Oky Goodman, owner of the Empress at Rockwell City, Ia., since 1935, has leased the building and equipment of the Rialto in Villisca, Ia. Mr. Goodman has appointed Ted Zierke, who has been projectionist, manager of the Empress. Sheldon Sidmore is the new projectionist.

The Liberty theatre in Lakeview, Mich., has been reopened by Roy Taylor. The house has been remodeled.

The New Villa theatre in Oklahoma City has been opened by J. Louis Groves and Mrs. Izah Adams of Sulphur, Okla. The house seats 400. Gaylord Noftsger was the architect. Mr. Groves will manage the theatre, which is reported to have cost $40,000.

Haydon Peterson, operator of the State in Des Moines, has leased the Garden in Garden Grove, Ia., and will operate the house on a part time policy.

Irwin Wheeler, president of Fairchester Theatres, Inc., has contracted for RCA Photophone sound equipment for a new 700-seat house which the company is building at Ridgefield, Conn. Named the Ridgefield, the house will be operated as part of the Prudential circuit.

Don Cameron, Altec engineer of Colorado Springs, Col., has announced the arrival of an eight-pound daughter.

■ ■ ■

The Walsh theatre at Walsh, Col., has been purchased by B. C. Depron.

Julius Haber, publicity director of the Photophone Division of the RCA Manufacturing Company, recently became the father of a ten-pound boy.

Robert Garland, manager of the Southern District for Fox Intermountain Theatres, recently suffered the loss of his left arm as result of automobile accident.

J. B. Vaugh, who recently sold out his part interest in a theatre at Nacona, Tex., is soon to open his own house, still unnamed, at Hillsboro, Tex.

George Settos is remodeling two of his theatres, the Grand in Linton, Ind., and the Vogue at Louisville, Ky., and has contracted for the installation of RCA sound equipment in both houses.

Gibraltar Enterprises, Inc., are taking over the Orpheum and Colorado theatres at Glenwood Springs, Col., from E. J. Allen. Both theatres will be added to the E. J. Schulte group, giving Gibraltar 43 houses in the Denver territory.

John Danz has closed his second-run double feature and burlesque theatre, the State, in Seattle, for renovation. The theatre will reopen under the name of the Rivoli, with a vaudeville and film policy.

The Ingersoll theatre in Des Moines, latest addition to the Tri-State Theatre Corporation holdings, has been reopened following remodeling. New seats were installed by the International Seating Company, as well as a new RCA sound system. Bruce Shelton has been made manager.

Atlas Theatres are again operating the Jewel theatre in Denver, Col., having taken back the house from R. A. Allen, who leased it over a year ago. E. J. Ward, who has been manager for years, has been retained in that position.

The Central Theatre Corporation of Des Moines, Iowa, has reopened the Forest in Forest City, Ia. The house had been closed for remodelling. The theatre is managed by G. Brown.

■ ■ ■

The Strand Amusement Company plans to remodel the 998-seat Hippodrome in New Haven, Conn.

Herschell Wheeler, recently manager of a theatre at Mesilla Park, N. M., has been named manager of the Pace theatre at Gordon, Neb. The Pace is a Black Hills Amusement Company holding.

Elroy and Mervin Hueber, formerly of Sumner, Ia., have purchased the Roland at Roland, Ia., and will operate the house on a part time schedule.

Henry C. Wall has begun construction of the Little theatre, a 500-seat house, in Rockingham, N. C. It is to be ready for opening around the first of the new year. Mr. Wall also runs the Richmond in Rockingham.

Griffith-Dickinson Theatres has taken over the operation of the Ritz, formerly a Commonwealth house, at Chillicothe, Mo. Glen W. Dickinson, Jr., is the Chillicothe manager for the Griffith-Dickinson interests.

Alex Schulman, Charles Levy and Rena Levy, comprising the Merrie Shows, Inc., have purchased control of the Lafayette, the oldest picture house in New Orleans, from Jacob Miller. Mr. Miller, pioneer exhibitor, is retiring after a quarter of a century in show business. The new operators plan extensive renovation. Charles Levy is manager.

Howard Hall, operator of the Tivoli in Elkader, Ia., has refinished the interior of the house in Nu-Wood and installed new lighting fixtures.

Nick Kotsis, who operates the Holden at Holden, Mo., has taken over the Nu-Era at Oswego, Kans., from H. H. Daniels.

Mannie Marcus, who operates a group of theatres in Indianapolis and Fort Wayne, Ind., has purchased the leasehold on the Clifton, 450-seat theatre in Cincinnati, from Saul M. Greenberg and Harold Krent. The new owner plans to spend around $35,000 to remodel the house. The theatre will be called the Vogue and will be managed by Victor Coffel.

■ ■ ■

Peter Cittadino, operator of the Liberty at Independence, La., has remodeled and re-equipped his theatre.

Arnold Kloxin has taken over the Rialto at Marysville, Kans., from Leonard Smith.

E. R. Custer and Floyd Price have purchased the 450-seat Princess theatre at Lewisburg, W. Va., from P. L. Dysard. The company also operates the Lewis there. Both theatres will be under the supervision of Fred L. Helwig.

Twentieth Century Theatres, independent circuit with headquarters in Toronto, has rebuilt the College at Kitchener, Ont., and are now operating it as the Century. Nat Taylor is the general manager.

Standard Theatres have opened the modernized Packer at Green Bay, Wis. The house, which formerly was known as the Grand, has been thoroughly modernized. George Hannon, former operator of the house, is the manager.

Samuel Bomes, operator of the Liberty in Providence, R. I., is installing a new front, employing Vitrolite glass.

The Circle, recently erected by Jadel Theatres, Inc., has been opened under the management of Jacques Dicharry, Jr., son of the company's president.

The Virginia has been opened in Virginia, Ill., by C. K. Heidbreder and Klinger Smith. The house has been remodeled.

Paul Anderson has purchased the Dallas Center theatre at Dallas Center, Ia., from G. McCallum. Mrs. O. A. Thomas is the manager.

Fox Midwest Theatres, Inc., has opened its new $200,000 Isis in Kansas City, Mo. Morrill Moore has been named manager.

Equipment and Operation

a department of news & counsel dealing with management of the physical theatre and with its equipment in general, including . . . LIGHTING • SEATING AIR-CONDITIONING AND VENTILATION • MAINTENANCE • MARQUEE & SIGNS

OBSERVATIONS

of the editor

ON MODERN EQUIPMENT AND THE EFFICIENCY OF THOSE WHO ARE IN CHARGE OF IT

THIS would be a good chance to give a certain friend of ours a plug. But he isn't in our business now, so it couldn't do him any good anyway. Suffice it to say that he's the fellow who read our observations last month about how theatre equipment has been vastly improved, yet costs less today than it used to. Over a quick-one the other fag-end-of-the-day he referred to them, and added, "Not only has equipment been improved in performance, but it is better-looking. Sometime you might go into the practical motives behind this interest in appearance."

Just what did he mean? . . . Well, says he:

"Most theatre equipment has kept pace with the whole trend towards wrapping up performance in good-looking packages—giving even purely productive apparatus streamlining, white metal trimmings, interpretive ornament, etc., which were formerly reserved for consumer goods.

"Now, it is obvious that a streamlined household refrigerator or even a good-looking locomotive has certain advertising value. But why dress up turret lathe, switchboard, or projection current rectifier, or projector, for example? None of such pieces of equipment is ordinarily seen by the customers of the businesses that use them. The hard-headed business man of some years ago couldn't have been 'sold' on the idea that he would obtain any real benefit from the beautification of purely functional equipment, seen only by the people hired to run them. Yet industry in general today streamlines its tools, so to speak—and more: it paints them where they really need no paint, polishes and burnishes them although they would work just as well if left rough and unfinished.

■ ■ ■

"The tool-makers in a large factory, producing jigs and guides for use on the assembly line, are encouraged to spend time at several dollars per hour giving their products the mere appearance of accuracy and importance. There is a profession of modern industrial design growing up, and these designers are engaged at a pretty penny to make all kinds of gadgets good-looking—not just prettily pretty, but expressively beautiful—you know, appearance that expresses the purpose of the device as well as making it attractive to the eye."

Yes, of course. For one thing, industry is taking more pride in its products.

"Industry always took a certain amount of pride in its products. Naturally, when a new product is being developed, the company heads concentrate on performance, taking the bugs out, making the thing give sufficient service to become established.

■ ■ ■

"But there is much more than pride in the reasons for modern industrial design. The most important reason is simply this: The men who are in charge of equipment, who operate and care for it, feel more respect for it when it is interesting in appearance. It appears as more significant than equipment that looks as though it had been thrown together with regard only for absolute essentials. When it looks nice, the men who use it want to keep it looking nice—and that interest goes right straight through to the guts of the machinery—they want it to work perfectly, be slick all the way through. And when a man has that kind of feeling about his tools, he is taking pride in his job—and in himself as a workman.

If you give a projectionist equipment that looks like a piece of junk, then he will handle it as junk—and he'll come to regard his job as a junk-job. Spend a few dollars more to give him tools for his job that express in their very appearance high purpose, importance, the necessity of skill, and nine times out of ten you'll get the same kind of expression from the guy using those tools."

It sounded convincing to us. And we can add yet another thought, which naturally follows from the rest: When the man in charge of the equipment knows that it is just a made-over makeshift, he is pretty likely to handle it as exactly that.

—George Schutz.

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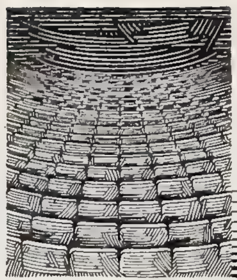
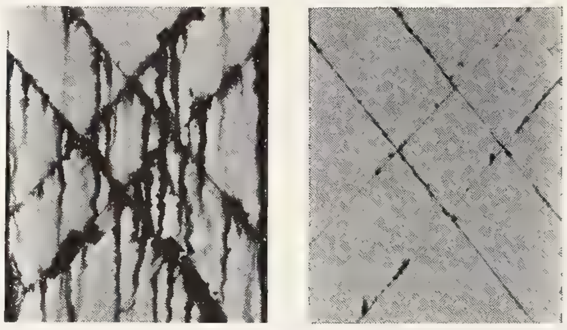
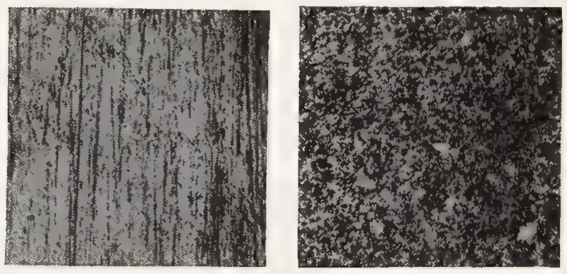


Rust-Proofing As a Factor In Maintenance

THE FACILITY with which equipment of iron construction may be made rust-proof today directs attention to such treatment as a means of further assuring minimum maintenance and replacement costs in auditorium seating. Much of the equipment of theatres is of course subject to the action of moisture, and wherever moisture is likely to be present in substantial amounts, as in basements, within walls and outdoors, it is general practice to coat exposed surface areas of ferrous composition (iron and steel) with red lead or other oxidation-resisting paints before applying the finishing paint.



Illustrating resistance to corrosion (photographs by Parker Rust-Proof Company). At left is a photograph of non-bonderized metal intentionally scratched and subject to salt spray. At right is shown metal with the same kind of finish but applied after bonderizing. This was similarly scratched and also subjected to salt spray.



Reproductions of photomicrographs, enlarged 100 times, of non-bonderized (left) and bonderized steel. These were made by the Parker Rust-Proof Company to show that the untreated metal has insufficient porosity for bonding the finishing paint, while bonderizing has formed a crystalline structure of the other metal, providing a base into which the finishing material will penetrate, effecting a permanent union with the metal itself.

In auditorium seating, however, appearance is of primary importance. Additionally, parts of the chairs are decoratively enamelled. Still further, this equipment is subject to knock and scraping by both patrons and cleaners, and unless the finish is firmly anchored to the metal it may get chipped off the metal, leaving an opening for the action of the moisture in the air. So-called "bonderizing" (which is the term employed by the Parker Rust-Proof Company of Detroit) changes the nature of the metal surface itself, and accordingly is already being used to some extent for theatre seating.

The process produces a phosphate coating of microscopic crystals, and as the finishing paint or enamel is applied, it flows into the open spaces around these crystals; when the finishing coat hardens, it forms a part of the metallic surface itself and will not chip or peel off. According to tests made for the International Seating Corporation of Union City, Ind., which thus rust-proofs its auditorium chairs, air-moisture and salt-spray act upon paint finishes applied after "bonderizing," with from three to five times less destruction than on paint applied over bare metal.

Choosing Colors For Auditorium Seating Fabrics

IN SELECTING colors for auditorium chair fabrics the rules are essentially no different from those of *color harmony* anywhere (except in such special fields as poster work and similar promotional activities). But that's just the rub. The rules of color harmony, if there really are any, have endless if's and and's and but's.

In general, the darker colors have been preferred because they do not show soil as readily as light fabrics. This objection does not always hold true. A fairly light brown, a brilliant red or green can "take it" as well as, sometimes better than (depending upon the exact shade), a blue medium intensity, for example.

Auditorium seating, moreover, except for extremely short periods, is in a dimly lighted area of the theatre; soil here is less important from an appearance point of view than from that of fabric deterioration, due to the action of the substance adhering to the fabric, and this applies to dark colors as well as light. There is indeed the argument that light chair backs aid in finding a seat in the darkened auditorium, but inasmuch as the back panel of the chair is all that is substantially visible to an incoming patron going down the aisle, this would seem to offer little support to the use of light fabrics.

As between the definitely light, and the medium or dark shades, the only objection to the pale fabrics is probably merely that, as a group, they are more likely to show soil *during the few minutes that the house lights are on;* while the only reason for preferring them in any instance would lie in some special character of the general auditorium scheme, or some peculiar local community consideration.

Illustrating a Method

In determining precisely what colors should be adopted, there is no substitute for good taste. There are many colors and shades of colors; to realize how faulty our set notions of color harmony may be, one needs only to ask a designer highly sensitive to such matters to decorate a room for us; he will put together tones of colors that we may have thought bitter enemies—and make us say "Ah!"

The interior decorator, however, has a general method which can be applied by anyone in selecting auditorium chair fabric colors (as well as other furnishings): The general treatment of the auditorium always has a predominant color, or color-tone—a ground color against which other decorative features, or color trim, are placed. A lighter or a darker shade of the predominant color, or one directly harmonizing with it, may be selected for the auditorium chair fabrics; or one of the more conspicuous trim colors would be effective. Here are a few examples:

Walls: buff or extremely light tan; *principal trim*: reddish brown, or magenta; *seating fabric*: crimson, or blue, or rust. reddish brown of the dominant trim.

Walls: pale green; *principal trim*: dark green or rust; *seating fabric*: dark green, or rust.

Walls: cream; *principal trim*: bluish green or tan; *seating fabric*: royal blue, or rust.

Walls: beige, or natural wood veneer (medium brown tones); *principal trim, or ceiling* (if not too high to have influence): pale blue, or ivory with tan or rust bands; *seating fabric*: crimson, or blue, or rust.

Similar examples could be given through many columns without even coming close to exhausting the possibilities of effective color combinations, but these may suffice to illustrate a method which, with all its shortcomings, does nevertheless assure harmony between the seating coloration and the general decorative scheme of the auditorium.

Illumination Factor

As for the effect of lighting, the tone and intensity of the house lighting (rather than that of the running light) is the determining illumination factor in the selection of seating fabric colors. The effect of the running light, for all practical purposes, is lost throughout most of the seating area.

Since soft fabrics (mohair, velour, corduroy) tend to absorb light rather than reflect it, their color may be somewhat more brilliant than that of leathertte to achieve the same effect.

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■ ■ ■

Removing Excess Moisture To Get "Breathing Comfort"

¶ Continuing, in another discussion of equipment, a series of "plain talks" on theatre air-conditioning

By CARL F. BOESTER

IN THE OCTOBER issue of BETTER THEATRES we discussed the necessity of chilling and contracting the moisture- and heat-laden air in order to extract the excess moisture from it. We shall now talk about several of the more practical methods of accomplishing this result.

First, however, it might be well to think about how much air heat and air moisture we may have in a room and still be comfortable. Let us suppose we are going to cool your office and that it is 20 feet long, 15 feet wide and 10 feet high. Such a room contains 3,000 cubic feet of air (assuming, for the sake of simplicity, that the furnishings and occupants are not displacing any of the cubic content of the room).

Repeated tests have indicated that in summer you and I are comfortable, energetic and alert when the heat content of the air in such a room is about 7,000 heat units (or, as you may also know them, 7,000 Btu's). On a very hot and humid day there may be from 2,000 to 3,000 excess units of heat present in the room. For example, if the relative humidity (air-moisture) of the air is 50% at 95° in temperature (regular air-heat temperature), it will be found that the moisture content of our room with 3,000 cubic feet of air will be 4.12 pounds. With this amount of moisture for this degree of heat, the total number of heat units in the air will be approximately 9,702, which is 2,702 heat units more than the 7,000 units necessary for comfort.

Efficient Heat Reduction

Now, as we have said, to reduce the temperature *alone* will not produce comfort. Suppose we lower the temperature of the air in the room from 95° to 80°, and in so doing do *not* remove any of the 4.12 pounds of moisture in the air. The total number of heat units in the 3,000 cubic feet of air will be reduced only by 859—from 9,702 to 8,843, which is still far above the comfort level. But when we remove the excess moisture from the air, we drop down to the comfort level.

By dehumidifying or partially drying the air by cooling or contracting it and condensing out some of the air moisture—removing, say, only 1.62 pounds of air-moisture—we reduce the total heat content of our room from 8,843 units to 7,088, which is very close to our comfort level, and which, as previously explained, constitutes an ideal Effective Temperature.

This plainly shows that more heat units are removed by dehumidification (removing air-moisture) than by lowering the temperature. The importance of removing the excess air moisture cannot be mistaken where it is seen that more than twice as many heat units were removed by reducing the air moisture content from 4.12 to 2.50 pounds, than were removed through reducing the air heat from 95° to 80°. *Of the total horsepower required to operate our conditioning equipment, two-thirds*

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expended in extracting and controlling air moisture.

Theatre Requirements

The conditions to be maintained in the theatre are very little different from those in the example of your office, the difference being principally in the size of the space to be conditioned. The relative degree of work to be accomplished is approximately the same. The total heat balance may vary slightly, since for a given cubic space the total amount of heat to be removed varies with the number of people in the space and the construction of the building (depending upon how well it is insulated).

The temperature and humidity conditions we supposed in our example were fairly high. Many times there may be considerably less moisture in the air. Last month we said that in order to extract this excess air moisture it was necessary to contract it or *"shrink"* it by cooling it. In order to cool it, it is necessary to handle the air mechanically and pass it over some type of surface that will economically cool and contract it and thereby condense out the excess moisture.

Ways to Remove Moisture

There are three factors which govern the control of the extraction of excess air moisture. These are:

1. *Time*—as related to the speed or velocity at which the air moves through the conditioning equipment. The longer the air is in contact with the cooling equipment, the more *time* it has to surrender its heat to that equipment, and thereby the more heat that may be transferred or given up. If a given quantity of air is moved very rapidly through the conditioning equipment, only a portion of its total heat can be surrendered. If this given quantity of air is moved more slowly through the equipment, more of the heat of the air will be absorbed by the conditioning equipment.
2. *Temperature.* First, the temperature of the air entering the conditioning unit must be determined, then the temperature of the cooling medium in the conditioning unit. We learned that heat always flows from the warmer medium to the cooler medium. The greater the temperature difference between the two mediums, the faster the heat can be transferred between such mediums.
3. *Surface.* The required surface may be in the form of fin coils placed in the conditioning unit, or the surface may be in the form of spray water in an air washer.

Controlling Moisture Removal

By changing any one of these three factors, we can control the amount of air cooling and of air-moisture removal. To maintain a desired effective temperature it is necessary to have a definite balance or ratio between the *speed* with which the air moves, the *temperature* difference between the air and the cooling medium, and the

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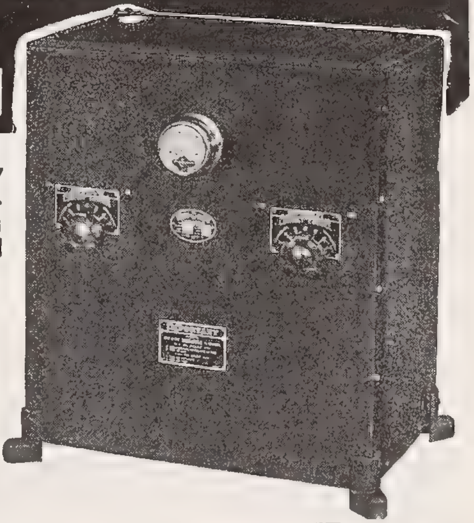

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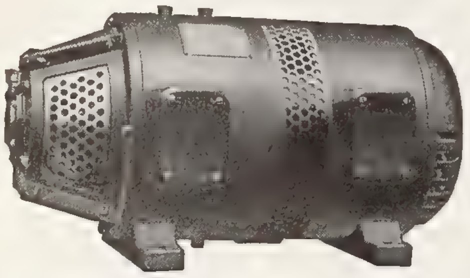

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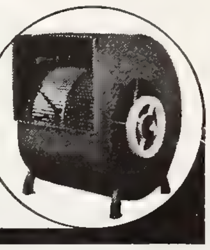

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amount of cold surface with which the air is brought in contact.

For instance, if we have lots of cold water and an ample amount of surface in the form of a finned coil in the conditioning unit, yet we move the air too rapidly through the conditioning equipment, we create too high an air-speed and therefore a defect in the time factor, so that the desired heat transfer does not take place and we do not accomplish the desired Effective Temperature. On the other hand, if the air is moving slowly enough through the equipment, but the *temperature difference* between the air and the cooling medium is not great enough because the latter is not low enough in temperature, even adequate surface will not properly cool the air. Therefore, you see the necessity for properly sized equipment and control of the time, temperature and surface factors.

Water-in-Coil Cooling

Let us assume that we are using water as the cooling medium to which the heat of the air is finally surrendered. This may be cold water obtained from a well, it may be water from the melting of manufactured ice, or it may be water from a shell and tube cooler, chilled by a conventional refrigerating machine.

A fin coil is one much-used type of surface in transferring the sensible air-heat and the hidden heat (in the extraction of moisture by condensation). The cold water is circulated through the fin coil, usually made of copper tubes on which are placed metal fins for increasing available surface on the coil. This coil might easily be of the same construction as your automobile radiator. The cold water is, of course, inside the coil, and the air to be conditioned is blown over the coil and its fins by the fan of the conditioning system. The coil is confined in a cabinet or induct-work so that all of the air is sure to pass over the coil. What takes place is this:

The cold water within the coil cools the coil surface and brings down the temperature of the fin coil to that of the water. The air in passing over this coil surface is cooled and surrenders its air-heat. It is at the same time *shrunk* so that the excess air-moisture condenses on the cold tubes and fins and drains off through a sewer. The heat that supported the moisture in the air and was known as *latent,* or hidden, heat, is changed to *sensible* heat (heat as we usually speak of it) when it is extracted in the condensing of the moisture from the air. *This heat passes successively* (1) *from the air,* (2) *to the surface of the coil,* (3) *to the water within the coil.*

The coil water thus becomes warm from absorption of this heat and must be replaced in the coil with a fresh supply of cold water in the quantity and at the rate required to carry off the heat as fast as it is surrendered by the air. If this water is well or ice water, it is then wasted. If it is mechanically cooled, it is returned to the water chilling equipment, where the heat is taken out and the same water returned for further work in the absorption of air heat.

Air-Washer Cooling

Everything considered, the fin coil is the best method of air heat transfer, for with such an arrangement it is possible to cool the greatest amount of air with the smallest equipment at the lowest first net and operating cost. However, we can do the same amount of work by passing the same quantity of air through the sprays of an air washer, in which case the air comes directly in contact with the water and surrenders its heat to the water that way.

Because of the characteristics of air washers, the velocity of the air moving through the air washer is much slower and therefore the washer must be larger in face area and thereby larger in over-all physical dimensions than a cabinet containing a fin coil of comparable capacity.

Surface is a difficult factor to control in an air washer. We get the required surface by breaking up the water into millions of small drops. A large drop of water, as you can readily see, will not furnish as much surface as the same drop broken up into many small drops, as it is only the outside of the drop that furnishes surface, on which the heat transfer takes place. Thus we materially increase the amount of surface exposed to the flow of the air by increasing the number of drops available. This breaking up into smaller drops is advantageous up to a point, but if our air washer water supply equipment makes too fine a spray, not only will we require excess horsepower for our pump which is causing the spray, but the drops will have a tendency to bunch and be reconverted into large drops.

Somewhat offsetting the surface difficulty in connection with air washers—provided that sufficient space is available for installation—is the fact that air washers do wash dirt and certain objectionable odors out of the air. The air washer can do just as good a dehumidification, or air-moisture extraction, job as can the fin coil equipment *so long as the temperature of the water is below the dewpoint,* which is the temperature at which the moisture in the air begins to condense out of the air. It makes no difference whether the temperature of the water is 40° in the air washer or in the fin coil. The same amount of work can be done, other things being equal.

Application of Coils

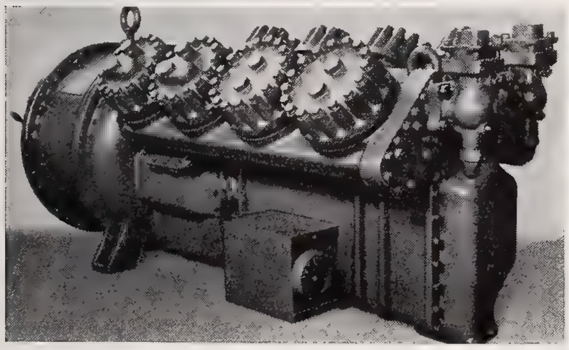
Because of space limitations and because of close control of the surface factor, coils are more frequently used. With coils it is easy to calculate the amount of surface by predetermining the size and number of fins and the number of tubes in a coil. The amount of heat transfer that will take place can be controlled by determining the amount of surface in the coil. The capacity of the coil can be varied, of course, by varying the speed of the air over the coil, or by raising or lowering the water temperature, so that for a given condition of the air *entering* the coil (the amount of air-heat and air-moisture it has), and for a given condition of the air *leaving* the coil (in summer, air-heat and air-moisture reduced), there is a definite balance between air velocity (time), temperature difference between entering air and cooling medium (temperature), and amount of surface of fins and tubing of the coil (surface) in order to accomplish a given amount of cooling.

If the coils are designed for maximum conditions, in order to accomplish the desired air condition on *leaving* the coil when the air entering the coil is at a lower temperature than the maximum condition, variations in the amount of heat transfer can be accomplished by (1) *by-passing* some of the air *around* the coil, (2) by speeding up or slowing down the air passing *through* the coil, or (3) by raising or lowering the temperature of the *water* in the coil.

For example, in order to keep the air in the conditioned space from becoming too cool when the load is light, the circulation of the water through the cooling coil can be stopped until the temperature in the conditioned area begins to rise. By placing a thermostat in the conditioned area and having this operate the chilled water pump, the circulation of the water through the coil is stopped when the air is cool enough, although circulation of the air over the coil is continued. When the temperature of the air in the conditioned area begins to rise, the thermostat then starts the circulation of the water through the coil for the absorption of the excess air heat or air moisture. This is one of the simpler methods of control.

Our next article will discuss the use of refrigerants other than water in the coil. Other methods of dehumidifying will be discussed in subsequent articles.

[*The author, who began contributing to this series in the September issue, is an air-conditioning engineer, with headquarters in St. Louis, who has made special studies in the air supply problems of theatres. He is discussing the practical mechanical methods (equipment) available to the theatre for attaining "breathing comfort," the principles of which were explained earlier in this series of "talks."*]



A 16-cylinder V-type compressor which has been added to the Westinghouse line. Designed to provide 100 tons of refrigeration with reduced floor space requirements, it is of hermetically sealed construction to eliminate leakage of refrigerating agent (Freon). Another feature is the use of the refrigerant for cooling the motor. Lubrication is sealed in, and the oil pump is reversible to avoid damage should phases be reversed in the electric power supply.

Theatre Planning and Maintenance Go Hand-in-Hand

(*Continued from page* 6)

tions. I think we would do well to get away from placing barriers between the box office and the inside of the theatre. There should be a natural 'pull' to the interior—the theatre itself should not seem distant, remote, unknown. We definitely find that the public is drawn inside by this glass door arrangement."

Once celebrated, prominently located, the Palace has been identified architecturally with its past. Has its recent modernization increased business?

"By a big percentage. The effect was immediate. The same thing has happened at the State in New Brunswick."

Carpet Chosen for Each Division

In the remodeling of the State, which was completely modernized, we had noted the use of four different carpet patterns.

"We don't follow the practice of using one carpet throughout the theatre," Mr. Canavan explained. "Sometimes the plan and style of the interior advise the same pattern everywhere; but in any case, we select a carpet according to the size and decorations of the space in which it is to go. Lounges quite frequently require a different pattern from one suitable to the foyer."

But this method increases the cost.

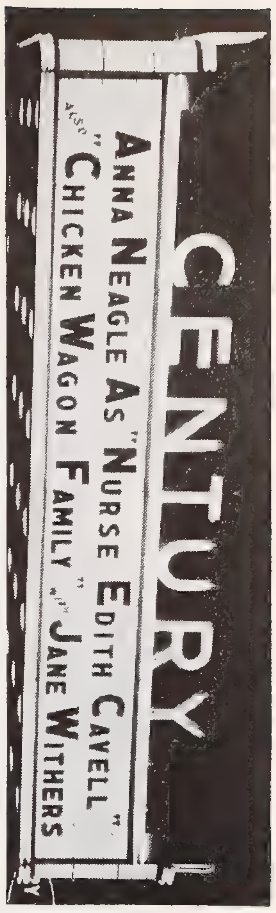
"Sometimes a little, but not enough to be as important as the right effect. In fact, quite often you will find that the lounge does not need the grade of carpet that a foyer and auditorium requires, because there isn't as much heavy traffic in a lounge."

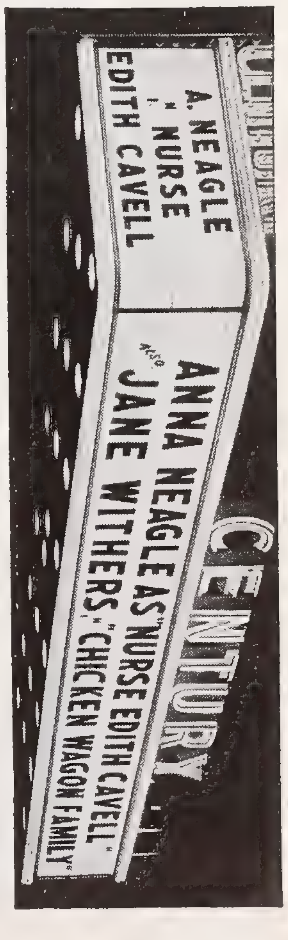
Other recent revisions we knew to have included changes in air-conditioning.

"In two of these theatres we put in new compressors in order to take advantage of the greater efficiency of the newer methods. Where we had one or two units, using carbon dioxide, we installed three or four Carrier Freon compressors of lower capacity. The cost of operating our air-conditioning plants in these theatres last summer was much less.

"Another theatre was one of those 'atmospheric' houses, with the auditorium outlets along the walls. If we shot enough cooled air through to get to the middle seats, we would have frozen out the people along the sides and made so much noise that you couldn't have heard the sound. So we shut off the side ducts and ran a new duct down the center of the auditorium. Now we get proper distribution with less duct resistance, so that the cost of getting what we need is way below what it cost to get what we didn't want."

In fourteen years D. P. Canavan, construction man, has had to learn tricks of the theatre-mechanism that even E. F. Albee, when he hired him, never dreamed of.—*George Schutz.*


CENTURY
ANNA NEAGLE AS "NURSE EDITH CAVELL"
ALSO "CHICKEN WAGON FAMILY" "JANE WITHERS"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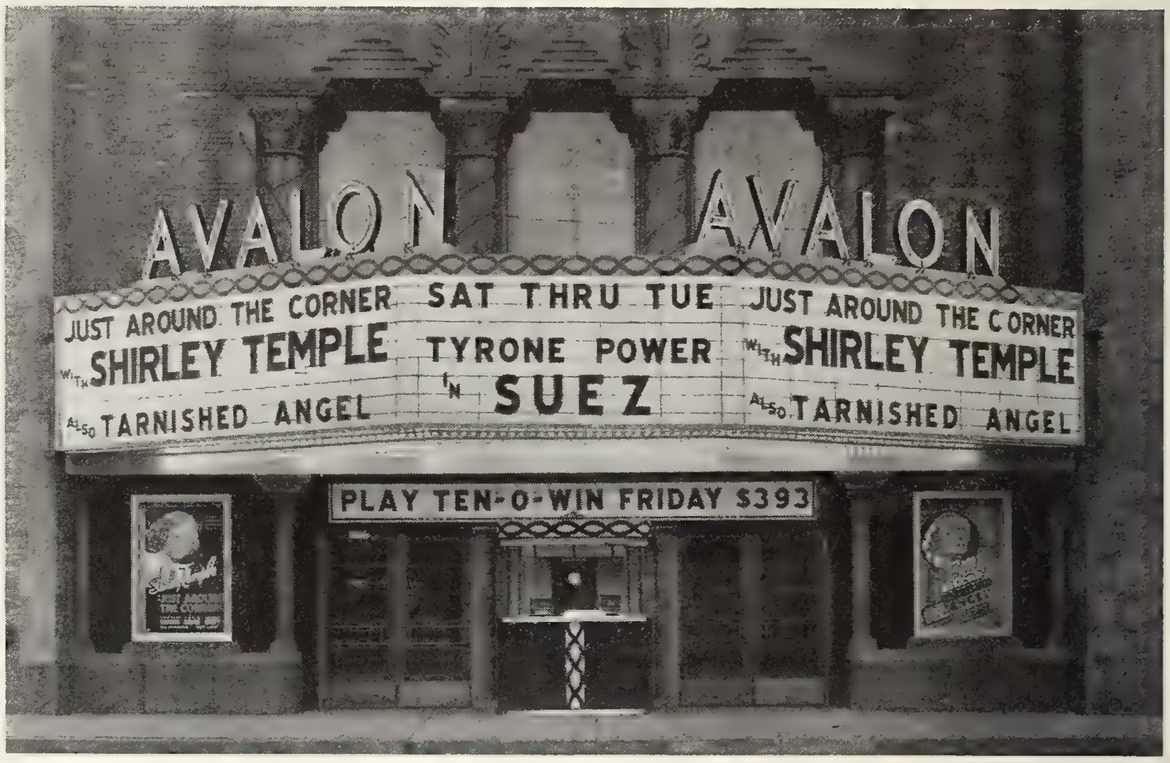
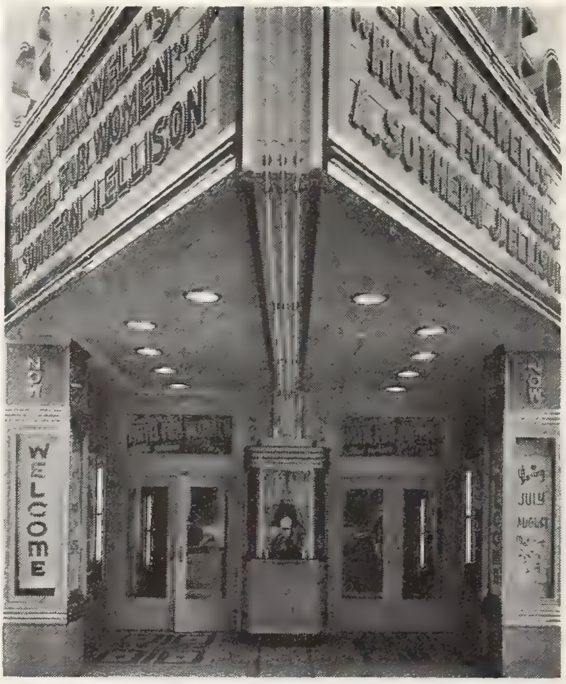
Two Front Problems Met By Modern Marquee Design



The Moorish-Spanish Avalon theatre in Milwaukee with its modern marquee.

ONE OF THE notable virtues of the newer marquee design is its adaptability in form and style to specific needs. Remodeling of old-style fronts with a limited budget frequently imposes most of the burden of revision on the marquee and signs. Then there is the extremely narrow front, which no marquee of real theatrical effect and advertising value would fit. How such a range of conditions as these examples represent can be successfully treated today is well illustrated in the theatres shown here.



Cameo theatre, Brewster, N. Y.

The Avalon theatre in Milwaukee, built in the heyday of period-style atmospheric architecture, now enjoys the advantages of multiple-line attraction boards in its new marquee without damaging conflict with the original architecture, which was left unchanged. True, the front design itself was fairly adaptable—note, for example, how the lower columns seem to support the marquee, while the columnar window feature above is in equally logical relationship with the marquee. But a rectangular marquee, heavy with structural facing and relatively dark attraction boards, would have been out of balance. The design of the narrow border along the top, which is related to the spiral form of the columns, further associates this modern marquee with the Moorish-Spanish front.

Constructed of porcelain enamel by Ben B. Poblocki & Sons Company of Milwaukee, as was the box office, the marquee has a maximum width of 43 feet, and a height, including both the Adler attraction boards and border, of 7 feet. The 3-foot channel signs are outlined in red neon operated on a speller flasher. The soffit contains 200 lamps on 4-inch centers.

The narrow-entrance theatre illustrated is the new Cameo in Brewster, N. Y., designed by William I. Hohauser. Avoiding an out-of-scale effect of a rectangular marquee for such a narrow entrance by use of a triangular form, the marquee also is further given balance by being treated as an extension of the vestibule, partly by running brilliant fluorescent-tube neon from the nose of the marquee, across the soffit, to the box office in the vestibule; and partly by the integration of marquee soffit and vestibule ceiling. The ceiling is enamelled on galvonel within stainless steel borders and is lighted by lamps recessed behind pebbled-glass roundels.

Photocell Device For Registering Number of Patrons

THEATRE attendance is automatically checked and recorded, independently of box office figures, by a new photoelectric cell device being marketed by Conrac, Inc., of Newark, N. J. The apparatus is so designed that it will *not* record persons leaving the theatre through the entrance doors; moreover, packages, swinging arms or any *small* objects that may interrupt the light beam will not register. Two patrons entering abreast are counted separately. The Altec Service Corporation will install and service the equipment.

Patrons entering side by side are registered individually through the use of overhead light sources which direct separate beams of light into the two pillar cabinets located at either side.

Models of the attendance register are available with the counting device concealed under a metal cover, which must be unlocked before the figures can be seen. Others provide a printed duplicate record, showing the hourly total of traffic.

A small remote counter for location in the manager's office, either on his desk or locked in a desk drawer, is also available, and the central office of a circuit can be equipped with one counter for each theatre, showing the attendance at each from moment to moment. Desk registers are furnished either with a counting device that can be reset to zero at any time, or in another model that cannot be reset.

Admissions by pass, and employe entrance would, of course, have to be by other doors designated for such purposes. The cleaning crew, however, may be instructed to use the regular entrance doors, and the equipment left switched on overnight in order to record the hours the cleaning crew worked. Unauthorized intrusions out of regular performance hours are also thus checked by the register.

As used for narrow entrance doors, through which patrons pass in single file, the photo-electric equipment is housed in two metal pillar cabinets mounted at either side of the entrance. "Pencil" beams of light projected from one cabinet to the other are interrupted by the patron's body.

For wider doors, two light sources are located overhead and project separate pencil beams downward to the pillar cabinets at either side of the entrance.

For registers used to provide an accurate check on percentage figures, emergency power equipment is available which maintains them in continuous operation even if the theatre's commercial power supply is interrupted.

Several entrance doors fitted with the photo-electric equipment may be interconnected to register on one counting unit the number of admissions through all doors.

The apparatus is equipped with an alarm circuit to call attention of the theatre personnel to equipment trouble.

A new rectifier, housed in an attractive case of modern design, which has been brought out by Garver Electric Company of Union City, Ind., to supersede its existing 15-30 ampere low-intensity rectifier. Natural draft cooling obtained through the design of the casing is one of the features of the new unit, which also incorporates an improved power transformer.

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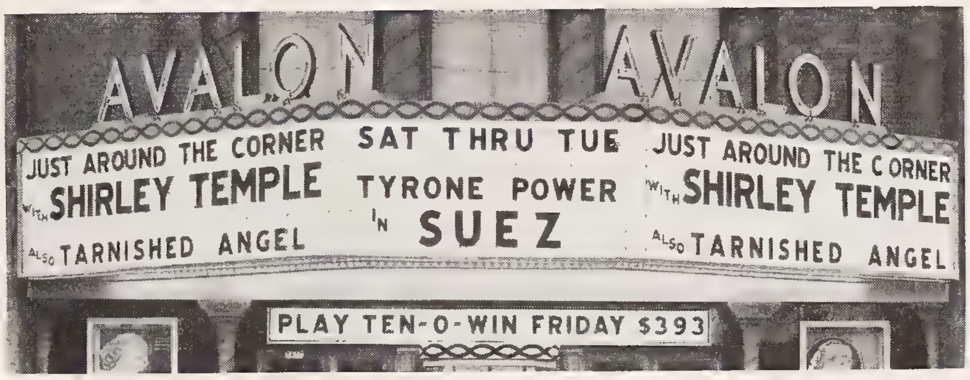

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THE WELL PLANNED STAGE

5. CURTAINS AND DROPS

- The fifth of a group of articles describing modern construction and layout of the theatre stage to meet all regular or occasional stage show needs

By C. E. TOMPKINS

In discussing curtains, drops, and related provisions, let us consider only those that are absolutely necessary for the average stage, with approximately a 45-foot proscenium arch and equipped to handle motion pictures, vaudeville, dramas, musical shows, etc. Such a stage would be likely to have a depth of at least 25 feet. Three feet of this space should be taken up by a rear passageway behind the cyclorama, giving a clear operating space of 22x45 feet and starting at the front of the stage. The first subject to be considered is the valance.

The Valance

Some states will not permit the hanging of a valance in front of the asbestos curtain, although there is no logical reason why a flame-proofed valance could not hang there, since there is no likelihood of its catching fire, and since the asbestos curtain would protect it if a fire started on the stage. It certainly makes a much nicer looking job when placed in front.

However, whether placed in front or directly back of the asbestos, the valance should fly on a counterweight set to permit trimming, and also to be lowered for regular brushing and cleaning. The valance, where regulations permit, should be made of a good grade of velour with plenty of fullness, but free from festoons or pockets that might gather an accumulation of dust. Asbestos material may also be used for the valance; when properly painted, it looks very well.

Asbestos Curtain

Asbestos curtains are required by law in all theatres presenting stage shows. There are several types—*rigid steel frame, simple asbestos, trip asbestos, two-piece asbestos, three-piece asbestos, Braille asbestos,* and *roll asbestos.*

The *rigid frame* type is designed for very large openings and consists of a rigid steel frame, covered on both sides with asbestos cloth and having smoke seals at each end, and at top and bottom. Due to the size and weight, it is counterweighted, motor-operated and lifted vertically.

The *simple asbestos* is made of asbestos cloth of prescribed weight and specifications, with web pocket, top and bottom, in which is inserted a 1½- or 2-inch pipe batten; suitable guides operating on steel cables are placed at each end at frequent intervals to guide the curtain and prevent it from escaping from the smoke pockets. It is lifted vertically, and when operated with modern counterweight equipment with proper bearings, curtains up to 100 feet in length can be handled conveniently by one man.

The *trip asbestos* is designed for use where there is insufficient headroom to raise a simple asbestos vertically. It is constructed the same as the simple asbestos except that it has a middle or intermediate batten in addition to the top and bottom batten, to which is attached another counterweight set. By this method the curtain is folded as it travels upward so that when it comes to rest it will occupy approximately two thirds of its height.

The *two-piece asbestos* is also designed to overcome insufficient headroom. Unlike the simple and trip type, this curtain is made in two sections, one above the other, with a suitable lap at the center. It is operated on two counterweight sets so rigged that the bottom section travels twice as fast as the top section and since they are both controlled by one hand line and both start at the same time, it is obvious that both sections will come to rest at the same time. While it is true that this type of curtain will fulfill the Underwriters' requirements, it nevertheless is not very practicable and should not be used if it can be avoided.

The *three-piece asbestos* is constructed the same as the two-piece, except that the top section usually hangs dead although it can also be operated on a counterweight set in conjunction with the other two sections.

The *Braille* type is sometimes used, usually where an old building is being remodeled and there is no headroom to permit flying. It is impracticable.

The *roll asbestos* is in a class with the Braille. Both are sometimes used, where insufficient headroom is available.

Asbestos curtain material is made in different weights, and the two weights most commonly used are those weighing 2½ and 3 pounds per square yard. Both are made of 80% pure asbestos. The 2½-pound weight is used on small and medium-sized stages where the height of the proscenium opening does not exceed 20 feet. For the higher proscenium openings, it is advisable to reinforce the asbestos cloth by means of mesh wire interwoven in the material to give it greater strength to carry its own weight plus that of the batten pipe. This material is known as *Wire-Woven Asbestos Cloth* and weighs 3 pounds per sq. yd.

All asbestos curtains should be raised not more than 5 minutes before the show starts, and should be closed immediately thereafter.

Proscenium Curtain

The more modern theatres are equipped with a *proscenium draw curtain* that hangs just back of the asbestos. The material is usually velour, and since it operates close to the stage front and closes off the entire stage, the proscenium curtain produces a very desirable effect.

The means of operation is usually a well-built and noiseless draw curtain track. It works well as a fly curtain, however, and it is practical to operate it as both a draw and a fly curtain.

Grand Drape

The *grand drape,* or *border,* hangs in line with and masks the space between and above the *tormentors,* completing the setting for the first entrance. It should be made of a good grade of velour, and the bottom edge may be contoured or shaped to suit the taste of the designer. It should be made with *plenty of fullness,* and can be finished either plain or with braid.

Teaser

The *teaser* is a straight-edge border that hangs directly in back of the grand drape and may be lowered or raised as desired to suit conditions.

Tormentor

The *tormentor* is made of the same material as the grand drape to form the first entrance on each side of the stage. To permit proper trimming and cleaning, tormentors should be hung on a line set, and where it may be desired to reduce the stage width at times, they may also be put on tracks to accomplish this purpose.

Main Act Curtain

The *main act curtain* serves the purpose that its name implies. It should be constructed of the same material as the grand drape and tormentors, and the material should be heavy enough to prevent light showing through from back of the stage. It should have a pocket at the bottom for a fairly heavy chain weight.

The main act curtain should fly on a modern roller-bearing counterweight set. Where a draw curtain is desired, the main act curtain may be put on a steel ball-bearing roller track, and the track be attached to a counterweight set. The curtain may then be operated as a fly or draw curtain as desired.

[*The author has had many years of experience in the planning and equipping of stages of all types. He is president of J. R. Clancy Inc., Syracuse, N. Y.*]

by BEN SCHLANGER
Theatre Architect
and Consultant

▪ ▪ ▪

Theatre PLAN & FORM

STANDEE AREA TREATMENT

THE AREA immediately behind the row of seats farthest from the screen is usually designated as the standee space or, because of tradition, the promenade. The name standee implies that this space is used for the accommodation of persons who must view the performance or part of the performance in a standing position when there are no seats available. The modern motion picture theatre patron unlike the stage theatre patron does not see the necessity of being a standee.

This fact has a direct influence in the designing of this area. The tendency is usually towards making this space too large, supposedly to hold a crowd on busy nights. Since nobody wishes to look at the picture under such conditions, and since this area is of necessity illuminated at a low level, and has little or no furnishings to make it inviting, it would be advisable to seek a better solution for waiting patrons.

Use as Cross-Aisle

This space should function as merely a traffic crossover between aisles, and its depth should be limited to that which local laws will permit. The space saved by this limitation should be devoted to foyer or lounge area, where the patron can wait in greater comfort and more intimate surroundings until a seat is available.

If foyer or lounge space is to be used for *waiting* patrons, such areas should not be entirely cut off from the auditorium. The layout of these areas, and openings between them and the auditorium, should make it possible for the waiting patron to be aware of the ending of a feature, or of other times when a seat may be available.

Appearance and Noise

Low, solid walls, and differences in ceiling levels, and variations in surface lighting, can create the desired architectural differentiation between the auditorium and the waiting areas. Glass may be used to create such division of areas, with good effect, but unless it is of the newer shatterproof type, it will present a hazard.

Proper acoustical design and treatment can overcome any objection which may arise from having these areas in contact with the auditorium proper. Carpeting and upholstered furniture, and also noise-reduction wall and ceiling materials, also the limitation of the sizes of openings between areas, offer definite means of acoustical control.

These columns are regular features of *Better Theatres* dealing with methods by which the theatre may be planned as efficiently as possible for the exhibition of motion pictures. Both Mr. Schlanger and Mr. Potwin are consultants on inquiries from readers seeking counsel on the planning of theatres.

Acoustic Treatment Of Balcony Soffit

A QUESTIONABLE matter in the minds of many exhibitors and architects with respect to the acoustics of the motion picture theatre, is the *treatment of surfaces under the balcony.* In an article in the August, 1937, issue of BETTER THEATRES, it was pointed out that *if the depth of the under-balcony section is greater than two and one-half times its height,* it is usually preferable to omit acoustical treatment on the side walls within this section; however, there still seems to be a strong tendency to carry the installation of absorption materials into this section, even in cases where the depth is much greater than in the above ratio.

High Loss of Sound Is Common

Unless under-balcony sections are especially designed to aid in directing beneficial sound reflections to the seats in this part of the theatre auditorium, there is almost always quite a high attenuation (resistance to passage of some or all frequencies) of sound within this area. Usually the seats, the audience, and the carpet used in the aisles and standee space provide more than adequate sound absorption for this section.

When Treatment Is Necessary

There are, of course, cases where treatment under the balcony is necessary. These cases, which will be discussed in later columns, divide themselves into four general classifications:

1. The deep under-balcony sections having a large rear wall which returns reflections to the audience area.
2. The high under-balcony section, typical of the many older opera houses which have been converted for the showing of sound pictures. In these auditoriums short, quick reflections reach the audience from the forward part of the under-balcony ceiling.
3. The shallow under-balcony section having a depth less than one and one-half times its height, also a possible source of rear wall difficulties.
4. The lounge or foyer space at the rear of the under-balcony section in the more modern designs, where acoustical treatment may be necessary in order to control conversational noise.—C. C. P.

ACOUSTICS in Form & Decoration

▪ ▪ ▪

by
C. C. POTWIN
Consultant in Acoustics

POSSIBLE WAINSCOT HEIGHT

LAST MONTH the acoustical treatment of wainscot areas was discussed in this column, with particular emphasis placed on the importance of carrying treatment down to a 4-foot line, or at least to a 5-foot line along the lower wall areas. It was further emphasized that such treatment of the lower sections is almost always required when the walls are *truly vertical.*

In new design work it is possible to include a higher wainscot *providing this area is shaped for sound control.* One very practical possibility, and one which should also offer an interesting architectural detail, is to design the wainscot so that it *tilts inward slightly* toward the audience. If a wainscot of this form is carefully planned, it may be extended as a *non-absorbent* surface to an average height as great as 7 feet.

Effect of Tilting

The effect on sound of the tilted wainscot is twofold. Short, sharp reflections caused by high-frequency sounds of small wave length coming from the horns and striking the lower side wall areas, are forced downward quickly into the audience at the sides. If this same lower area is truly vertical (and non-absorbent) these reflections are directed over a much longer path toward the rear seats. These longer path reflections often cause noticeable interference, particularly if the length of the auditorium is appreciably greater than its width.

The second contribution to good acoustics in such a wainscot design is the elimination of multiple reflections, or the well-known condition of "flutter," between the lower side wall areas. Here again, the reflections are forced down quickly into the audience area at the sides and are not permitted to reflect back and forth between the lower surfaces.

Amount and Direction

The desirable degree of tilt for the wainscot depends upon the proportions of the theatre as a whole, but is generally *not less than 1 inch, nor more than 2 inches in each foot of height.*

It may be stated as a general rule that the forward tilt appears most desirable for the motion picture theatre. A backward tilt of the wainscot is also adaptable in some cases, although its use is more restricted to acoustical design problems other than those of the motion picture theatre.

Getting Most for Your Money Out of Lobby Mats

(*Continued from page* 10)

the mat to make way for another. To place mats halfway up a steep slope in the lobby and allow the patron to slip and slide on the terrazzo or marble the rest of the way is just the same as not having mats at all. Unless the mat fits the job you are wasting money.

Installation Provisions

In new theatres the mat requirements *should be studied at the outset* and *provision made for the sinkage of all mats.* On an old marble or terrazo floor, brasses can be attached to the floor, and in many instances the sills of the doors are high enough in the first instance to give a countersunk effect for the entire installation. Rubber mats on steps should have brass nosing retainers and should be unperforated and cemented firmly to the step with waterproof cement. Rubber mats on inclines and *not countersunk* should have all outer edges beveled and brass plugs fastened to the floor through the perforations in order to keep the mats from separating and shifting.

Mats "travel" on top of carpets and do more towards wearing out the pile than they do to protect the carpet. If the carpet is wearing too rapidly at a given point —say, just inside the doors leading to the auditorium or foyer—wait until the carpet is worn out, cut out the worn carpet and bind the edges properly, fasten a metal retaining strip firmly all around the edge of the bound carpet, and sink your rubber mat so that it will be slightly lower than the top of the carpet pile.

Where mats are to cover an entire lobby, construction of terrazzo wells to receive the mats is almost as expensive as completely covering the entire floor with terrazzo. A fairly smooth finished concrete underfloor is sufficient, and brass bars ⅜ x ½-inch for retaining and dividing the mats are necessary. *The brasses should be fitted to the mats, not the mats to the brasses.*

Permanently sinking the brasses in the concrete precludes flexibility in mat design, installation and future changes. The better rubber mat suppliers know their business and can lay out the brasses so that they become part of the design and at the same time call for a minimum of waste in rubber footage. Although wooden plugs can be sunk into the concrete to hold the brass, they do not compare with metal anchor plugs.

Fitting of Mat Sections

For theatre purposes the rubber corrugated and perforated mat ⅜-inch thick has produced the best all-around wear. Mats ½-inch thick do not offer any more service than three-eighths mats, because after the corrugations wear down, the mat is valueless as a dirt cleaner and the corrugations on the ½-inch mat are no deeper than that of the ⅜-inch.

More mats are broken than worn out and this is due more to carelessness in handling than anything else. Mat sections should average around 4 x 4 feet, and since three-eighths mats weigh around 3 pounds to the square foot, it is easy to see that it is cumbersome for a porter to handle mat sections weighing over 50 pounds.

Even the best mats stretch, especially in warm weather; for that reason they should not be fitted too close together, *and an examination should be made every few months for the purpose of trimming down those sections that have become too large for their recesses.* Failure to take this into consideration may prove expensive and dangerous. The stretched mat will either pop out along the sides or at a corner and trip passersby, or start to belly in the center and cause the mat to break through the perforations at that point.

A linoleum knife, or (in a pinch) a safety razer blade with a reinforced back, can be used to trim the mat where professional service is not available. In all cases, when cutting, a metal straightedge, or perhaps a wooden two-by-four should be used as a guide and *no attempt should be made to go through on the first cut.* Extreme pressure on the knife results in a ragged wavy edge, and the springiness of the rubber will deflect the cutting edge with danger to the worker. Keep drawing the knife with a fairly firm pressure through the same cut even if it takes five or six strokes to get through to the bottom of the rubber.

Mat Maintenance

Although rubber, for certain purposes, can outwear steel, it is very susceptible to chemicals such as are used in terrazzo, brass, oil and other polishes and solutions used in general theatre purpose cleaning. Caustics in the cleaning pail and the failure of the porter to change the water have probably eaten away the life of the rubber mats more than anything else.

Do not use hot water. Lukewarm or cold water in itself is a good dirt cleanser, and a vegetable fibre brush not too stiff will do the rest. Occasional use of a soap that is free of alkali will help considerably.

Alcohol will remove chewing gum without affecting the rubber. Carbon-base cleaning fluids, such as benzol derivatives, soften the rubber and rot it within a very short time.

The mat recesses should be thoroughly cleaned. Small pebbles, chewing gum or tinfoil wads underneath the mat will result in bulges in the rubber and increase the wear at that point; if left there long enough they will belly the mat permanently.

The corners of the recesses should be watched carefully to prevent their filling up with dirt. A mat corner projecting up receives buffeting in such a manner as to separate the top layer of rubber from the reinforcing cotton liner and in a short time it will develop into a flap over which patrons may stumble.

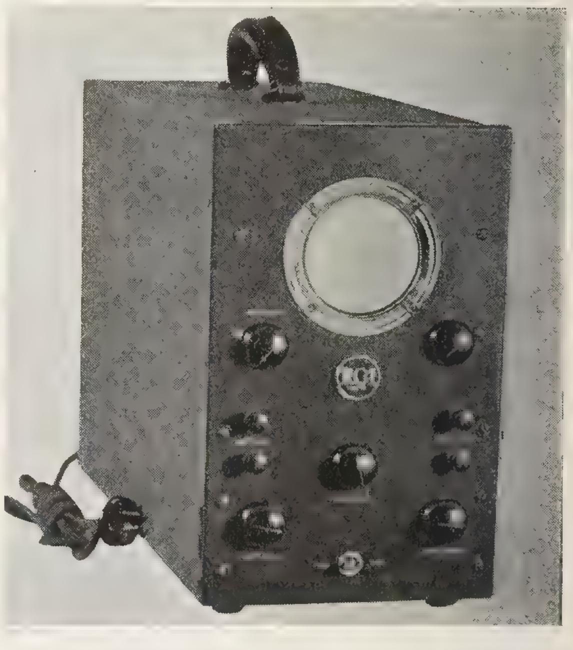
Where a mat edge is on a level surface and of necessity exposed, it should be properly beveled. Surface separation from too rapid edge wear can be prevented by having your supplier order the mats with a so-called "traffic-edge," which is made by bringing the top layer of rubber around to the bottom of the mat and then vulcanizing it while under the press in the factory. By the time this wears back to the reinforcing cotton liner, the mat surface will probably be worn out. With this protective construction, your mats will not split or separate at the wear edge prematurely.

Handling of Mats

In handling for cleaning, *roll the mat up before lifting.* If it is too heavy to handle by picking it up, tie it around the center and roll it on the ground to where you want to place it. Hard jerks, creasing and dragging weakens and breaks the lining, with resulting layer separation and cracks between perforation.

Store rubber mats in a cool dry place. If the mats have not been used for quite some time, carefully unroll them when they are to be relaid and lay them face down for a day or so in order to take the set out of the upturned edges.

[*The author, who is known to readers of Better Theatres for a recent series of articles on theatre carpeting, has had considerable experience with floor coverings of all types, and for a time specialized in the designing and installation of rubber mats.*]



A new "curve tester" developed by RCA particularly for projection room check-up. It serves as a form of cathode ray oscillograph when used with an audio oscillator. A signal derived from the oscillator is applied both to the system amplifier and to the horizontal scanning circuits of the curve tester. The amplifier output is wired to vertical scanning circuits. The tester circuits are so designed that the cathode ray screen under those conditions shows the characteristic curve of the amplifier under test, accurately revealing imperfections in its performance. An amplifier circuit included in the tester makes possible similar check-up of the soundhead when a variable frequency test film is run, connection being made to the tester directly, not through the system amplifier.

Modern projection

PROJECTION
SOUND REPRODUCTION
THE SCREEN

Characteristics of Arc Mirrors Affecting Projection Light Costs

• The third article of a group dealing with field observations in the operation of the projection light source and submitting practical test data

By HENRY D. BEHR

IT IS COMMON knowledge that there remain two general types of arc lamps capable of delivering a high-quality image to the screen; namely, *High-intensity condenser arc lamps,* and so-called "Simplified High-Intensity Reflector Arc Lamps." The latter are coming into more general use because of their proven efficiency and low cost of operation. Of course we must not overlook the fact that there are still a great many *low-intensity* lamps in use. Replacement of these lamps is going on steadily, however, and in time they may become as rare as Mazdas.

High standards of projection are out of the question when theatres operate with equipment incapable of delivering the best quality of light to the screen. On the other hand, the best equipment in the world, unless properly handled with due regard for inherent shortcomings, will give unsatisfactory results.

Waste Causes Overlooked

The majority of the motion picture theatres in the United States are equipped with reflector arc lamps as the source of light for screen illumination, referred to as *low-intensity, hi-lo,* or "Simplified High-Intensity" arcs. Inspection of equipment in a number of theatres to determine the reason for excessive operating costs indicates that too little thought and attention are given to the fact that a considerable loss of light is due to improper mechanical adjustments of the arc, and too few managers and projectionists associate waste of light with waste of money.

It is generally known that the beam of light emanating from these arcs is reflected and concentrated by means of a curved glass reflector mirror. The method of operating this delicate and most important piece of equipment is of great importance, due to its close relationship to the rest of the projection plant. The diameter of the glass reflector mirror, the depth, curvature and focal length, as well as working distance, are designed by or for each manufacturer, to furnish maximum screen illumination for his type of lamp, which must spread out as evenly as possible over the entire screen area. The focal distance of the reflector must be sufficient to minimize, as far as possible, influence of carbon flame, smoke and heat. To secure proper focus, horizontal movement of mirror reflector should always be provided since it is essential that the geometrical center of the mirror be positioned at the correct distance from the aperture.

BETTER PROJECTION PAYS

A fact sometimes overlooked is that only astronomical or other highly scientific mirrors are ground and polished to extreme accuracy—for example, the large piece of glass which is being ground and polished to make the mirror 17 feet in diameter for the observatory on Mount Palomar in California. The work on the original casting has been in progress over four years and the cost to date exceeds one million dollars.

Correct Reflector Design

The very high cost of such scientific precision products, involving tremendous labor expense, excludes them from use in theatre arc lamps. The mirror reflectors furnished with arc lamps are manufactured for commercial use; they are produced on a basis calculated to keep prices within reasonable limits. Such reflector mirrors, when in proper position, are designed to permit the circle of a cone-shaped light beam to cover completely the aperture of the projector. An inferior quality mirror (which can be determined by simple test) will require more current to produce light on the projection screen and will be more expensive.

Horizontal focusing may be accomplished through movement of both carbons, which would require the arc itself to be shifted backward or forward from a predetermined position. This in turn will lengthen or shorten the focal distance between reflector and arc crater. Such movements also change the position of the arc image on the screen of the arcoscope with the possibility of con-

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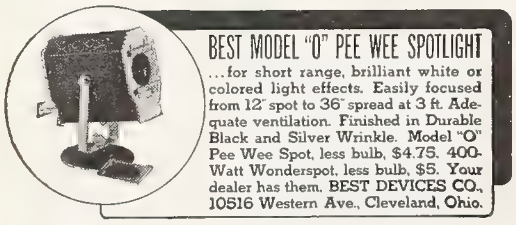

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NEXT ISSUE:

Good Host Aids

fusion to the projectionist. Manipulation of adjustments which permit horizontal shifting, in addition to usual devices for tilting the mirror, make it possible to refocus quickly while the lamp is burning.

To protect the mirror when the arc is being struck, an asbestos or insulated metal flame shield is swung into place between carbon crater and mirror. This affords only temporary protection to mirror from carbon action, which ceases when shield is moved into normal position; however, if sufficient time is allowed for the carbon to burn in before swinging the shield out of the light beam, protection of the mirror will have been provided during the period of greatest need. Many flame shields are connected with the dowser and do not move out of position until projector is started. Flame shields on some lamps are too small, of filmsy construction and hence do not afford adequate protection.

Cost of Poor Adjustment

A dependable method for permanent protection of the mirror, to extend its life and usefulness, has long been sought. The different phases of this problem merit attention of all who are interested in projecting a first-class picture. Apparently, the weakest link in the reflector arc is the reflector mirror. The subject of arc mirror adjustments deserves considerable attention, especially in view of the fact that they directly affect the quality and quantity of light reaching the screen. Improper adjustments cause waste of light, and the only alternative is to increase current at the arc to compensate for light drop. Table A will give some idea of resultant cost of this wasteful means of overcoming improper lamp adjustment. Figures are given on three carbon trims, based on 300 hours of operation per month.

				Excess Energy Cost at—			
Carbon Pos.	Trim Neg.	Excess Amps.	Excess Wattage	3¢ KW Hr.	4¢ KW Hr.	5¢ KW Hr.	Excess Carbons
9 mm.	5/16"	1-20	70-1660	$.63-$14.94	$.84-$19.92	$1.05-$24.90	$ .90-$18.00
8 mm.	7 mm.	1-10	50-500	.45- 4.50	.60- 6.00	.75- 7.50	1.48- 14.80
7 mm.	6 mm.	1-10	45-545	.42- 4.89	.56- 6.52	.70- 8.15	1.20- 11.75

TABLE A

Sometimes the manufacturer or supply dealer is blamed for this excessive operating expense, whereas the cause is more often an attempt to offset, by increase of arc current, the inefficiency and waste due to wrong setting or operation of arc equipment.

Five years ago the so-called "Suprex" carbons came on the market. They are copper-coated, of smaller diameter than standard high-intensity carbons, and pack a very powerful wallop. To produce a snow-white light, such as the carbon manufacturers have done, requires the materials of the core to be enclosed in a suitably strong copper-coated shell, held within a diameter of 6, 7 or 8 mm. on positive carbon (corresponding negatives about 1 mm. smaller). This without question represents a revolutionary accomplishment.

Carbons of this type have been improved and are steadier than those originally put on the market, yet it is in the nature of their construction and the conditions necessary for high-intensity operation that they (especially the positive) will cause some pitting of the reflector mirror. This is especially true if it is not protected for a sufficient length of time after striking the arc. The heat and the deposit from the material in the carbon core also have a tendency to dull the glass and the silver backing that gives it reflectivity and life.

Mirror Protection

This deterioration in most instances takes place so slowly that you cannot percieve it unless you compare the actual screen illumination by proper tests and readings at regular intervals. Some of the scientific minds in the industry have given this problem deep thought and consideration. The simplest and cheapest device suitable for this purpose is a glass protector or shield of the same or similar curvature as the reflector mirror. It is placed in front of the mirror, and to all intents and purposes becomes a single optical unit with it. Since the cost is approximately one-fifth that of a mirror, it may be discarded and replaced five times before the expenditure equals that of a mirror and at the same time maintains some degree of uniformity in light output of the arc over a period of time. This protector takes the brunt of the attack which the burning carbons would otherwise make upon the mirror and protects the latter from the effect of drafts, excessive heating or cracking.

[*This discussion of mirrors and arc operating costs will be concluded in the next issue of Better Theatres. Numerous charts and tables will be presented with that installment for both comparison and guidance, based on actual operating tests. . . . The author is supervisor of projection for the Wilmer & Vincent circuit.*]

Systems Varying In Exciter Supply

TWO COMPLETE new sound systems, identical as to amplification arrangements, but differing in exciter lamp provisions and emergency facilities, have been brought out by the Ballantyne Company of Omaha, Neb. The larger system, utilizes two amplifiers in dual channel, and d.c. exciter supply derived from a copper-sulphide rectifier. The other has only a single channel and is equipped with a.c. exciter lamps. A 120-cycle filter is added to the amplifier to suppress hum. For sys-

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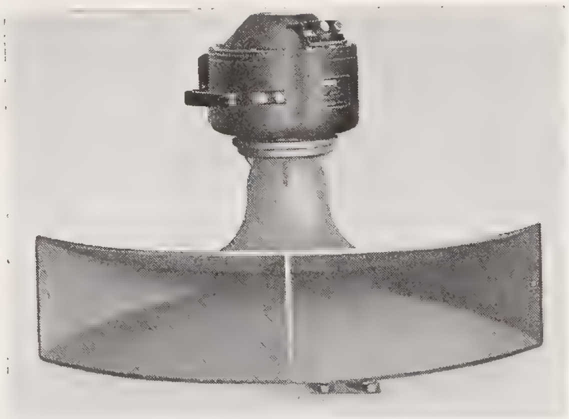
tems powered by 50-cycle lines, a 100-cycle filter is available at no change in cost.

The amplifier tube line-up consists of two 6J7's in cascade, a 6C5 as phase inverter, and two 6L6G beam power tubes for output, with a 5Z3 rectifier and a single 6F6G as monitor speaker amplifier. Inverse feedback, and separate high-frequency and low-frequency tone controls in an unusual circuit arrangement are among the amplifier features.

Special advantages claimed for the equipment include exceptional sturdiness of design and construction, silver-plated switching contacts and pre-testing of component parts for immunity against extreme climatic conditions.

New Wide-Angle Trumpet Unit

A NEW high-frequency loudspeaker trumpet particularly adaptable to wide theatres has been brought out by the Western Electric Company. Known as the 31A horn, the new trumpet operates with the 594A speaker unit to constitute the high-frequency component of sound system reproducing apparatus. So used, it is capable of distributing 25 watts of sound power over a horizontal angle of 120°. At the same time, vertical spread of sound is restricted to 40° to avoid excessive ceiling reverberation. The frequency response is flat within 5 decibels up to 10,000 cycles.



Used for certain public address purposes, the new horn is associated with the Western Electric 707F receiver, and without assistance from a separate low-frequency speaker unit covers the audible band from 300 to 6,500 cycles, at 25 watts power and 120° horizontal spread.

Push-Pull in Demand

A NEW HIGH in sales of Simplex sound systems was reached in October with orders for 55 complete installations, according to Walter E. Green, president of the National Theatre Supply Company. Orders included those for a B. & K. screening room in Chicago, for the Tower theatre in Camden, N. J.; 20th Century theatre in Juneau, Alaska; Park theatre, North Canton, Ohio; and the Pix theatre, Chicago. Many of the systems were ordered with provisions for playing push-pull tracks.

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COMMENT ON PROJECTION AFFAIRS

and answers to inquiries . . . By F. H. RICHARDSON

RESPONSIBILITY FOR PROPER REPLACEMENT OF THE SCREEN

A POINT OF serious neglect in the theatre that simply has me stumped is the screen. Even in theatres that are painstaking and vigilant in their repair and replacement of other elements of projection, one finds screens that are not really fit for the projection of a clear, well defined image, having all the pictorial, hence the dramatic, values obtainable from the film—at least a good image cannot be obtained *efficiently*.

Certainly, no alert, aggressive showman would ordinarily permit this if he realized it, and in hunting around for some sensible explanation I can find only this: The screen deteriorates so gradually that those who work in the theatre, seeing the picture on this particular screen every day, just do not see any change. If this be the case, then the only thing for the management of every theatre to do is to make periodic tests—say, on the first of each month for theatres in good-sized towns, big cities and industrial distícts; and on the first of every other month elsewhere.

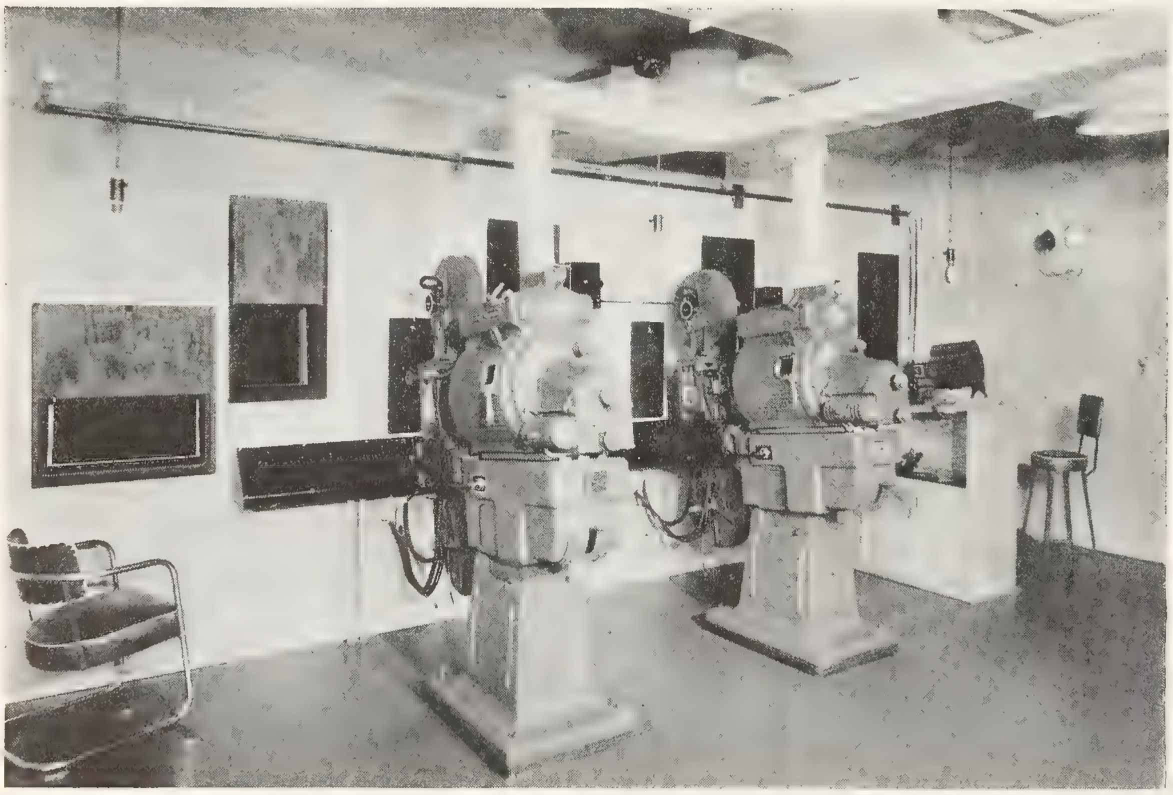
It may be well to repeat here how such a test can be easily made. When a new screen is purchased, a piece of the very same fabric about a foot square should be wrapped in a clean, soft black cloth and stored in a safe, dark, dry place. If this has not been done, and the screen is of the white variety, a piece of white glossy paper can be used. With paper clips or similar devices, the piece of screen fabric or paper can be readily attached to the screen by means of the perforations. Then the regularly employed light should be projected on the screen. The eye will quickly tell what the dirt and gasses of the air have been doing to the screen surface.

I realize, of course, the presence of the installation cost factor. So far as the cost of the screen itself, it seems to me too slight a factor today when you consider that the screen is your stage, that your show is merely light reflected from it. But in later years especially, and more notably in the larger communities, the cost of installation has become, in general, an important factor. I know of instances where members of the stage employes' union had to be hired, in which the cost of installing and masking a medium-sized screen was almost as much as the cost of the screen itself. A hundred or $150 is one thing; $200 or $300 is something else. I have been a union man since 1883, and always a firm believer—and fighter for—good wages for union men. But I am also a *motion picture* man.

The wage scale, however, may not be the most significant factor here. I have reason to believe that in some cases, at least, it isn't. What causes a restrictively high screen installation and masking cost in such instances is the number of hours required. And these may be required because the crew is not organized to do the job efficiently. Either the members don't know enough about it, or there is not proper direction. In fact, some circuits prefer to have projectionists do the job, with the stage employes required standing by. In such instances, of course, the projectionists have been trained for this work, and the job is properly supervised as well. The total wages are thus increased, but it has been found that sufficiently less time is required to make the aggregate hanging and masking cost less than it otherwise would be, reducing it possibly to as little as twenty or twenty-five dollars.

A dull screen means a performance of less effectiveness than it ought to have—and we have come to the time when every effort must be made to have every motion picture show as effective as it possibly can be. At least indirectly and in time, a dull screen affects the box office, from which wages come; or it creates the necessity of increasing the projection light, which increases operating costs.

Screen prices are down to a level making it entirely feasible to replace a screen every eight, or twelve or fifteen months, as necessary; and with rare exceptions eighteen months represents maximum life for a theatre screen. Installation costs should not be a factor preventing such replacement. The screen plays too vital a part in the selling of what the theatre has to sell.



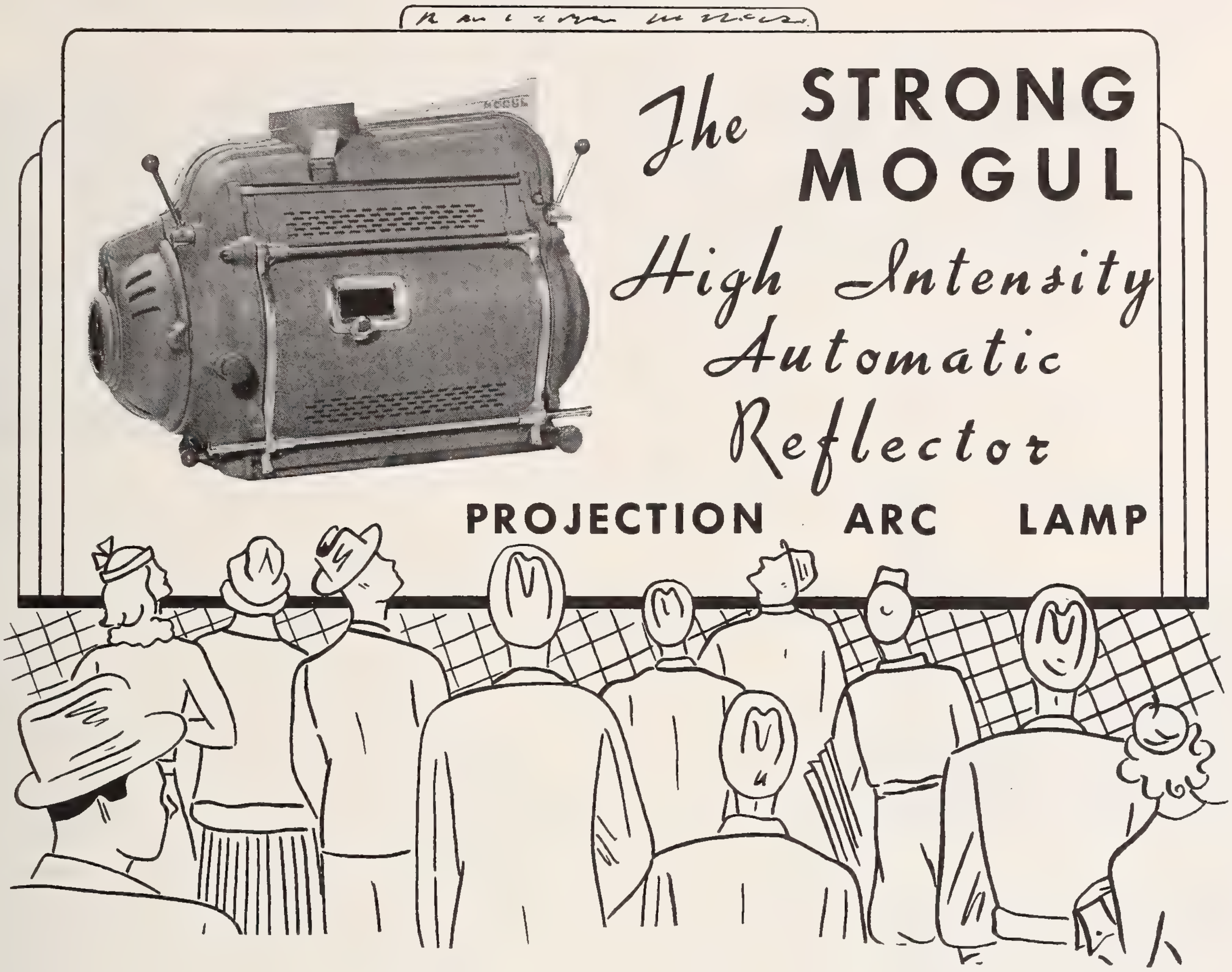
The spacious projection room—35 feet wide by 20 feet deep—of the new Tower theatre in Sacramento, Calif. The Tower is a new holding of the Blumenfeld circuit of San Francisco. Equipment includes two Motiograph Model K projectors with Brenkert Enarc lamps supplied by Brenkert copper-oxide rectifiers; RCA Photophone sound system, Golde automatic rewinders, and Dalite screen 24 feet wide.

UNEQUAL DEFINITION WITH A LARGER IMAGE

R. D. ASHMUND of the Strand theatre in Caro, Mich., sets forth trouble his circuit is having in one of its units, as follows:

"Once before this year you helped us straighten out projection trouble. We again ask your help. Recently we opened our new Strand theatre here in Caro. The screen image is 14 by 17 feet.

"The projectionist is unable to secure clear focus all over the screen. Center is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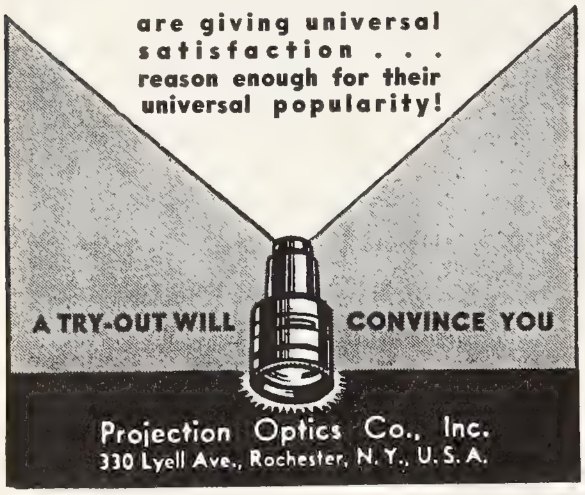

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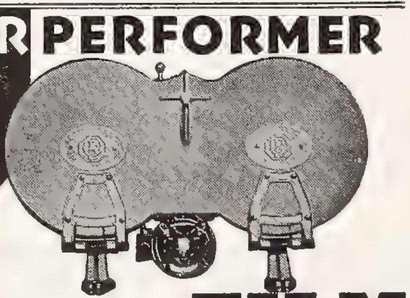

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sharp but outer zones are very hazy. In fact, the picture is not in as sharp definition as we used to secure with low intensity lamps, Series 1 lenses, 9x12 screen image, and front shutter projectors. We have tried everything, including other lenses, but without improvement. Any help you can give us will be deeply appreciated."

There are several things that might cause such trouble as you describe—film not held perfectly flat over projector aperture, an element of the projection lens loose or reversed, oil on outer surface zones of some element of the projection lens, for example. However, let us consider these factors:

In the other theatre you were projecting a screen image 12 feet wide, which your lens had sufficient "depth of focus" to project sharply at all its points. You now have a screen image 14x17, which at your present projection distance compels using a lens with only 3.75 inch E. F., which lens is unable to focus an image of that size sharply at all points—center sharp, outer zones hazy.

You may check this in either of two ways. Borrow a lens that will give a 12-foot-wide screen image (approximately) at that distance. I think it very likely your trouble will disappear, whereupon you have only to consult the makers of your lenses, asking them to advise what they can do about it.

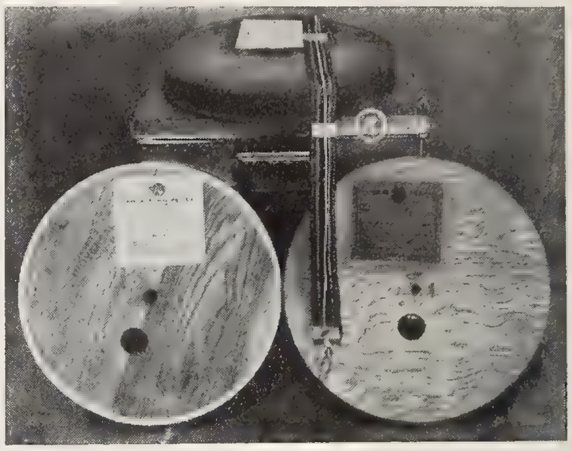
You also may make a satisfactory test by stretching a piece of bleached muslin, or even a sheet of white paper on a frame, say, two or three feet square, and focusing the center of your picture sharply. Hold this frame against the outer edge of your screen image and move it slowly toward the lens, holding it level with the screen surface. If a point is reached where the focus is sharp, that's the answer—it is the lens. It cannot focus a flat image that large in area.

WOODEN SHIPPING REELS USED IN NEW ZEALAND

C. WYATT, projectionist of the New Plymouth theatre in New Zealand, has sent a photograph of wooden reels now in use in that country for shipment of films. The reason for their adoption seems to be cheapness of construction and lightness of weight, which of course means lowered shipping charges. They carry up to 2,000 feet of film. In describing them, Mr. Wyatt does not mention that the reel sides are laminated, as undoubtedly they are. He writes: "The 2,000 foot shipping spools are made of Georgia pine, approximately 14 inches in diameter. The hub diameter is 3½ inches; its length, 1⅝ inches.

"The hole in the side (one side only) is opposite the hub slot. Reel sides are attached to the hub by means of four 1-inch clout head nails, each ⅜-inch across the head. One type of reel has its edges bound with white adhesive tape; another is merely rounded and polished.

"The cloth strip shown hanging down is 4 feet long. It is used to wrap around the film when the reel is ready to pack for shipment. To it are attached four or five wooden paddles (one is marked X on photo) designed to be thrust between the reel-sides and film-roll to take up all lost motion. They make a solid 'chunk' of reels when several are ready for insertion in the metal shipping can. There is then no possibility of the weight of the film breaking the reel-sides. These reels are, of course, used for nothing except *shipment* of film."



We thank Brother Wyatt for the opportunity afforded us to examine the wooden reels, of which we had heard.

CITES VALUE OF NAMING PROJECTIONIST ON SCREEN

MARION B. STOUT, projectionist of Petersburg, Alaska, submits some thoughts which deserve careful consideration by exhibitors. I base this statement upon the fact that since it is pretty well established that "better projection pays," hence anything that costs but little and tends to encourage desired results should at least be very carefully examined, and unless good reasons for rejection can be advanced, be adopted. Friend Stout says:

"During past years you have many times suggested the projection of a strip of film at the beginning of each show, bearing this legend: 'Projection in this theatre is in charge of John Doe,' naming the projectionist, which of course presumes the appointment of one man as chief in theatres employing more than one projectionist. A moment of thought should convince one of the highly beneficial effect of such an announcement to audiences. In theatres employing but one projectionist, it most certainly would put him on his metal to avoid errors. It would induce chief projectionists to keep much closer watch on assistants, as well as on the various equipments. When one's name is publicly attached to something, it follows that one hates like the devil to have faults appear therein!

"It is too bad that your recommendation in this regard was not adopted. For one, I ask that you take the matter up again. In the theatre where I work I try to deliver good results, as also does my apprentice, John Steadman, who has charge at matinees and on my day off. While we do try, still I can see that were our names thus shown on the screen, the net effect would be to keep us literally on our toes to avoid all possibility of avoidable fault in both image and sound.

"In closing may I ask if you would or would not consider a dark green projection room front-wall as a bit more pleasing and somewhat more easy on the eyes than black?"

A dark green wall is all right, provided it be really dark and without gloss. That it is easier on the eyes I cannot agree. I projected for years with a flat black front-wall and experienced no eye strain due to the color. As to the "pleasing," from the time I entered the room my whole attention was wholly absorbed in my work, which to me was intensely interesting.

As to the other matter, the effect is purely psychological, but fairly strong nevertheless. While the projectionist in a small town may feel that everyone knows who he is, nevertheless when each audience has its attention directly focused on the fact that it is he who is putting the show on, there is a very decided effect produced, an effect easily justifying the expense.

LIGHT BEAM AND THROW "PUZZLERS"

L. J. GRANT, of Mobile, Ala., writes, "What does a pronounced ring of light surrounding the light beam indicate? It appears on the asbestos board with which the projection room wall opening is finished. In this board is an opening half an inch larger than the diameter of the light beam itself.

"Secondly, where there is 110-volt d.c. available, would you recommend voltage reduction by means of rheostats or motor-generator? Third, where it is equally possible to have a projection distance of 115 or 75 feet, which would you recommend?"

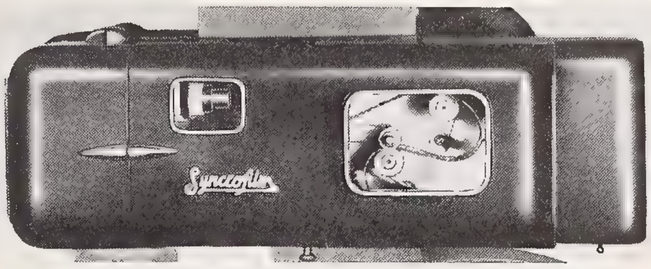
The ring of light described probably indicates that the black paint with which the projection lens barrel is coated on its inside surface has worn off, or partially so. Disassemble the lens and coat its inside surface with coach painter's lampblack ground in "japan."

Where 110-volt current is available there there is not enough saving in the motor-generator set, as compared with the rheostat, to justify the relatively high cost of its installation.

I cannot imagine a condition where either of the two projection distances would be available and equally satisfactory. However, on the assumption that all things are possible, I answer thus: Using a good, correctly selected and correctly adjusted lens system and a screen image not exceeding, say, 20 feet wide, just as excellent a picture can be projected at the shorter distance as at the longer. But there is possibly less waste of light in the shorter focal length optical train, hence it is likely to be the more efficent of the two.

I say "possibly less waste" for the reason that, whereas the really expert projectionist who is permitted to select the optical train elements may be able to avoid waste of light, the one who is not permitted to make such selection might and probably would have a very considerable waste of light, hence of electric power.

SYNCRO-MAGNETIC SOUND HEADS



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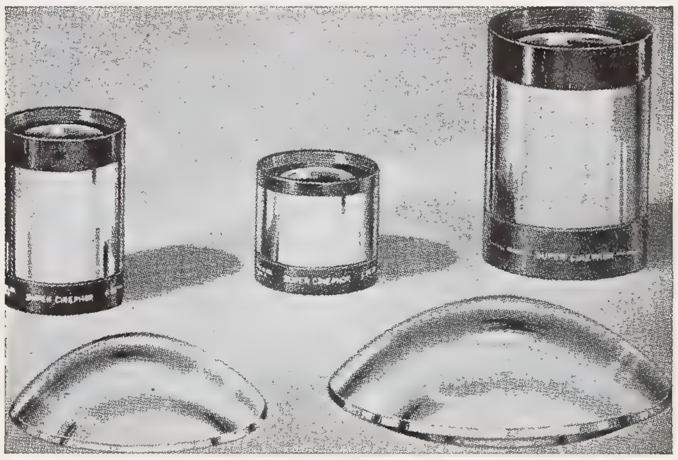

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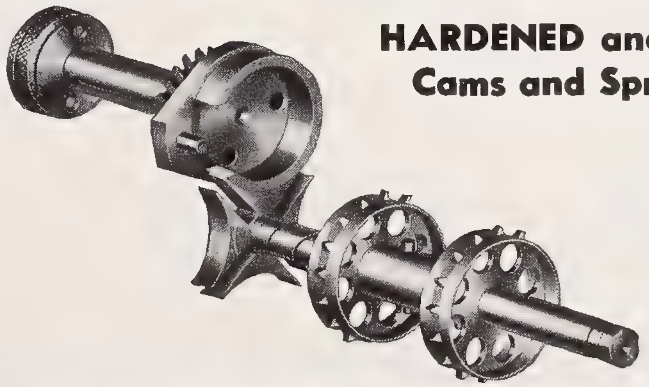

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BETTER THEATRES CATALOG BUREAU

Detailed information concerning products listed will be sent to any theatre owner, manager, architect or projectionist. Fill in coupon below and mail. Readers will find many of the products listed are advertised in this issue.

A

Acoustic materials
Advertising novelties
Air filters
Air conditioning, complete
Air system control
Air washers
Amplifiers
Amplifier tubes
Architectural materials (specify purpose for which material is wanted)
Automatic curtain control

B

Batteries, storage

C

Carbons
Carpets
Carpet cushion
Chairs, theatre
Change makers
Changeable letters
Changeovers
Cleaners, vacuum
Cleaning equipment, mechanical
Clocks, show-time
Color hoods
Cutout machines

D

Dimmers
Disinfectants
Drain pipe, cleaners

E

Effect machines
Electric signals and controls
Emergency lighting plants
Exciter lamps
Exploitation, mechanisms

F

Fans, ventilating
Film rewinders
Film splicing devices
Fire prevention devices, projector
Fire extinguishers
Flashers, electric sign
Flood lighting
Floor cleaners
Floor surfacing materials
Fountains
Frames, lobby display
Furniture, lobby and lounge

G

Grilles, ventilating

H

Hearing aids
Heating systems
Horns

L

Ladders, safety
Lamps, incandescent projection
Lamps, projection arc
Lenses
Lighting, emergency
Lighting, decorative
Lifts—organ, orchestra

M

Marquees
Mats and runners
Microphones
Motor-generators
Motors (specify purpose)
Music stands

O

Organs

P

Paints, lacquers, etc.
Perfumers
Photo-electric cells
Portable projectors
Portable sound equipment
Projectors, motion picture
Public address systems

R

Rectifiers
Reflectors, projection arc
Reflector shields
Regulators, mazda
Reels
Rewinders, film
Rheostats

S

Safes, office
Screens
Screen masks and modifiers
Screen resurfacing service
Seat covers
Signs, directional
Signs, theatre name
Shutters, projection port
Soundheads
Speakers
Splicers, film
Stage lighting equipment
Stage rigging
Stereopticons
Switchboards

T

Tickets
Ticket booths
Ticket destroyers
Ticket issuing machines
Transformers

U

Uniforms
Upholstery fabrics

V

Vacuum cleaners
Vending machines
Ventilating systems

BETTER THEATRES
Rockefeller Center, New York
Gentlemen: I should like to receive reliable information on the following items:

(Refer to items by name, as listed above)

1............................ 6............................
2............................ 7............................
3............................ 8............................
4............................ 9............................
5............................ 10............................

Remarks (or any items not listed above):..............................
....
....

Name.................... Theatre.................... City....................

State.............................. Seating Capacity..............................

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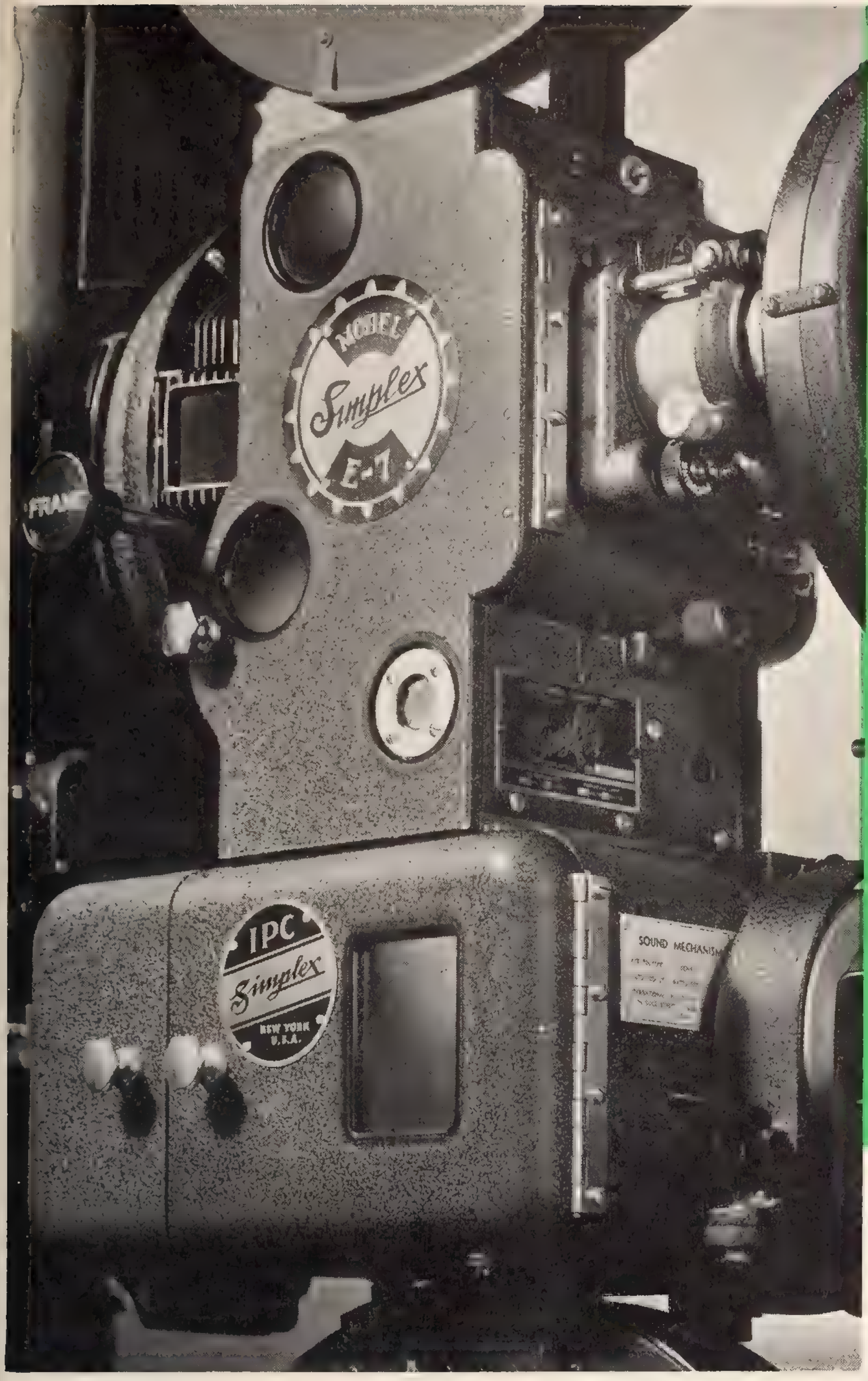

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E-7

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★★★★

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Designed and manufactured with the full realization of the great importance of ready accessibility and economical maintenance, Simplex E-7 Projector and Simplex ★★★★ Sound System enable you to give your patrons the highest possible entertainment value at the lowest possible cost.

READY ACCESSIBILITY and ECONOMICAL MAINTENANCE

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Note simplicity of installation. Conduits running from one position to another terminate directly in the apparatus cabinets. All circuits are easily pulled, the wires terminating in the cabinets without pulling through, thus simplifying installation and maintenance.

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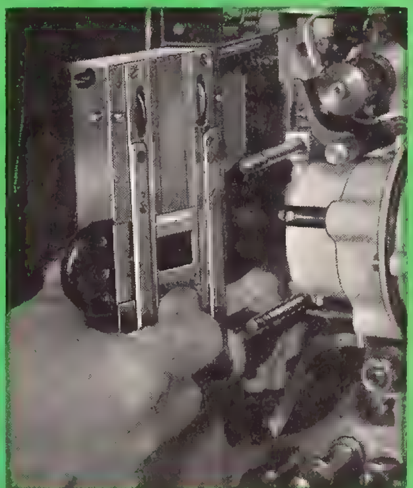
Only two screws to loosen and film trap comes out. Part replacement when necessary may be made in Film Trap in a few moments without the removal of any part from the mechanism. Can be easily cleaned. Piled up emulsion from green prints which scratches film and damages sprocket holes can be removed between reels.



MANUFACTURED BY
INTERNATIONAL PROJECTOR CORPORATION
88-96 GOLD STREET, NEW YORK, N. Y.

Simplex SOUND AND PROJECTION System

DISTRIBUTED BY
NATIONAL THEATRE SUPPLY COMPANY
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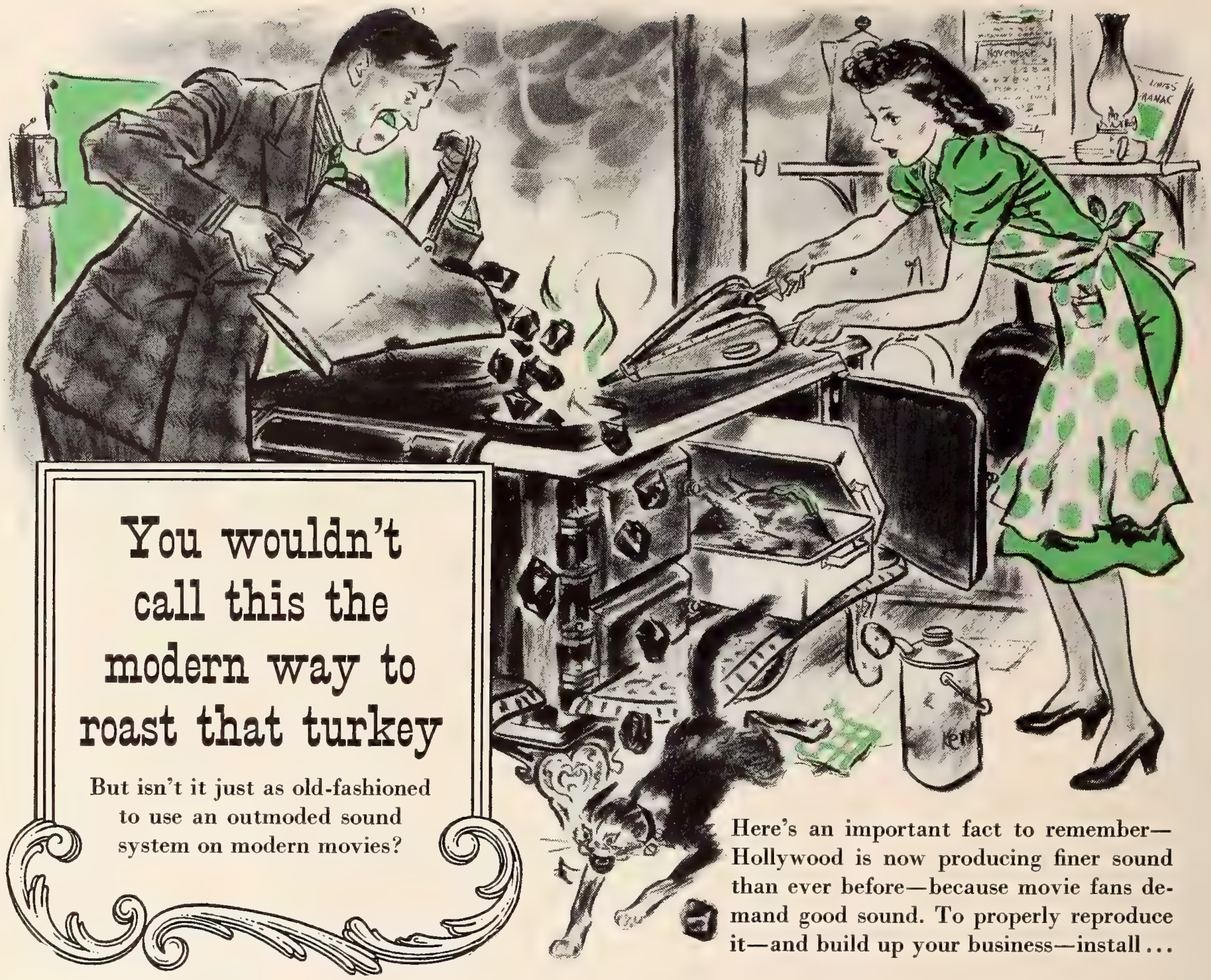


You wouldn't call this the modern way to roast that turkey

But isn't it just as old-fashioned to use an outmoded sound system on modern movies?

Here's an important fact to remember—Hollywood is now producing finer sound than ever before—because movie fans demand good sound. To properly reproduce it—and build up your business—install . . .

New RCA Photophone Magic Voice of the Screen

with Rotary Stabilizer plus Shock-Proof Drive

—available at low cost to theatres of every size!

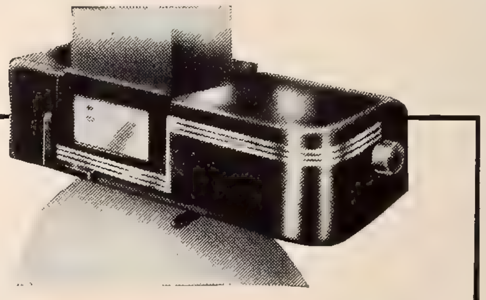
LET'S LOOK AT FACTS. You can show the finest pictures in the world—but you'll have empty seats in your theatre if the sound is poor. Because nowadays movie fans know good sound from bad—and patronize the theatre where listening is as much fun as looking.

Hollywood knows this and that's why Hollywood puts such excellent sound on its films. But how about you—are you letting an outmoded sound system hurt your takes?

It will pay you to find out about the *new* RCA Photophone Magic Voice of the Screen. For here's the equipment built for true reproduction of modern movie sound. It's the tonic your box office needs. And its low cost will surprise you, just as its many new features will delight you. Full details from your RCA Photophone representative.

. . .

Better sound means better box office—and RCA Tubes mean better sound.



Only the New Magic Voice of the Screen offers all these Features!

This splendid new equipment gives you full assurance of constant film speed by adding the amazing new Shock-Proof Drive to the famous Rotary Stabilizer! Besides this great feature, the new Magic Voice brings you new styling, new protection, new convenience, new added reserve power and many other outstanding *proofs* that it's the best value you've ever seen! Ask your RCA Photophone representative for complete information.

RCA Photophone's service organization has a low cost theatre service plan in which you'll be interested.

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MAGIC VOICE of the SCREEN

MAGIC VOICE OF THE SCREEN

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MOTION PICTURE HERALD

MR. WILL HAYS,
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N. Y.

Stop Leakage in 16mm Film Shows, Exhibitors Demand

Zanuck Attacks Showman For Not Holding Over Film

FCC Unit Proposes Limited Sponsorship of Television

Trust Suit Talks Resumed; Allied Hits at Concessions

Producers Delay Return to Financing Broadway Plays

FIRST STILLS *from* "GONE WITH THE WIND"

VOL. 137, NO. 7 NOVEMBER 18, 1939

Entered as second-class matter, January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 18
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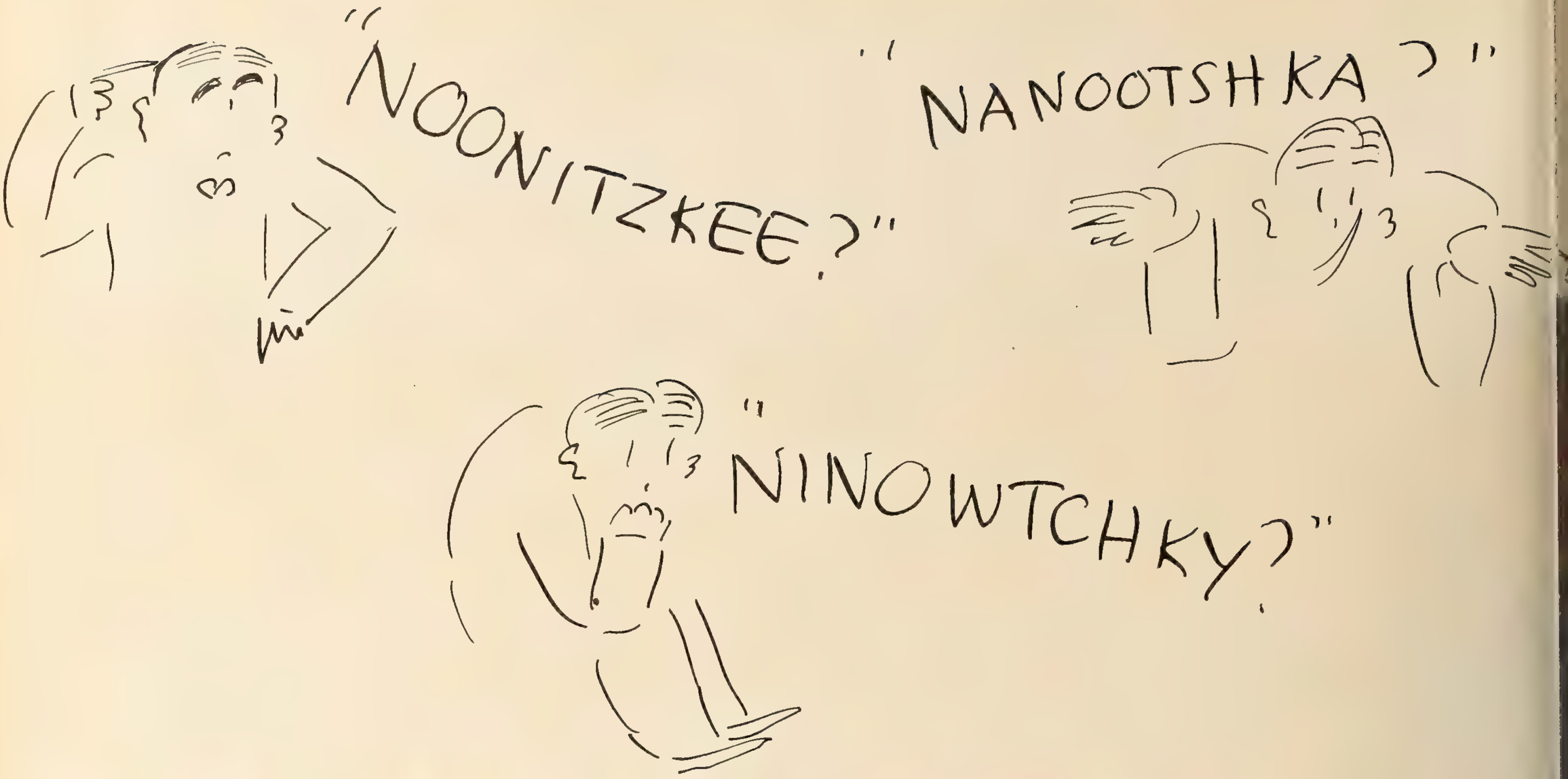

"NOONITZKEE?"
"NANOOTSHKA?"
"NINOWTCHKY?"

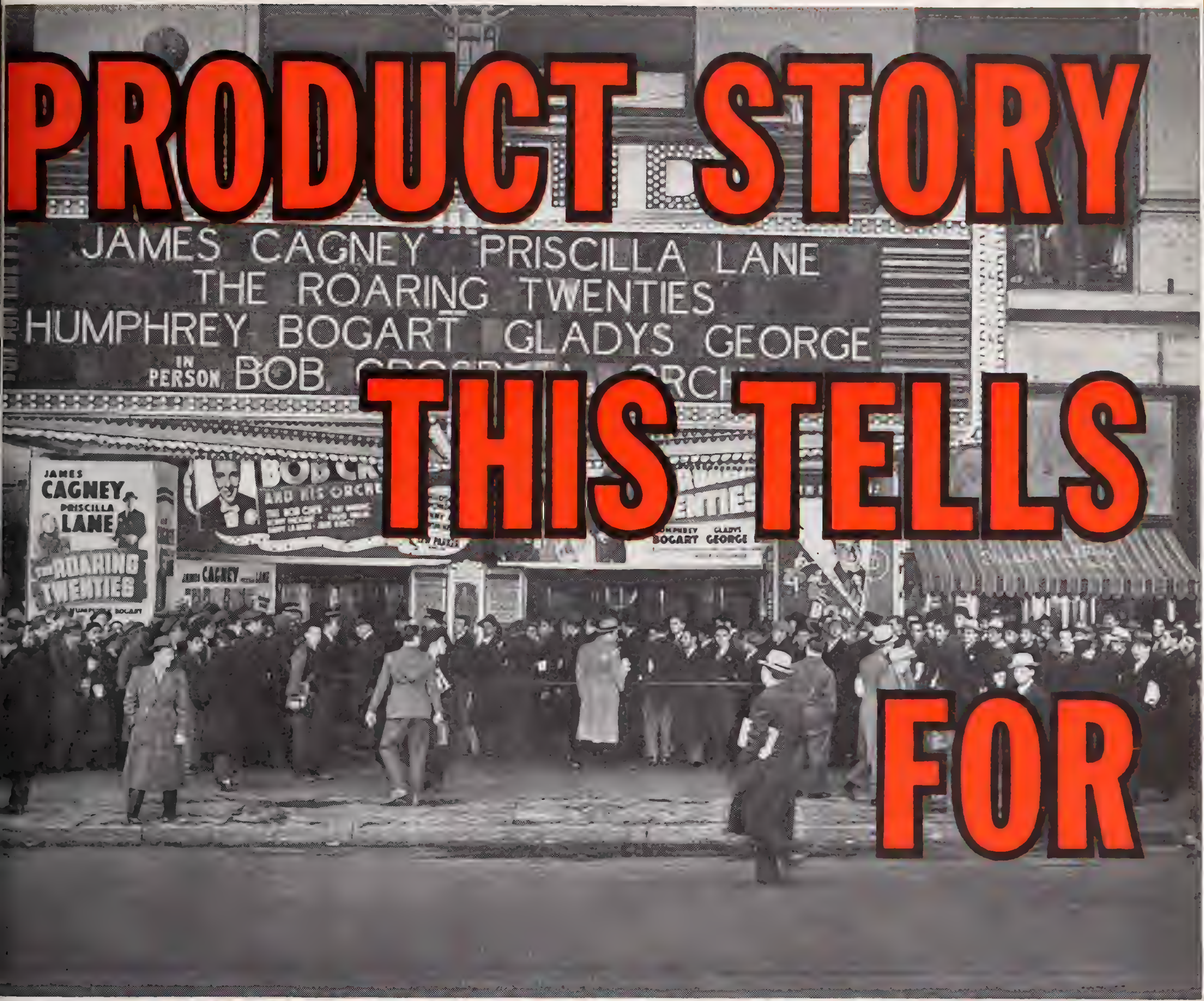
DON'T PRONOUNCE IT!
READ THE REVIEWS!

(See Page 32)

"NINOTCHKA" TOPNOTCHKA AND BUSINESS IS HOTCHKA!

(Held Over Radio City Music Hall! Quick page 32!)

WHAT A PRODUCT STORY THIS TELLS FOR WARNER BROS!



JAMES CAGNEY PRISCILLA LANE
THE ROARING TWENTIES
HUMPHREY BOGART GLADYS GEORGE
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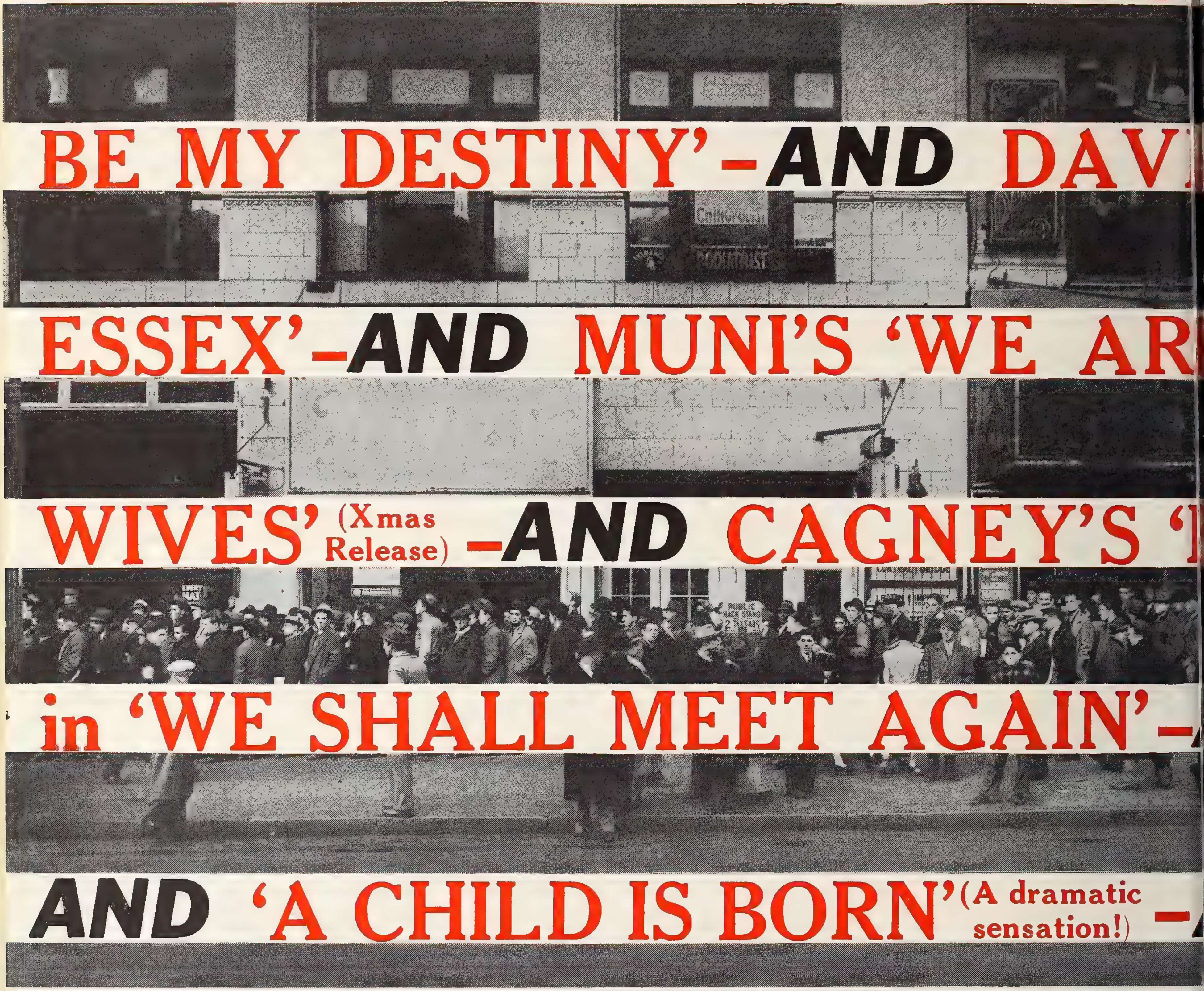
Write for proofs and mats to: Pressbook Editor, 321 West 44th St., New York City

There's a whole lot more to the story and the crowd—over on the next page!

When a Company Is Big Enough to

of CAGNEY'S 'ROARING 20'S'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BE MY DESTINY'–**AND** DAV

ESSEX'–**AND** MUNI'S 'WE AR

WIVES' (Xmas Release) –**AND** CAGNEY'S '

in 'WE SHALL MEET AGAIN'–

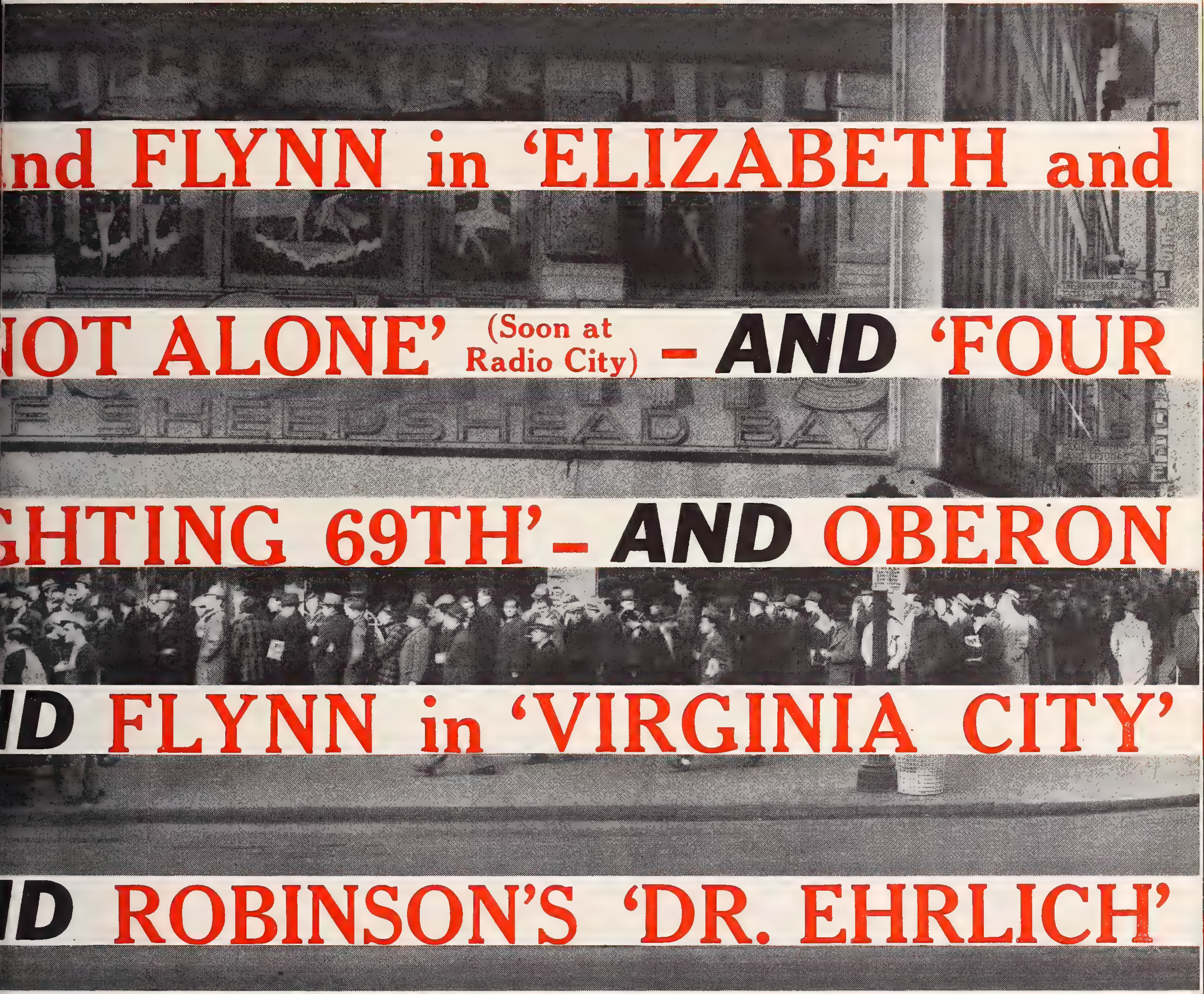
AND 'A CHILD IS BORN' (A dramatic sensation!) –

AND 'INVISIBLE STRIPES' (Ge
Jane

One Company You Need – – **WA**

ash Through With a Show the Size

ND 'OLD MAID'–**AND** 'DUST



nd FLYNN in 'ELIZABETH and

OT ALONE' (Soon at Radio City) –**AND** 'FOUR

HTING 69TH'–**AND** OBERON

D FLYNN in 'VIRGINIA CITY'

D ROBINSON'S 'DR. EHRLICH'

, William Holden,
Humphrey Bogart) . . . Mister, That's the

RNER BROS.

JACK L. WARNER *In Charge of Production*
HAL B. WALLIS *Executive Producer*

"Drums Along the Mohawk"

making one of the greatest records in boxoffice history!

IT HAS TOPPED "ALEXANDER'S RAGTIME BAND" IN THESE TOWNS: Toledo, Boston, Kansas City, Albany, Hartford, Gloversville, Salt Lake City, Utica, Richmond, Schenectady, Milwaukee, Amsterdam, Springfield, Mass., Providence.

IT HAS TOPPED "THE RAINS CAME" IN THESE: Philadelphia, Baltimore, Los Angeles, Des Moines, Denver, New Haven, Detroit, Indianapolis, Norfolk, Springfield, Ill., Dayton; equalled it in Portland, Ore.

NOW IN ITS 3RD GREAT WEEK AT ROXY, NEW YORK, after Sunday attendance of holdover week beat that of first week.

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 137, No. 7 November 18, 1939

SCREEN STATUS

WHEN the Screen Artists Guild and the Artists' Managers Guild came to a code agreement governing terms for agents, a fortnight ago in Hollywood, the document was found to contain a passage, referring to conditions of a revision, which said: " . . . or that the relative standing of the film industry as a branch of the entertainment world has suffered materially so as to reduce the motion picture to a position of substantially less importance . . . "

That tentative clause is the first official setting down, for many a year, of a doubting of the continued status of the screen.

It causes one to remember that in 1905, with the rise of the nickelodeon, there was considerable use of the phrase: "The movies are here to stay." In 1912 the theatrical magnates of Broadway, in the flush of a transient victory in adverse legislation, said, "We've got the movies on the run." But again in 1915, after "The Birth of a Nation" had flowered and Famous Players and Triangle were spectacularly in the field, again the press discovered both that "the movies are here to stay" and also that "the movies are only in their infancy".

Let us say again that the movies are here to stay.

It is true indeed that the motion picture, as the first important product of the impact of the machine age on the art of expression, has continued on and grown into an era filled with competitions which it did not experience in its early years. We need but mention radio, tentative and nascent television. But among the competitions of somewhat greater importance are the motor car and its consequences, such as roadside cabaret and public dancing at every crossroads, to say nothing of sex-up-the-lane and a terrific expansion of the individual play area from walking distance to a hundred mile circle. Then there's the bridge mania, hip-flask gin, football and baseball in new terms of appeal and showcraft, cheaper fiction and more of it, rental libraries, nationwide horse and dog track gambling, and, important too, installment selling to grab the wage earner's dollar before he can get it in pocket to spend.

All that is competition, and of a new and increasing nature.

In the face of it, while the motion picture has too generally ceased to be a habit of going "around the corner to a show", it has done magnificently well in holding its own.

THE motion picture is unlikely ever to be reduced "to a position of substantially less importance", in the words of the agents' code, until and unless a better way to tell a story is found—a better medium of re-creating events. The motion picture re-creates events, tells stories by recording fictional events, by means of their sights and sounds. That process is basic. When a more effective telling of the story is discovered, it also will be a motion picture.

When Mr. Darryl Zanuck was making a speech in Hollywood the other day he said something reported as indicating that he expected the industry might be facing "radical change".

That probably is true.

But it is to be expected that it will be the motion picture industry itself which makes those changes, radical or not, because, as its hectic history has proved, this industry is made up of an order of persons who persist in doing business, regardless, and by whatever arrangements seem necessary.

There have been down the years not a few periods of radical change. Many who could not or would not adjust to the change are no longer among us. Their places have been taken by those who could adjust, by those who found new opportunity. The business has gone on.

The movies are here to stay.

They can do the best job, at the least price. If they are underbid it is their own fault—and it will be other movies that do it.

△ △ △

SOUND EFFECTS

DILIGENT, dynamic Mayor Fiorello LaGuardia has been in public—and publicity—conference with various union officials concerning a project to make work for technicians by bringing "the motion picture industry back home"—which appears to reduce to a notion that it would be nice to get about ten per cent of Hollywood's work done in New York.

A lot of statistics of sorts were tossed to the press on the subject at the weekend—none of them pertaining to any claim of benefit to the motion picture industry or its customers.

It is not indicated that the Mayor has taken the matter up with the motion picture business. It is to be remembered, however, that a few months ago the Board of Estimate of New York City was considering some special taxation calculated either to produce important revenues, or else bring production here.

If the city authorities are concerned with the building of local payrolls, there would appear to be magnificent opportunity among various industries which now tend to seek escape from rising taxations and rising union scales. Interesting data could be had pertaining to magazines now printed in Ohio, Pennsylvania, upper New York State, and Connecticut, once printed here.

No competent authority would dispute that many benefits would accrue from a movement that would bring the production center eastward and out of the chaos of problems which it has accumulated in Hollywood. Such a movement would, however, entail important costs, would require an overcoming of a certain inertia which has held production in Hollywood so many years past the day when it used California sunshine and open stages.

Probably the motion picture will not be leaving Hollywood. Certainly it will not be leaving Hollywood for any region where it would find promise of facing more problems and an intensification of present problems.

If the production center of the motion picture ever moves it will be somewhere where there is promise of peace without politics. That is not New York, just now.

△ △ △

IN his new and poignant opus, "Freedom and Culture", Dr. John Dewey, out of the fullness of his eighty years and abundant research, says: "What purports to be experiment in the social field . . . is rather a process of trial and error accompanied by some degree of hope and a great deal of talk." One might fancy that Dr. Dewey had been hearing about the trade practice code.

—*Terry Ramsaye.*

This Week in the News

Pistols for Two

WHEN AN EXHIBITOR pulls a hit picture one day short of its full engagement, that's news.

When a producer "bawls out" a customer in public, that's news.

When the producer is the spectacular Mr. Zanuck, the exhibitor the independent and long famed Si Fabian, and the picture "Drums Along the Mohawk," the matter becomes in the nature of exciting.

Mr. Fabian cut the run of "Drums" at the Proctor in Schenectady. Mr. Zanuck wrote a letter about how exhibition could cut its throat, and spoke of obligation of exhibition to support production in days of war-shrunken markets. Twentieth Century-Fox heard "officially" that Mr. Fabian was merely adjusting his opening day schedule.

Mr. Fabian also wrote a letter, which he did not give out. To the press he made pungently the observation:

"Mr. Zanuck makes pictures; we run our theatres."

Mr. Fabian has 29 houses from Port Jervis to Schenectady.

Exhibition and production; buyer and seller. Darryl and Si. *(See page* 14*)*

Mr. Zanuck had other things to say during the week on the subject of "Drums Along the Mohawk," hailing the radio dramatization of the production on Kate Smith's program as the "wedlock" of radio and films—another wedding of the much married pair. *(See page* 14)

War News Tangle

MINISTERS of Information, Directors of Propaganda, Censors Militaire and others of Europe's warring nations through whose fingers passes the red tape controlling press and picture matters of war coverage, have turned up some fresh headaches for the managements of America's newsreels.

In Germany, Paul Goebbels, director of propaganda, has cut off the supply of official Nazi war films to the United States newsreels, turning about-face from the flow of official pictures which they gave out freely during the first eight weeks of the war. As usual, Herr Goebbels gave no reason, and speculators in New York attributed the cut-off first to a stricter German censorship, then to a Nazi "mad-on" against the U. S. A. for enacting neutrality legislation that presumably would aid the Allies.

Behind the action, however, is the delay of the American newsreel managements in New York in answering the Nazi's quietly placed demand that each reel promise, in writing, not to use any of the official German newsreel releases in any way detrimental or derogatory to Hitler, his henchmen or the Nazi cause.

In both England and France, a unique war ruling finds Paramount and Twentieth Century-Fox providing their competitors—Pathe, Universal, MGM-Hearst "News of the Day"—with most of the British and French war films used by those three, without any reimbursement, and whether they like it or not, which they don't.

Newsreel war regulations in both countries stipulate that all footage shot must be turned over to the war censors, who, after deletions, provide all reels with an identical copy of the film that is permitted for public consumption. Paramount and Fox are the only two reels having established organizations in the two countries, a single cameraman representing each of the others. They contribute nearly all of the film required, and passed.

"Wild East" next

THE BIOGRAPHICAL TREND is still going and this week got as far as the Bowery, when it was announced that Paramount's producer-director Edward H. Griffith had acquired rights and title to Nick Lukat's story of Tom Noonan, famous missioner, once known as "The Bishop of Chinatown."

The story of Noonan is a tale of redemption from the underworld of New York, tong wars and the stuff of the old Sunday supplements in the days of Steve Brodie's saloon and John McGurk's "Suicide Hall." Noonan was an early radio hit, with 13 years on the air. He was first pictured for the screen in the early days of sound by Pathe News.

It will be a picture of the "wild east."

Hitler Department

BEN JUDELL'S "Hitler—Beast of Berlin" has been, under argument, retitled "Beasts of Berlin," at least so far as New York is concerned and was this week granted an exhibition license by the State Board. The picture was scheduled to open at the Globe theatre Saturday. The picture was also at last reports approved "as to content" by the Production Code Administration in Hollywood, but the revised title had not yet been given sanction. *(See page* 66)

"Hitler's Reign of Terror" by Cornelius Vanderbilt, Jr., is being reissued by Jewel Productions, Inc., who announce that it has been revised by Edwin C. Hill, commentator.

Art & Democracy

"THE MOTION PICTURE is the first of the arts to be controlled by the whole people, an art of democracy, as contrasted with the older classic arts which have taken their authority from princes, potentates, cults and the arrogances of scholarship," Terry Ramsaye told the air audience of WNEW station in New York this week, at the second anniversary broadcast of David Lowe's "Soundtrack" daily program on and about the screen and stage. Questioned on the air, Mr. Ramsaye urged that the issue of double bills was a problem between the individual exhibitor and his audience; that persons seeking to put "social messages" into films should hire a hall; and that stars are and ever will be of dominant importance, "because people are interested in people."

The Vogel Touch

"HOLLYWOOD SAGA" is a new book on yesterdays in the orange groves, done by William C. DeMille. A reviewer remarked the other day that, unlike his brother Cecil, William "seemed content to get along without spectacle and to depend for box office results on the quiet sincerity and humanness of his stories."

That seemed to remind A-Mike Vogel that once upon a time he was a Paramount "field observer" supposed to be contributing exploitation to production. The picture in process was "The Fawn," portrayed by Charles DeRoche in a g-string leaping ledges and hedges.

After a few days of leaping, A-Mike, a bit bored, remarked "Artistic, but what do we do for box office?"

"Not my concern, I'm just making the picture," returned DeMille. "But what would you suggest?" Just then the fawn came over the hedge again.

"A water jump," said Mike.

Why the Hell not?

ALONG ABOUT THE TIME that the motion picture industry decided to implement the Production Code with a Production Code Administration, it became almost painfully conscious of its circumspect virtue, and there were "rules" considerably beyond the code—among them a prohibition of the use of the words "Hell" and "Damn."

This week the tidings oozed out that the rule was off and to hell with it.

Probably, however, there will be an implied injunction, like that on screen drinking, "where essential to the story."

"Cut-Throats and Pals"

YOUNG JAMES ROOSEVELT made a speech in Chicago Monday last, urging the labelling of pictures "with a propaganda touch," and promising box office reward from the public for such candor.

Mr. Roosevelt's remarks were on the lecture forum of Sinai Temple. He urged that the primary purpose of the screen is entertainment, and declared it the most important purpose.

"I would like," said the speaker, "to advance the contention that pictures should be allowed to use the label 'propaganda' at such times as may be necessary. All goods sold should carry the right label."

Mr. Roosevelt urged motion picture audience acceptance research, better public relations, better labor relations, preparation for television, training of young people for the industry, and remarked upon cut-throat competition, considered the more remarkable because "the next day they are pals."

"There is still gold in the hills of Hollywood," Sam Goldwyn's vice-president observed, "but from now on it will have to be earned." In an interview after the lecture Mr. Roosevelt forecast an important development of the South American market at such time as a "home owned five-cent theatre" is established. He urged that prices must fit popular buying power there.

Blue Bird for Road

WHEN CHARLES E. McCARTHY returned from Hollywood this week it was announced that "The Blue Bird," which had been scheduled for release by Twentieth Century-Fox for Christmas week, had been withdrawn for "roadshow treatment."

Announcements for its presentation will follow a period of consideration in the home office, upon the return of Herman Wobber. As those who saw the famous Maeterlinck play of 1912 will recall, the piece is deep fantasy, but more laden with poignant emotion than most of what has been offered in this fantasy category on the screen of late. Indications are for a spectacular address to the market, with an awareness of the precedents of "Snow White" and "The Wizard of Oz," a consciousness of the whimsy attack of "Gulliver" and "Pinocchio."

Important significances, apart from this production, may be involved for "the growing-up career" of Shirley Temple, a subject of considerable current debate. It may be observed, meanwhile, that at the present state of MOTION PICTURE HERALD'S annual Moneymakers poll of showmen, still voting, little Miss Temple continues to enjoy high status with the men at the box office.

20th buys Biblical

A 20TH CENTURY-FOX announcement says: "Twentieth Century-Fox has purchased 'The Great Commandment,' a religious picture just finished by Cathedral Pictures Company and produced by John T. Coyle and the Rev. James Friedrich, an Episcopal minister. The picture has a biblical theme based on the Commandment, 'Thou shalt love thy neighbor as thyself.' So impressed was Darryl Zanuck, production chief, with the production and the direction of Irving Pichel that he also signed Pichel to a long term contract. No date for the release of 'The Great Commandment' has been set yet."

Hollywood speculates that there will be a spectacular remake.

"Mr. Smith" is Alone

THERE BEING a deal of this and that and assorted bickerings about the political status of "Mr. Smith Goes to Washington," Columbia's current Capra production, A. Montague, sales manager, has issued a special, studied and emphatic statement to the effect that it was being sold under individual contracts and that it will be screened in advance of selling for any exhibitor who wants to see it. *(See page 30)*

Publicity Threat

ANOTHER "labor threat" appeared on the producers' clouded horizon this week. The Screen Publicists Guild was to meet Wednesday night, in Hollywood, to decide whether to strike against its employers, saying the latter had refused to sign a contract which they had ratified. Deadline for the signature was 6 P. M. Wednesday; the strike meeting was to follow.

The Guild's executive committee on Tuesday rejected an unofficial request by the producers, for deferment of action.

Both the Newspaper Guild, affiliated with the CIO, and the A F of L are reported angling for the affiliation of the independent press agents' guild.

Still Wondering

THE BIG BROADCASTERS, wondering for weeks when Washington would lift the lid on restrictions against commercialization of television, wondered again this week when the Federal Communications Commission would act on recommendations, made Tuesday afternoon, by its three-man fact-finding committee, to allow advertising sponsorship of television programs.

Even though the recommendations provide only for limited commercialization, a sponsorship under which the telecasters would be required to earmark all monies accruing therefrom for experimentation only, the ledger-keepers of the telecasters began to see signs of the day when the lid would be lifted entirely and they might write entries on television operations in black ink. *(See page 16.)*

GWTW

FIRST public exhibition of David Oliver Selznick's "Gone With the Wind" after its world premiere in Atlanta on Friday evening, December 15th, was set Wednesday by Loew's-MGM home office officials for December 19th at Broadway's Capitol and Astor theatres.

The Capitol, "home of Metro pictures," with a policy of continuous performances, will have a "Wind" screening every four hours and 38 minutes—the picture will run three hours, 38 minutes—at regular Capitol prices and there will be a one hour interlude between performances.

At the Astor, further down Broadway, at Longacre Square, "the home of Metro road shows," the picture will play two-a-day at roadshow prices, not the scale prevailing there in recent months.

Hollywood is still full of "Gone with the Wind," and this week was rolling about marvelling words at a report, basis undisclosed, that Mr. Selznick had declined an M-G-M offer of a "million over cost" for the picture, choosing rather a percentage. *(Also see page 17)*

FOR READY REFERENCE TO THE BUSY READER

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THIS WEEK IN PICTURES

By Metropolitan

SCRIPT CONFERENCE. George Green, vice-president of Producers Corporation of America, visits New York from the coast and confers with Adela Rogers St. John on their forthcoming production, "Kingdom Come". The film will star John Charles Thomas.

ALBERT DEANE, long advertising and publicity director in the Paramount foreign department, has been made special assistant to John W. Hicks, vice-president and foreign manager. He will manage the censorship division.

PINNING A MEDAL on Samuel Goldwyn is Colonel Wayne Allen, commanding the 160th Infantry, California National Guard. The medal is the American Citizenship Award for 1939 given to the producer by Hollywood Bear Post 2386, Veterans of Foreign Wars, for "outstanding citizenship".

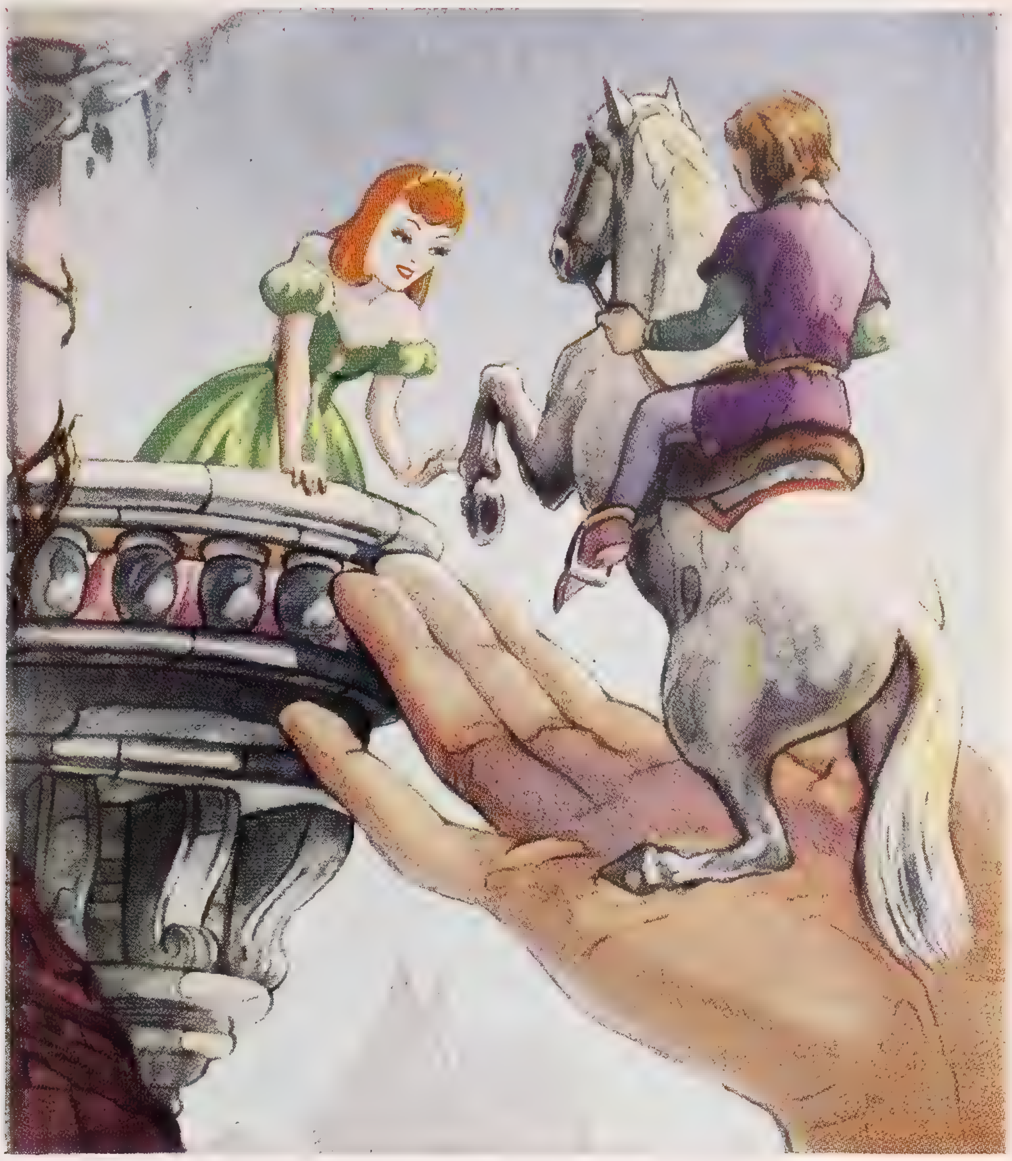
FROM LONDON. Alexander Korda arrives in New York by train from Baltimore after crossing the Atlantic by air for the annual United Artists directors meeting. Left to right: Manny Silverstone, American representative for London Films; Murray Silverstone, UA executive director; Mr. Korda, and Basil Bleck, his attorney.

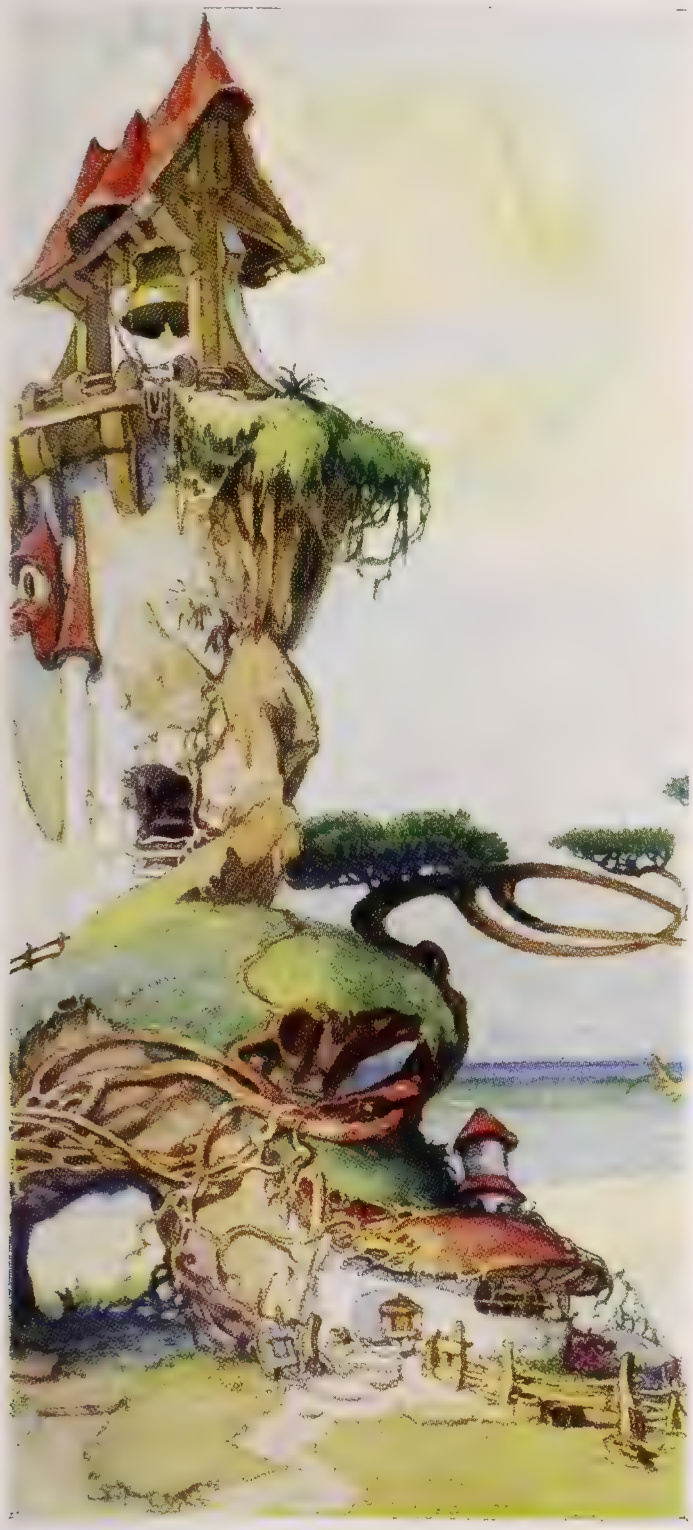
By Metropolitan

C'EST LA GUERRE. Because of the war they're taking ship news pictures in Grand Central Station. The subject is Ruth Terry who, according to Walter Wanger publicity, "sings and dances in 'Send Another Coffin'." The opportunity for the caption was so good we couldn't resist using the picture.

DEBUT. This is Gloria Ann White, making her screen debut at one year in "The Cisco Kid and the Lady" with Cesar Romero who is reported to have accused her of "stealing every damn scene". Seeing her work in the Cisco picture, Mal St. Clair promptly enlisted her as a Jones Family member. She is the much admired daughter of the people who own a restaurant where our Hollywood staff eat—when they do. Interoffice memo: All right?

"GULLIVER" IN COLOR. Paramount will present its first feature length cartoon, produced by Max Fleischer, at a world premiere in Miami on December 17th and thereafter for national release during Christmas week. The voices of Princess Glory and Prince David, in the scene at right, are recorded by Jessica Dragonette and Lanny Ross. Below is a scene in Lilliputia, where Gulliver traveled.





"NOT ALONE". Mervyn LeRoy, Hal B. Wallis, executive producer for Warner Brothers, and Harry M. Warner have a pleasant word together in the lobby of the Warner Hollywood theatre at the west coast press preview of the new Paul Muni vehicle, "We Are Not Alone". The picture was reviewed in last week's **Motion Picture Herald**, page 38.

WHITE TIES AND TAILS in Australia, left. Political personages were prominent at the opening of the new Metro theatre in Adelaide, South Australia. Present, from left to right, are J. E. Playford, premier of South Australia; N. B. Freeman, managing director for MGM; Richard Butler, former premier; the Honorable S. W. Jeffries, deputy premier and attorney general, and C. A. Abbott, MGM solicitor in Adelaide.

REOPENING. Nathan Smith, president of the Walker Theatre Corporation; Jean Parker, and W. R. McNair, for many years an executive in the William Fox organization and now general manager of the Walker circuit, at lunch before the first performance at the newly refurbished Tivoli in San Francisco, once the west coast's leading opera house. The Walker company has opened the long dark house and is showing first-run pictures with elaborate stage shows.

VISITING, below. Evar Halberg, Port Angeles, Washington, exhibitor, meets Wayne Morris on the Warner lot in Burbank during the filming of "Brother Rat and the Baby".

CONVENTION IN DALLAS, right. Around the table at the annual two-day convention of Allied Theatre Owners of Texas at the Baker Hotel in Dallas are: Henry W. Hall, Beeville, vice-president; Soda Reynolds of the Dallas office of the organization; F. W. Zimmerman, San Marcos; Lee Threet, Lufkin, vice-president; Mrs. Martha McSpadden, Electra, vice-president, and Mrs. Hick Haralson, also of the organization's headquarters staff.

MIDSEASON MEETING. Warner sales and district managers meet in New York to discuss plans and product for the holidays and winter months. Above is Ben Kalmenson, southern and western sales manager, relaxing in his office between sessions. At left are Bob Smeltzer, central district manager; Wolfe Cohen, Canadian district manager; Roy Haines, eastern and Canadian sales manager, and Ed Schnitzer, eastern district manager. *(By Staff Photographer)*

HOST, below. Ray Connors, manager of the RKO Palace in New York, greets Paula Stone, actress and daughter of Fred Stone, who with other stars was a guest of the theatre at the opening of "Allegheny Uprising".

By Metropolitan

RECEPTION to Henry Koster, director of Deanna Durbin, whose "First Love" is now playing first runs, in the Rockefeller Center Club, New York. Mr. Koster, interviewed by the press guests, defended Hollywood budgets and studio methods. Left to right: Fred Meyers, J. J. O'Connor, RKO Theatres; Louis Howard, star; Mr. Koster, and Bill Cadoret and Jay Golden, Rochester exhibitors.

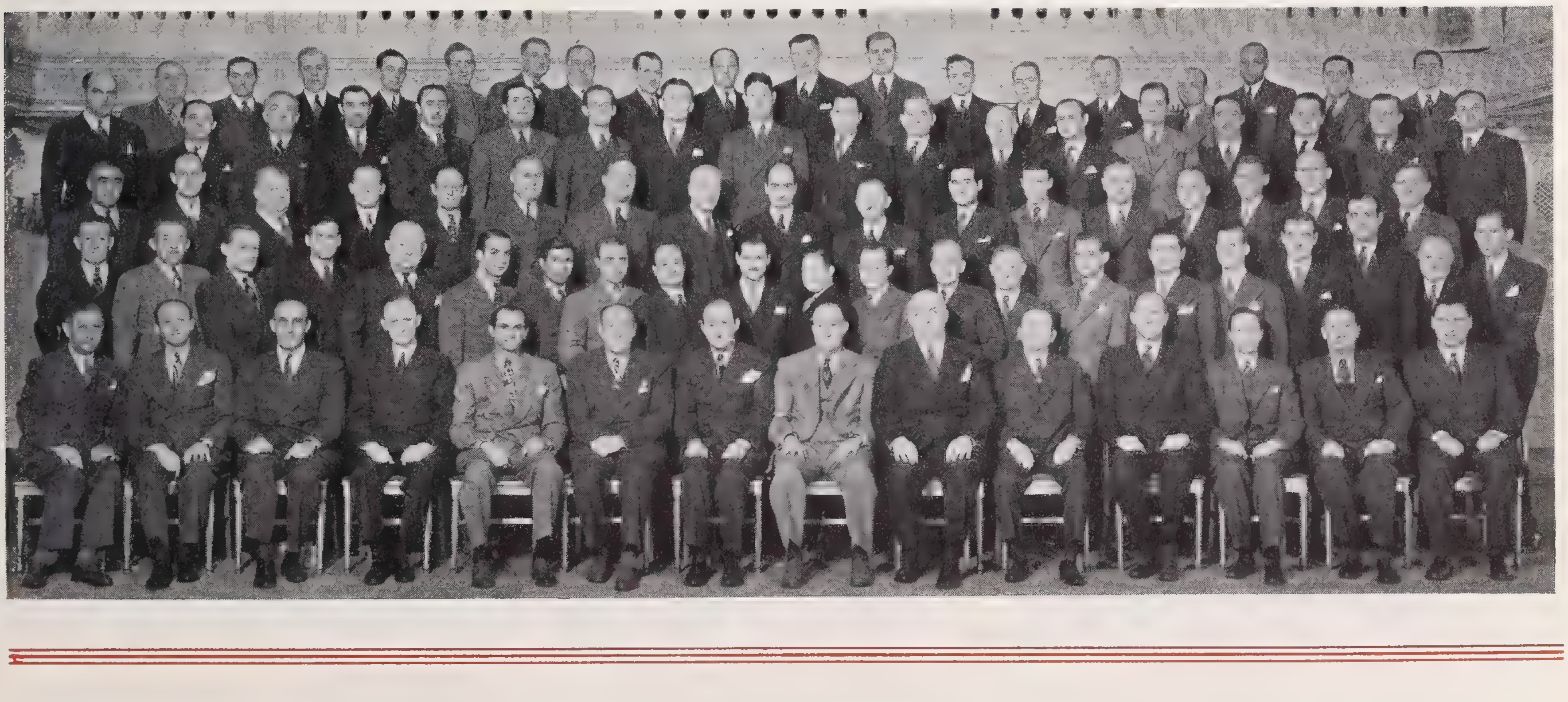
VISITOR, left. Lou S. Hart of the Schine Glove theatre, Gloversville, in the Managers' Round Table office.

By Staff Photographer

THIRTY YEARS, THIRTY BOOKS, below. Maurice DeKobra, French novelist and author of 30 books, 9 films and 6 plays, sits for an interview and picture with ***Motion Picture Daily's*** Al Finestone. He has been writing and traveling 30 years.

By Staff Photographer

CHICAGO CONVENTION, below. Balaban & Katz theatre managers and executives gather for the circuit's most comprehensive convention since 1930. In attendance at the two-day business session were these: Left to right, bottom row: A. J. Kaufman, Abe Platt, J. J. Sampson, Jack Abraham, Nate Platt, Morris G. Leonard, John Balaban, Dave Balaban, Walter Immerman, William K. Hollander, Elmer C. Upton, Archie Trebow, Harry Lustgarten, Dave Wallerstein. Second row: S. R. Claggett, Maurice Rubens, Henry C. Stickelmaier, Izzy Weinschenk, Tom Ronan, Eddie Solomon, Archie Herzoff, Eddie Seguin, Boris Reidel, Art Thaler, Jimmie Savage, Ed Levin, Frank Scott, Sam Katz, Ben Feldman, Ray Carsky, Kenneth Edgerly, Ambrose Conroy, William Briscoe, Roy MacMullen, Al Burne. Third row: J. J. Rubens, Leslie Walrath, Elmer Immerman, Joe Kaufman, Roy Bruder, Miles Concannon, F. N. Weber, Harry Hadfield, William Bail, Walter Lyons, Ted Boisemeau, Al Leonard, James Cooney, Ralph Sherry, I. Jacobson, Joe Pipher, Roy Rogan. Fourth row: Ralph Lawler, Sam Soible, Al Bachman, Ben Bloomfield, William Holden, Jerry Winsberg, Harry Odenhal, J. Francis McDonald, Jack Lynch, Max Millstein, Lou Machat, I. Stein, Jack Katz, McNeil Smith, Lee Eastman, Lester Gleason, Morris Glass, Adolph M. Eisner. Rear: Max Turner, H. Bishop, Jack Schaefer, Geo. Brandt, Tom Izard, Ralph Wettstein, Happy Meininger, L. M. Schiff, Murray Hork, Ed Dlouhy, William Methe, Ray Van Getson, Harry Potter, Eddie O'Donnell, Charles Cottle, Kenneth Bluett. George Romine, Sam Levin.



"INCREDIBLE", SAYS ZANUCK WHEN FABIAN PULLS "DRUMS"—LETTERS!

Hot Words Flow as Producer Challenges Policy of Exhibitor with Hit Picture at Schenectady

Producer-exhibitor fireworks flared and flamed again this week. Darryl Zanuck let drive at Simon Harry Fabian, independent, over "Drums Along the Mohawk," pulled from the Fabian Proctor Theatre in Schenectady, at the end of its sixth day, instead of playing the seventh day and full week.

Mr. Zanuck issued a very open letter, about his hit picture, challenging Mr. Fabian's procedure with words like "short sighted," "no conceivable excuse," and "incredible."

Mr. Fabian made private reply to Mr. Zanuck, and gave a terse word to the press:

"We run our theatres; Mr. Zanuck makes pictures."

Supports Schenck Plea

Mr. Zanuck's letter appeared to be a specific, implementing, support of a plea made by Joseph M. Schenck in September urging theatres to extend playing time to "do their part in helping producers overcome the crisis caused by the loss of revenues from war-torn Europe."

At Twentieth Century-Fox in New York it was said that the reason given to their distribution department for the unexpected withdrawal of the film was Mr. Fabian's decision to cut short the week's booking in order to return the theatre to a former opening day schedule. He had at the time started his week's runs on Thursdays, but closed "Drums" Tuesday night, the sixth, to resume Wednesday openings.

A Twentieth Century-Fox official, however, thought that Mr. Fabian withdrew the picture from the Proctor house, where it was playing on a percentage basis of from 30 to 35 per cent, to move the film over to his subsequent-run Grand on the flat rental arrangement prevailing there.

Mr. Zanuck's broadside letter reached Mr. Fabian first and by surprise in the trade press. It seems it was addressed to him at Schenectady, whereas he offices in the Paramount Building in New York, home office for his 29 theatres between Port Jervis and Schenectady. He waited for the official mail copy and wrote a reply which was not made available to the papers.

Zanuck's Letter

Mr. Zanuck's letter, dated November 10, said:

Dear Mr. Fabian:

"It has just been called to my attention that you grossed $6,812 at your Proctor's Theatre in Schenectady and that you pulled the picture after the sixth day despite the fact that 'Drums Along the Mohawk' in six days grossed more than 'Hollywood Cavalcade,' 'Stanley and Livingstone,' 'The Rains Came,' and even more than 'Alexander's Ragtime Band,' which was the biggest grossing picture of last year from any company. More remarkable is the fact that 'Drums Along the Mohawk' grossed more in six days than 'Alexander's Ragtime Band' grossed in seven days.

"It is incredible to think any exhibitor possibly could be so short-sighted as to pull out a big picture when it is still making excellent money, thereby depriving his own theatres of additional revenue and consequently cutting the fair return to Hollywood. If 'Drums Along the Mohawk' had shown a tendency to peter out during its run there might have been some slight justification, but the fact remains that the six-day run did much more business than did the seven days on 'Alexander's Ragtime Band,' a picture that grossed over $3,000,000 in America alone.

Personal Appearances

"Mr. Fabian, do you realize that we at the studio cooperated with you in opening at your theatre in sending you personalities for your opening day engagement? Do you realize there is a war in Europe, and that we the producers and distributors face a tremendous loss in foreign revenue? Do you realize that already because of currency deflation and frozen currency in the foreign market, we have lost in Europe almost one-third of our year's gross and that there is no indication of what may come along these lines with each day some new government placing financial restrictions on us and forcing us to realize more and more that we must depend only on America for our revenue? Do you realize, Mr. Fabian, that the cost of producing moving pictures is double what it was eighteen months ago? Do you realize that labor today receives a higher percentage of payment on each individual production than do the stars themselves, and that cost of building material and equipment makes it impossible for us to produce a big picture subject at a reasonable price?

Producers' "Gambles"

"Mr. Fabian, if the exhibitors of America do not realize these very important matters and do not prepare to do their share in encouraging and aiding us of the studios, then it is going to be a sorry day for the exhibitors of America. If producers find that they cannot at least break even, then, naturally, they cannot be expected to take the fabulous financial gambles that we are forced to take today.

"If the rest of the American exhibitors

Zanuck Hails Radio-Film "Wedlock"; Owners Warn Stars: Get Off Air

Twentieth Century-Fox's test radio dramatization of "Drums Along the Mohawk", to determine the value of similar treatment regularly for outstanding productions at the time of their opening, has brought "a flood of congratulatory messages from radio and motion pictures" to Darryl Zanuck, Fox production head. In hailing the "wedlock" of radio and films, however, Mr. Zanuck declined to disclose the reactions of 500 exhibitors who had been invited to send collect wires to him expressing their opinions. The studio's explanation for withholding the contents was that Mr. Zanuck did not think it proper for him to disclose them.

This second "wedding" of radio and films—they were pronounced wedded four years ago by Merlin Hall Aylesworth, acting in behalf of RCA's NBC and RKO, which he represented at the time—caused Mr. Zanuck to conclude, "If motion pictures and radio work harmoniously together, outstanding results may be obtained beneficial to both."

The "test" was conducted Friday evening, November 3rd, on the Kate Smith program, when a dramatic presentation, running an hour, was woven around the Kate (Moon Over the Mountain) Smith program. Henry Fonda and Claudette Colbert were the principal weavers.

In the matter of film stars' radio appearances, the Independent Theatre Owners Association in New York on Wednesday issued its "last warning" to both players and producers to "get off the air". If they don't, said the ITOA, "appropriate action" will be taken. The nature of the action was not disclosed.

Citing 68 film-star appearances on the air during October, the ITOA on Wednesday changed its line of attack from the producers to the stars themselves, sending letters to scores, advising them that "the cumulative appearances of picture performers tend to decrease box-office receipts and dissipates the stars' own box-office standing; that the investments of theatre owners are imperiled and the complete removal of stars from radio is the only solution to the problem that is now of major importance in the industry."

"A declaration of intention" is demanded of the stars. Copies of the letters were sent to all exhibitor organization heads and to producers.

POINTS TO WAR EFFECT ON REVENUE

(Continued from opposite page)

pull any picture when it is doing legitimately fine business, then, in my opinion, they will be cutting their own throats because the producers are eventually going to come to the realization that they will have to depend upon smaller, lower price pictures, as it is impossible to expect us to take the gamble without fullest cooperation from every exhibitor and theatre manager in the nation.

"Mr. Fabian, there is no conceivable excuse for your action, and I am writing you this open letter in the hope that it will awaken response from exhibitors so that moving pictures worthy of extended engagements will be given same and so that they will be permitted to earn for you and for us every dollar that they can in your territory so that a proper share of that money can be returned to Hollywood to be used to make other pictures just as fine and fitting as 'Drums Along the Mohawk.'

"Regards.

Sincerely,
(signed) *Darryl F. Zanuck*

Mr. Fabian
Proctor's Theatre
Schenectady, New York"

In 50 key cities, says Twentieth Century-Fox, "Drums Along the Mohawk" is doing as much business as did "Jesse James," "Stanley and Livingstone" and "The Rains Came"; in 14 cities, the film drew even better than the three mentioned. In the Uptown theatre, Kansas City, the intake was comparatively, 138 per cent; in Loew's Poli, Hartford, 129 per cent; in the Hippodrome, Cleveland, 108 per cent.

Attendance at the Roxy theatre, New York City, totaled 86,272 for the first four days; the attendance for the first week was over 130,000. In Utica the receipts exceeded those for "Alexander's Ragtime Band" by $500; in Amsterdam by $1,500; in Gloversville by $125; in Schenectady by $400. In six days at the Fabian Proctor's, Albany, the picture did $6,812 compared with the $6,495 for "Alexander's Ragtime Band" for seven days.

The picture has had 45 day and date engagements throughout the country.

Mullin and Pinanski Buy Joelson Circuit

The M. & P. Theatres Corporation (Martin Mullin and Sam Pinanski) have bought the Joelson Circuit, operated by Julius Joelson. Included in the circuit are five theatres: the Capitol, Arlington, Mass.; Ball Square and Central, Somerville, a Boston suburb; Park, Taunton, Mass., and the Elizabeth, Falmouth, on Cape Cod.

Mr. Joelson, connected with theatre business in New England for the past 12 years, is retiring. He said that having surveyed the field he elected to transfer the operation of the circuit to M. & P. Theatres "whose record in New England for many years guarantees that it will give the type of theatre management best calculated to serve the interests and needs of the community."

BRANDT ALSO TO STUDY EXHIBITION

Harry Brandt, president of the New York Independent Theatre Owners Association, who leaves New York Monday on a previously announced trip to study the product situation in Hollywood, decided Wednesday also to look into exhibition problems en route.

He will talk with exhibitor leaders in Pittsburgh, Cleveland, Detroit, Chicago, Minneapolis, Des Moines, Omaha, Denver, Salt Lake City, San Francisco, Los Angeles, Dallas and New Orleans in an attempt to consolidate viewpoints on such matters as government suits, trade practice code, picture stars on the air, stars who have outlived their usefulness, and other matters. Mr. Brandt may be back in New York by Christmas.

Two Cities Cut Admission Scale

St. Louis and Milwaukee first-run theatres are using a below-normal admission scale. The prices have been cut in four St. Louis first-runs and there is a parallel trend in the Milwaukee territory, where summer low-price scales have been maintained.

The St. Louis theatres have cut their weekday night prices 15c, and the top price is 40c, the lowest for first-run theatres in recent years. The Fox, Missouri and Ambassador theatres, operated by Fanchon & Marco, and the Loew's State are affected by the reduction. The reduction was made after the Esquire, deluxe second-run neighborhood house opened with a 35c top.

In Milwaukee first-runs have kept the 25c scale. About 25 subsequent-runs, with 40,000 seats, are charging 10c at least once a week. Warner Brothers has announced family bargain days, Wednesday and Thursday, at the Venetian in Racine and the Sheboygan in Sheboygan, at 15 and 25c. At the Majestic in Sheboygan 10c is charged on Tuesdays and Wednesdays.

The only increase in admission scale in the territory is at E. J. Weisfeldt's Riverside, where the top has been raised from 30c to 35c.

The Circle theatre, San Francisco, is being remodelled to show newsreels exclusively and will operate under the new policy by Christmas, according to manager D. B. Levin. The theatre, operated by the Aaron Goldberg Circuit, is located in the downtown area. The step was taken following the unusual success of San Francisco's first newsreel theatre, the Telenews, operated by the Pacific Newsreel Company.

2-Way Holiday Puzzles Exhibitor

Cincinnati exhibitors are finding themselves on the borderline and in the thick of Thanksgiving conflict, both at the same time. Ohio will observe November 23rd but Kentucky, immediately across the river from Cincinnati—and thousands of Kentuckians work in Cincinnati—will observe the traditional last Thursday in November. In Cincinnati regular programs and prices will prevail on the 30th. So, too, most of Indiana will observe the 23rd but Ohio River towns near Louisville plan to celebrate on the 30th.

Elsewhere Thanksgiving observance will be about evenly divided. In New York City all houses will observe the November 23rd date only and the New England States the 30th.

Colorado also is reporting date trouble. The merchants requested the 23rd but the governor proclaimed the 30th, and it is expected that city, state and government offices will be closed both days. The schools will be closed November 23-24, remaining in session November 30th. Denver retail stores will observe the 23rd only.

Nearly all Boston will celebrate Thanksgiving on the 30th. Theatres plan to follow the state's lead in this, and although no plans have as yet been set as to special observance, all declare the 30th will be the day.

Theatres in Alabama will observe the 30th and will ignore the earlier date.

Both the 23rd and 30th will be observed in many Texas cities where exhibitors have made plans for special programs.

Towns in Pennsylvania Vote for Sunday Films

Of 14 municipal sub-divisions of Pennsylvania voting on "blue law" referenda Election Day only the borough of Forty-Fort and the borough of New Philadelphia defeated the proposal to permit Sunday motion pictures.

Five boroughs in Tioga County approved the proposal. They are Blossburg, Elkland, Mansfield, Wellsboro and Westfield. Other communities approving the Sunday film issue included Freedom and Koppel boroughs, Beaver County; Mt. Penn and West Reading boroughs, Berks County; Bristol township, Bucks County; Coalport borough, Clearfield County, and Bigler township, Clearfield County.

The Guilford theatre, Guilford, Conn., will have Sunday afternoon films, Leo Schapiro, operator of the theatre, announced this week, following action of the town's authorities to lift the "blue law."

W. M. Karrh, owner of the Dixie theatre, Swainsboro, Ga., and C. M. Bridges, manager, have been indicted by the Emanuel County grand jury on charges of showing films on Sunday. The case will be heard in January.

TELEVISION COMMITTEE OF THE FCC FAVORS LIMITED COMMERCIALIZATION

Favors Greater Participation and Easier Financial Paths but Warns Against Unswaddling Too Soon

Television, described last May by the Federal Communication Commission's three-man television committee to be "barely emerging from the first or technical research stage," this week was viewed by the same Committee as still in the second or "experimental operation" phase and at a "crucial" point.

To aid the infant industry through its teething period, the subcommittee on Wednesday made a number of recommendations to the main FCC committee designed to bring about greater public participation in experimental operation, encourage the construction of additional stations by properly qualified applicants and make easier the financial path of those who embark upon transmission operations.

Would Moderate Ban

It was suggested that the Commission moderate its prohibition against commercialism to permit sponsorship of experimental programs provided the funds therefrom were to be expended on experimental operations. Complete commercialization, it is held, is not feasible yet.

Although no date has been set by the FCC for announcing its decision on its committee's recommendations, action is expected soon.

There have been many prayerful pressures by broadcasters for a Federal Communications Commission amendment of present experimental licenses to permit commercial sponsorships as in sound-radio, as reported last week in MOTION PICTURE HERALD (page 23). The Federal Communications Commission, it was said, has been debating how soon television should be given the "go" signal, commercially. Numerous factors were said to be involved, broadcasters generally believing that commercial licensing would give television the impetus it has been needing and would provide some revenue for further experimentation and for program development.

Commercial licensing would permit sponsored programs, which in turn would help defray the heavy cost of the present program service, broadcasters say, and this would also help the relationship of television to the film industry as the broadcasters then would be in a position to pay somewhat more for film program material than they now can afford.

Second Report

The views and recommendations of the FCC committee were made Wednesday in a "second" report, an addition to its initial report of May 22nd, last, prompted by the improvements which have since taken place and the numerous applications for increased television facilities.

Since its first report, it was pointed out, "electronic systems have been developed for the transmission and reception of television to such a degree that these systems justify public trial."

The critical situation in which television finds itself today, the FCC's television committee now says, is due to: (1) Lack of facilities on a nationwide scale; (2) Lack of program service, both in quality and quantity, in any community; (3) Hesitation of the public to purchase costly receivers at an early stage of technical development; and (4) Lack of sufficient information upon which to base a logical licensing policy.

TELEVISING OLD FILMS A LEGAL COMPLICATION

Legal complications are preventing NBC from televising old silent motion pictures. Television officials have been using independent and foreign made film because the major companies refuse to provide any product which might build competition for theatres. It was felt that good silent pictures would make excellent program material for television.

However, in attempting to purchase films made before 1930, legal difficulty is encountered because film rights were granted for stories and music but no provision was made for television rights. Although the film itself is televised, NBC attorneys feel a legal question is present and do not wish to occasion a lawsuit on this point. A further difficulty is presented by the fact that some of the companies that owned rights to these silent films have been dissolved and the rights to other silent pictures are owned by major companies that are not cooperating with television.

"In spite of these discouraging factors, the Committee is of the conviction that, while the public has not been eager to purchase receivers at this time, the public does not desire to be deprived of the opportunity to enjoy the benefits of television when it is ready for public service," the Commission was told.

Program Cost Factor

Another important element, the report continued, is the cost of producing programs which will sustain the general interest.

"In spite of the convenience afforded by television in the home, it cannot be assumed safely that the public would be entirely satisfied with a quality of television program service inferior to that secured from competitive media, such as motion pictures, particularly the news reels," the committee commented.

Yet, it was added, the cost of the average motion picture production approximates $300,000, and the approximate cost of rendering television programs in New York City for one week on a 12-hour per week basis is $15,000. "Thus, if television is to become a real service to the public, the licensees must be adequately financed and be assured of an adequate revenue from the service rendered," it was pointed out.

"Not only must this huge cost be shared by several licensees, but also many stations interconnected in a program distribution system appear at this time to be necessary before adequate program service to the public is possible."

Fears Scramble for Channels

Both wholesale distribution of receivers and the lifting of the bar on commercial operation are opposed by the committee as potentially dangerous to the future progress of television. Sale of transmitters on a broad scale is opposed on the ground that buyers would not receive adequate program service; commercial operation, it was said, might lead to a scramble for television channels by unfitted applicants and otherwise retard "logical" progress. On the other hand, the committee pointed out, sponsorship might be permitted, "provided such sponsorship and the program facilities or funds contributed by sponsors are primarily for the purpose of experimental program development."

The report pointed out that while several groups of channels have been set aside for television work, most of the operations have been carried on in seven of the lower-frequency channels and comparatively little is known as to the adaptability of other channels for such service. Accordingly, it was suggested, there should be a division of those seven developed channels, with three assigned to stations in cities of more than 1,000,000 population, two for cities of between 500,000 and 1,000,000 and one for cities of smaller population, and that further experimental work be encouraged on the 12 higher frequency channels.

The committee report, approved by all three members—Commissioners T. A. M. Craven, chairman; Norman S. Case and Thad H. Brown—was divided into three parts. Since two sections dealt with applications and other pending matters which must be decided by the commission, only the one section, dealing with the subject objectively, was made public.

Warns of Moving Too Fast

Suggesting that the study of television be continued, the committee warned the commission against moving too fast in relieving the industry of its wraps although it strongly urged that the FCC keep abreast of development and be prepared to amend its regulations as rapidly as such action became advisable.

"There are pitfalls in giving television a 'green light' prematurely," the committee held. "For example, we are informed that there are many 'promoters' who are inexperienced in rendering any type of radio service to the public, but who are, nevertheless, planning to promote 'television' companies.

"While the commission should take no action which discourages pioneering by sound business enterprise, it also has its duty to the public. To permit a wild rush to erect stations throughout the country—many of which would have to be operated by individuals or groups without adequate experience or sound background and many without program facilities of good quality—would result in a disservice to the public and might possibly result in a retardation of good television service. It should be reiterated that only seven channels have been developed technically. This means that many applicants cannot be granted television station licenses without detriment to good service.

"It should be realized that television is not yet a completed service to the public. Consequently, television should not be expected to reach overnight the objectives which are necessary ultimately. It seems logical that a normal healthy growth is the more certain road to a sustained life of public service."

The committee concluded that since only the few experimental stations are broadcasting to not more than 1,000 receivers, there is no convincing argument that removing the ban on commercialization will affect the development of television.

All Warner "A" theatres in New Haven, Hartford, Bridgeport, Springfield and Worcester have changed from Wednesday to Friday for the opening day of each week's new program.

Motion Picture Herald presents

FIRST STILLS *from* "GONE WITH THE WIND"

Clark Gable as "Rhett Butler".

SINCE the publication of Margaret Mitchell's novel of the South of before, during and after the Civil War, the characters "Scarlett O'Hara" and "Rhett Butler" have become entrenched in modern Americana. Now they are brought to life in the personalities of Mr. Gable and Miss Leigh in the David O. Selznick production.

Vivien Leigh of London as "Scarlett O'Hara".

Three Scenes of Peace and War

Leslie Howard as "Ashley".

Ona Munson as "Belle Watling".

RADIO, PARAMOUNT, MONOGRAM ARRANGE FOR FANFARE PREMIERES

Four Bands in Parade at Rocky Mount, N. C., for Kay Kyser; Holiday Specials and Test Shows Set

Fanfare premieres in the field are fast becoming the normal method of firing the opening gun to introduce new pictures. Last week's field ballyhoos for "Drums along the Mohawk" and "Allegheny Uprising" were followed this week by similar treatment given Kay Kyser's "That's Right, You're Wrong," and by Paramount's decision to launch "Gulliver's Travels," "The Great Victor Herbert" and "Geronimo" with special attention during the holidays.

Monogram pictures also are being given "world premieres" in the field, the company's "Gentleman from Arizona" bowing in at Phoenix, Ariz., on November 22nd.

Parade Launches Kay Kyser Film

The celebration in connection with the world's premiere of Kay Kyser's first motion picture, "That's Right, You're Wrong," at both the Carolina and Center theatres in Rocky Mount, N. C., began early the afternoon of November 15th, with a parade, including four bands, with 500 pieces reported. In the line of march were Governor Clyde R. Hoey of North Carolina, Turner W. Battle, assistant secretary of labor, seven state supreme court justices and congressmen.

The streets were decorated with "Welcome Kay Kyser," a home town tribute to the band leader. The dance jamboree in the Planters Warehouse was attended by up to 14,000.

RKO-Radio executives present included President George J. Schaefer, Ned E. Depinet, S. Barret McCormick, Cresson E. Smith and Ken Hallam.

Manager Hal Orr of the Center theatre and executives of the Wilby-Kincey Circuit arranged for city managers to assist in greeting and seating the audience at the premiere.

The local *Evening Telegram* printed a special edition Wednesday and station WEED covered the celebration, while 165 stations of both NBC's networks picked up Kay Kyser's regular Lucky Strike program broadcast from the theatre. At midnight WJZ in New York and a coast to coast blue network carried the program from the tobacco warehouse. Lucky Strike distributed 30,000 packages of cigarets.

Three Premieres Planned by Paramount

Neil Agnew, vice-president in charge of Paramount sales, announced that the three holiday specials, "Gulliver's Travels," "The Great Victor Herbert" and "Geronimo," would be launched with special premieres.

The first will be for "Geronimo," a double opening on November 24th at both the Orpheum theatre in Phoenix and the State theatre in Tucson.

The world's premiere of "Gulliver's Travels" will take place at Miami, where the picture was produced, on December 17th. This opening is timed to attract visiting newspapermen and exhibitors. The picture starts at the New York Paramount December 20th.

Plans for the opening of "The Great Victor Herbert" are still in the formative state. The picture may be introduced at Weatherford, Texas, home town of Mary Martin, Paramount's singing star who makes her screen debut in this picture. A radio program featuring Miss Martin and Allan Jones is planned.

SPECIAL PREMIERES FOR SHORTS, TOO

Even short subjects are having "big ballyhoo world premieres" in the field, for word arrived this week from Seattle that preparations are underway for the world premiere of three Metro-Goldwyn-Mayer FitzPatrick Traveltalks at the Fifth Avenue theatre there.

All three will be shown on the same program, with personal appearances and talks by Governor Clarence D. Martin, Mayor Arthur Langlie and other state and city leaders. The subjects are "Seattle, Gateway to the Pacific Northwest", "Natural Wonders of Washington State" and "Glimpses of Washington State". All are in color and were filmed in the territory last summer.

Paramount has arranged test engagements for "Our Neighbors—the Carters," featuring Fay Bainter, Frank Craven, Edmund Lowe and Genevieve Tobin. The picture will play in Los Angeles, Fort Worth and Providence prior to the national release date. In each city all the families named Carter will be enlisted. In Fort Worth, the Carters will be headed by Publisher Amon Carter of the Fort Worth *Star-Telegram.*

Lou Diamond, head of Famous Music Corporation, announced that the greatest number of recordings ever made on a motion picture have been made on "Gulliver's Travels," sixty separate recordings.

The first of several hundred advertising and exploitation tieups promoted by Paramount for "Gulliver's Travels" was announced by the Hazel-Atlas Company, Wheeling, W. Va., making tumblers and glass containers.

Exhibitors, Newspaper Men Watch Work on "Biscuit Eater"

Exhibitors and newspapermen from all over the South were guests of Paramount at Albany, Ga., where they watched a unit on location filming the Billy Lee starring picture, "The Biscuit Eater" last Thursday.

Film exhibitors from ten southern states were invited by Y. Frank Freeman, Jr. Jack Moss produced the film. The *Albany Herald* handled the invitations to southern newspaper men. Eight syndicate writers flew down from New York City to cover the affair.

After watching a day's camera work the visitors were entertained at a southern barbecue.

U. S. Senator Walter F. George, Governor E. D. Rivers and 100 southern exhibitors accepted invitations.

Monogram Has "Field Day", Too

"The Gentleman from Arizona" will have a special world's premiere at Phoenix on November 22nd. W. Ray Johnston, president of Monogram, Eddie Golden, vice-president and a number of Monogram stars will attend. Ted Richmond will represent the Golden West Productions.

"Gone with the Wind" Opening Arrangements

William R. Ferguson, MGM exploitation manager, and William Herbert of Howard Dietz's staff have left for Atlanta to arrange for the opening of David O. Selznick's "Gone with the Wind" at the Loew's Grand theatre December 15th.

On the night of December 14th there will be a Junior League ball. Clark Gable and Vivien Leigh will fly to Atlanta for the ball and premiere.

Following the opening the picture will play at the Atlanta theatre twice daily on a reserved seat basis. The film's running time is three hours and 40 minutes.

"Gone With the Wind" may be the Christmas week attraction at the Capitol in New York where it would begin an extended run.

Organize Anti-ASCAP Group in Wisconsin

The Tavern Music Protective Association of Wisconsin has been organized in Milwaukee for the purpose of bringing action against the American Society of Composers, Authors and Publishers for alleged discriminatory and illegal fee assessments. Volmer Dahlstrand, president of the Milwaukee Musicians' Association, has been named to the board of directors of the newly formed association.

The association plans to contest cases under Wisconsin statutes and also will attempt to have the national copyright law amended to outlaw the minimum $250 fine for infringement violations.

B & K Club Elects

The Balaban & Katz Employes Club in Chicago elected the following officers: President, A. M. Eisner, Pantheon theatre; first vice-president in charge of welfare, W. T. Methe, Tower theatre; second vice-president in charge of entertainment, Charles Cottle, Marbo theatre; vice-president in charge of athletics, Hugh McGinnis, State theatre; treasurer, Joseph Kearns, home office and secretary, Melvin Rainey. The new directors are: Al Waldman, Chicago theatre; A. L. Leonard, Cornet theatre, Evanston; James Ellis, Crystal theatre; Roland Schwartz, Tivoli theatre and Dean Jones, Paradise theatre. Roy McMullen, Granada theatre, is the retiring president.

Two New Law Partnerships

A. Ronald Button, Herbert T. Silverberg and J. G. Moser have formed a partnership for the general practice of law at 6331 Hollywood Boulevard, Hollywood. Another firm was formed by Milton Diamond, Benjamin J. Rabin, Bernard Botein, David Mackay and Samuel Yamin at 598 Madison Avenue, New York.

John H. Tobin, motion picture and radio commentator, has been signed by the new Telenews Theatre in San Francisco to be regular commentator for its newsreels.

STOP LEAKAGE OF UNFAIR 16 mm. FILM SHOWS, EXHIBITORS DEMAND

Reports of Increased Activity Draw Fire of Organized Exhibition and Appeal That Distributors Protect Them

Many exhibitors, especially those in rural areas, who have complained of a decline of patronage when 16 mm itinerant show operators have invaded their situations, are wondering why it has been allowed to grow apparently without strong opposition, and, especially, why there is now a noticeable increase in activity in this form of competition. Ten thousand operators are reported to be regularly exhibiting 16 mm product.

Organizations Complain

Some exhibitor organizations, in official complaint, have attributed the tremendous growth of 16 mm exhibition to "bootlegging" of 35 mm prints, their reduction to 16 mm and exhibition by questionable operators. Others have attributed the new competition to the producers' laxity.

Demanding that the industry "Stop this leak," national Allied States Association, in a bulletin from its Washington headquarters, last week declared:

"From many parts of the country, particularly from Indiana, Wisconsin and Michigan come reports of increased activity in the public exhibition of 16 mm film. Don Rossiter, executive secretary of the Associated Theatre Owners of Indiana, has done a fine job of investigating this abuse. The facts have been communicated to the major distributors. There is no doubt about the prevalence of this nuisance or the gravity of its menace to established motion picture theatres. No distributor in his right mind would knowingly allow his productions to be transposed to 16 mm and released for public exhibition. Either these films are being shown in violation of copyright restrictions or certain distributors have been grossly negligent in the wording of their contracts.

"It is urged that every company examine the contracts under which it has permitted copyrighted pictures to get out in 16 mm form. If they permit public exhibitions, care should be taken that no further contracts of that kind are made. If they do not license public exhibitions, then let the Copyright Protection Bureau get after the infringers."

Authorized by Several Companies

From reports, however, the socalled "bootlegged" 35 and 16 mm prints are not so great competition to the showman as the "legitimatized" product, authorized in situations by the three large companies which allow their product to be transcribed into 16 mm: RKO, Paramount, and Universal.

Catalogs from the large commercial distributors of 16 mm features, such as Walter O. Gutlohn, Kodascope, Bell and Howell, and the Motion Picture Bureau of the National YMCA, disclose that features as recent as "The Plainsman," "The Texas Ranger," "The General Died at Dawn," "The Big Broadcast of 1938," "Magnificent Obsession," "My Man Godfrey," and "Diamond Jim" are available to the 16 mm projectionists. The screening of these is approved by the majors' sales departments, under their contracts with 16 mm libraries. These contracts provide that each booking by an operator from the library must be approved by the producer whose feature is being shown.

This approval is given for 16 mm showings in non-competitive situations, but exhibitors say that the wide use of cars in rural districts renders even an allocation ten miles away competitive.

INDIANA ALLIED ASKS COMPANIES TO ACT

"Stop the showing of your pictures in 16 mm. form, in any place but a private home," the Allied Theatre Owners of Indiana are asking the majors.

The request, embodied in an official resolution passed at the recent convention, and sent, in individual copy, to the sales executives of each company, calls the growth of 16 mm. shows "one of the greatest menaces to the theatre industry".

The growth of 16 mm projection had always been recognized as a natural corollary of the 35 mm art's growth. While 16 mm was limited to silence, while its fare was commercial, industrial, and scenic reels, while it could be shown only in non-theatrical forums, it was regarded as only slightly competitive to the 35 mm showman.

Then sound arrived. Sales of 16 mm cameras and projection machines increased, tremendously. The large 16 mm projection equipment companies, Eastman, Bell and Howell, and others, pushed these sales. Sound added to the horizon of 16 mm entertainment. There came mechanical improvements; greater steadiness, better lenses, greater lighting power—an increased "throw."

Hundreds of Libraries

There are now hundreds of 16 mm libraries, led in importance by the firms mentioned, and fringed by very small companies whose sole asset may be one man, a suitcase, and a can of film—but they sell that film, nevertheless, exhibitors pointed out.

There are over 10,000 exhibitors of 16 mm. These comprise the Y.M.C.A., of course, and recognized large or reputable operators. But the field is fringed, and also inhabited largely, by "shoe-string" operators, bound by no responsibilities, and able to operate if possessed merely of a rented, or bought machine, the money for transportation, and the money or sales ability to pay hall rental, and against these the exhibitors have raised their voice.

A 16 mm operator may lease films from a large 16 mm distributor of major product. In that case, he is bound to show the films in a situation "non-competitive" to the nearest theatre, the major examining the contract. However, a 16 mm show to a Civilian Conservation Corps group, or to a social group, or at a church even 15 miles away from the nearest town, still is decreasing that theatre's patronage, says the exhibitor. And the competition is not conducted on equal terms. The 16 mm operator charges lower admissions; he may sell his services and product to some organization which may run the show gratis; he may have some sort of percentage agreement. In any case, he is showing product as recent as last year's, at a lower admission charge—and, because last runs may receive product almost six months after issuance, he is showing product almost as attractive as that of his competitor who pays rent, taxes, and other overhead.

Then, also, the 16 mm operator may lease film from a smaller library. The smaller library bought or leased its films from independent producers or state rights exchanges—with no "non-competitive" restrictions. So, in this case, the 16 mm entrepeneur may exhibit his 16 mm wares, not 10 miles away from a theatre, but next door to it.

Of course, he does not obtain product as attractive, but he overcomes this handicap, to some extent, by his ability to operate himself, and by his ability to charge vastly lower admission, or to charge, under some devious arrangement, no admission. Sometimes the smaller libraries have major product four, five or six years old; product which was run to what the majors, regarded as the limit, and then state-righted, the state righters then marketing it, with new prints, through every channel, and especially, 16 mm.

The 16 mm operator may buy film, outright. All rights to many westerns and independent product having been relinquished by the producers or marketers, he may own a lively western and draw the working class and kiddie patronage, with product as exciting to them as a new film of a western star might be.

May Buy "Pirated" Film

The 16 mm operator may buy "pirated" prints. Thus, he may show 1938 or 1937 major product without observing, or knowing, the "non-competitive" restrictions the majors place on 16 mm. use of their product. When he is apprehended, the damage has been done; and the responsibility is not his, anyway; it is that of the person or laboratory from whom he bought the print.

The situation has been aggravated by the reported willingness of some of the 16 mm equipment films to back sales and use of their product so far that they resort to financially exaggerated promotion, such as loaning a 16 mm operator his equipment till he can pay for it, advancing him product till his screenings enable him to pay the rentals. Reports on 16 mm activity indicate the big 16 mm firms are absolutely and violently in favor of an increase in 16 mm showings, regardless of its invasion of the 35 mm entertainment field.

Observers familiar with the copyright situation say that, despite a certain percentage of "illegitimate" 16 mm operation, fully 90 per cent of the activity is "legitimate," and "nothing can be done about it, except to ask the three majors who issue 16 mm licenses, to stop encouraging an enemy of their customers."

Georgia Ruling Fails To Halt Sunday Shows

Despite a ruling by the Georgia court of appeals declaring Sunday films, baseball and other professional forms of amusement illegal under the state's old blue law, theatres in seven Georgia cities continue to operate on Sunday. Meanwhile Ellis Arnall, attorney general, said enforcement of the state ban on Sunday films would fall upon city and county police authorities.

The appellate court's decision was made in a case involving the Avondale theatre in suburban Avondale.

Warner District Office Moves to Wilmington

A. J. Vanni's Wilmington district office of Warner Brothers theatres has been moved from Philadelphia to Wilmington, to centralize supervision. Twenty-four theatres in Delaware and Pennsylvania and part of New Jersey are included.

IATSE STANDS PAT; RAISE PAY OR WE STRIKE, SAY OTHER AFL UNIONS

Leaders of All Other Federation Crafts in Production Except Painters and Actors Set Monday Deadline

BULLETIN

Union leaders representing all AFL crafts in film production except painters and actors served notice Wednesday night that a strike call would be issued at 2:30 P.M. Monday unless demands for a 10 per cent increase in wages were granted. IATSE leaders refused to rescind the increase they recently gained and supported the other demands.

Hollywood's studio labor assembled at 6:30 P. M. (E.S.T.) Wednesday and commenced to weigh the plea of producers to reduce wages, to help the studios meet losses which they claim are accruing from the international situation.

William Bioff's invitation to the studio creative guilds to sit down with his IATSE craft unions and the producers, at an all-industry conference, was rejected again guilds separately let it be known that they would cooperate with the Alliance for certain causes only, but wished to retain "freedom of action."

Extending Raise Demand

Mr. Bioff issued the invitations after a meeting, with the heads of the Alliance studio unions, at which it was decided that the Alliance not only would not give up the 10 per cent increase, but would work for a similar raise for all American Federation of Labor unions in the studios; and that it would favor a careful examination of salaries being paid top-flight stars, directors and executives.

The producers have scheduled a conference on December 6th, with all of the studio AFL unions.

There was a brief strike last Wednesday at the Selznick International Studios. Approximately 125 Alliance camera, sound, and makeup men walked off, protesting they had not been paid the increase.

Following a meeting between Henry Ginsberg, vice-president of Selznick International (since resigned); Frank Stickling, international representative of the IATSE; and Pat Casey, producers' labor contact, the strike was called off, pending a possible settlement this Wednesday. The men involved were said to have been paid above the standard IATSE scale, and the producers were accused by the union of contending that such men were not entitled to the increase.

Question Economies

"Spokesmen for the producers say that drastic economies must be effected, or the industry cannot survive," Mr. Stickling said. "We propose to find out whether these economies are to begin with the little fellows whose average income is $900 a year, or are both to begin at the top, where salaries are $100,000 a year, and up."

Meanwhile, the Screen Publicists Guild was threatening to strike unless the producers replied to a guild demand that they sign a wage and hour agreement ratified on August 23rd by all majors except Columbia.

Heads of the newsreels and Cameramen's Local 644 are conferring on clarification of an agreement reached in Hollywood last month for a ten per cent wage raise and elimination of "pooling" of resources while covering a story. The 10 per cent increase has not been effected yet; it is retroactive to September 1st.

The Screen Writers Guild last week elected Sheridan Gilbney president, Sidney Buchman vice-president, Boris Ingster treasurer, and Dwight Taylor secretary.

Ed Heim, an extra, filed suit in Hollywood superior court to compel the Screen Actors Guild to grant voting rights to Class B members.

Called to Washington

A sidelight of the present Congressional investigation into the National Labor Relations Board came this week when Walter Speckels, regional director in Hollywood, was ordered to appear in Washington before the investigation committee, on December 1st.

Charles V. Henkel, suspended from the Society of Motion Picture Film Editors, is suing that organization in Los Angeles superior court for $126,900, on grounds he was illegally suspended.

In New York, after two weeks of negotiation, an arbitration board Monday night awarded to New York City projectionists Local 306 a ten per cent wage increase and an additional week's vacation with pay, from members of the Independent Theatre Owners Association of New York City.

At a meeting of the ITOA in New York on Wednesday the members expressed "great dissatisfaction" with the decision of the arbitration board.

The arbitration was conducted under terms of a 1937-1947 contract which provides for periodical readjustments of wages and hours. On the arbitration board were Joseph Basson, president, and Charles Kielhurn, business agent, of the union; W. French Githens, of the Embassy Newsreel Theatres; David Weinstock, of the Normandie Theatre, and Dr. Paul Abelson, "neutral" arbitrator.

The increase gives a minimum approximately $5.20 a week additional to the lowest paid projectionist, the contract providing variation in pay of projectionists, according to individual theatre seating capacity, and now allows the projectionist two weeks vacation.

Empire State Merger Dropped

At the same time, it was reported that the proposed merger of the Local and the Empire State Motion Picture Operators Union had been dropped. The local, however, continues to seek a wage increase from the New York City circuits, through another arbitration board.

In St. Louis this Monday, Chauncey B. Nelson, personnel director of the Fanchon and Marco Service Corporation, testifying in the suit by that corporation and the St. Louis Amusement Company, to restrain the local Movie Operators Union from picketing the Fox Theatre and six neighborhood houses, said business had fallen 25 per cent at the Fox since the picketing began.

In New Haven it was announced that the film exchange employees union will hold a film ball at the Baybrook Inn on December 5th. Jerry Massimino is general chairman.

The New York State Labor Relations Board last week dismissed charges of unfair labor practices brought against the Aban Amusement Corporation, operators of the Manhattan theatre, by the Empire State Motion Picture Operators Union.

In Milwaukee, exhibitors and projectionists' Local 64 reached an agreement, extending their two-year contract.

Expect Exchange Staffs To Ask Higher Wages In New Union Pact

Representatives of the 32 locals of the Film Exchange Employees Union are expected to ask for a wage increase when negotiations begin soon in New York on a new contract to replace the present two-year agreement expiring November 30th.

Fifteen regional representatives will negotiate for the 32 locals, aided by an official of the International Alliance of Theatrical Stage Employees with which the exchange workers' union is affiliated.

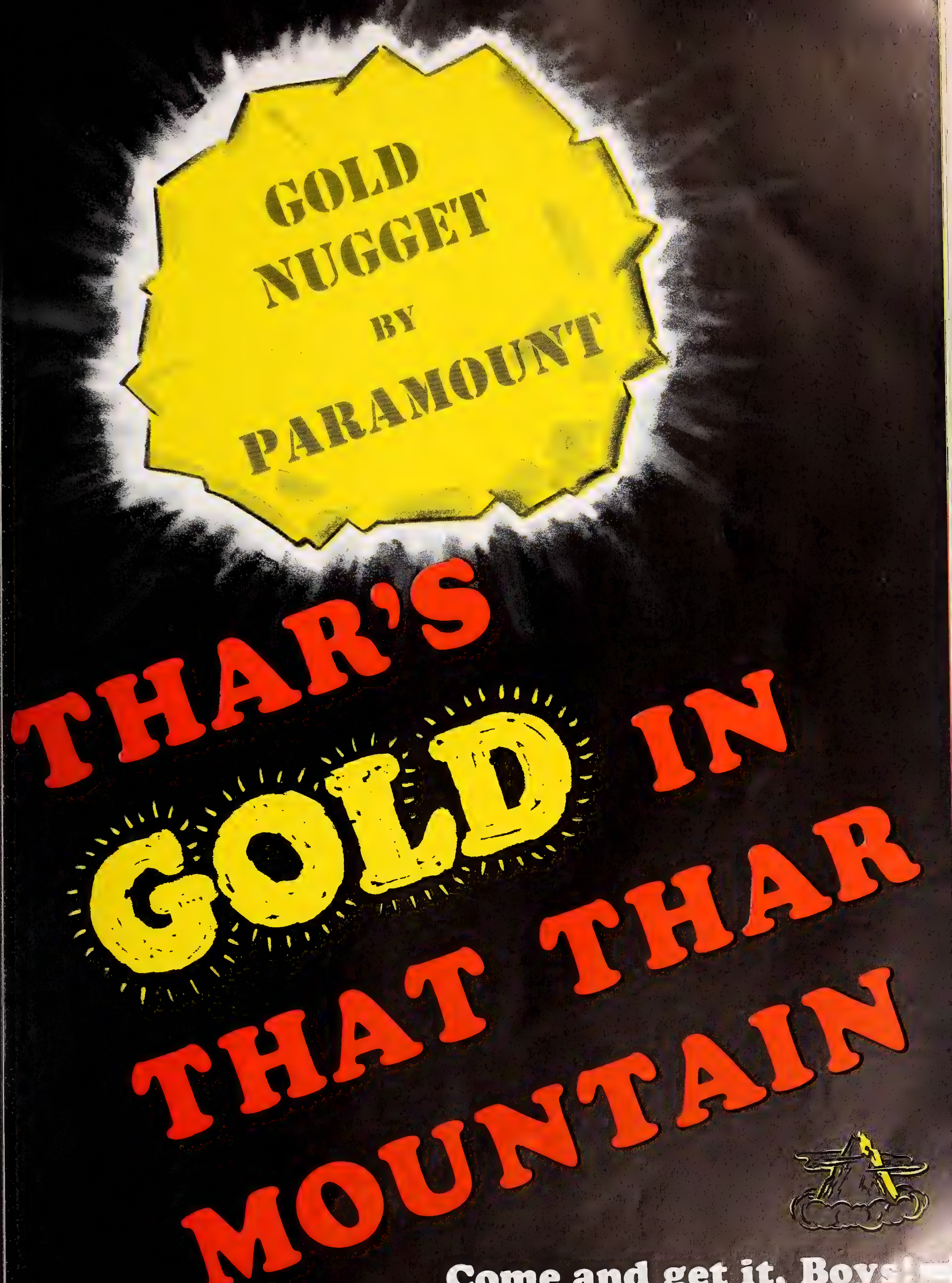
There are approximately 3,000 members, 300 of them in the New York unit.

This week the locals were submitting suggestions for incorporation in the new agreement, to their regional delegates. These will adopt a "platform" of demands before meeting the distributors' representatives.

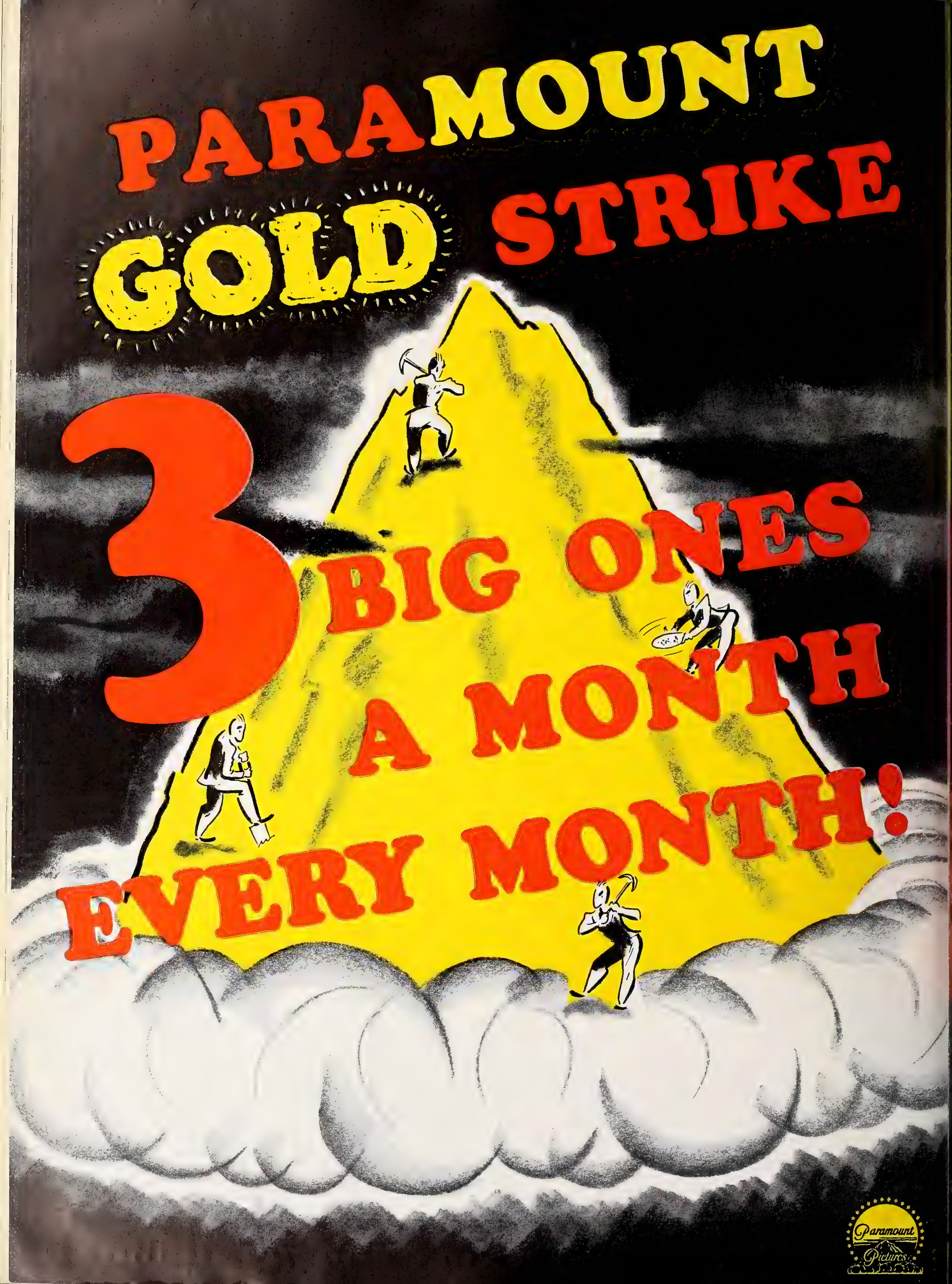
In the New York unit, elections will take place December 4th. Lou Johnson, the president, and Lew Braun, the vice-president, have been nominated for reelection. Mr. Johnson is head of the MGM exchange shipping department. Mr. Braun is with Paramount.

Other nominations are Dave Newman of Warners (incumbent) and William Lytle of RKO, for secretary-treasurer; Gerard Lee and Herman Berland of MGM, for recording and corresponding secretary, and August Kubart of MGM and Harry Bernstein of Warners, for sergeant-at-arms.

Loew's, Inc., American Telephone and Telegraph Company, Weco, Electrical Research Products, Inc., Western Electric of New York, Chase National Bank, Halsey Stuart & Company, Inc., and Clarence Dillon were named defendants Wednesday in a New York supreme court suit by Norman Wolf and Mannie Fuld, Loew's stockholders. Licensing contracts between AT&T and Loew's providing for leasing of sound equipment are attacked in the suit, which seeks a cancellation of the contracts, an accounting of profits and judgment for damages.


GOLD NUGGET BY PARAMOUNT
THAR'S GOLD IN THAT THAR MOUNTAIN

Come and get it, Boys!


PARAMOUNT
GOLD STRIKE
3 BIG ONES
A MONTH
EVERY MONTH!
Paramount Pictures

"BEAU GESTE"

One of the Year's Top Money Makers

"$1,000 A TOUCHDOWN"

Ace Football Comedy of the Fall

"HONEYMOON IN BALI"

Best Comedy Romance of the Fall Season

"WHAT A LIFE"

Fall's Top Exploitation Hit

"JAMAICA INN"

Biggest of the Laughton Moneymakers

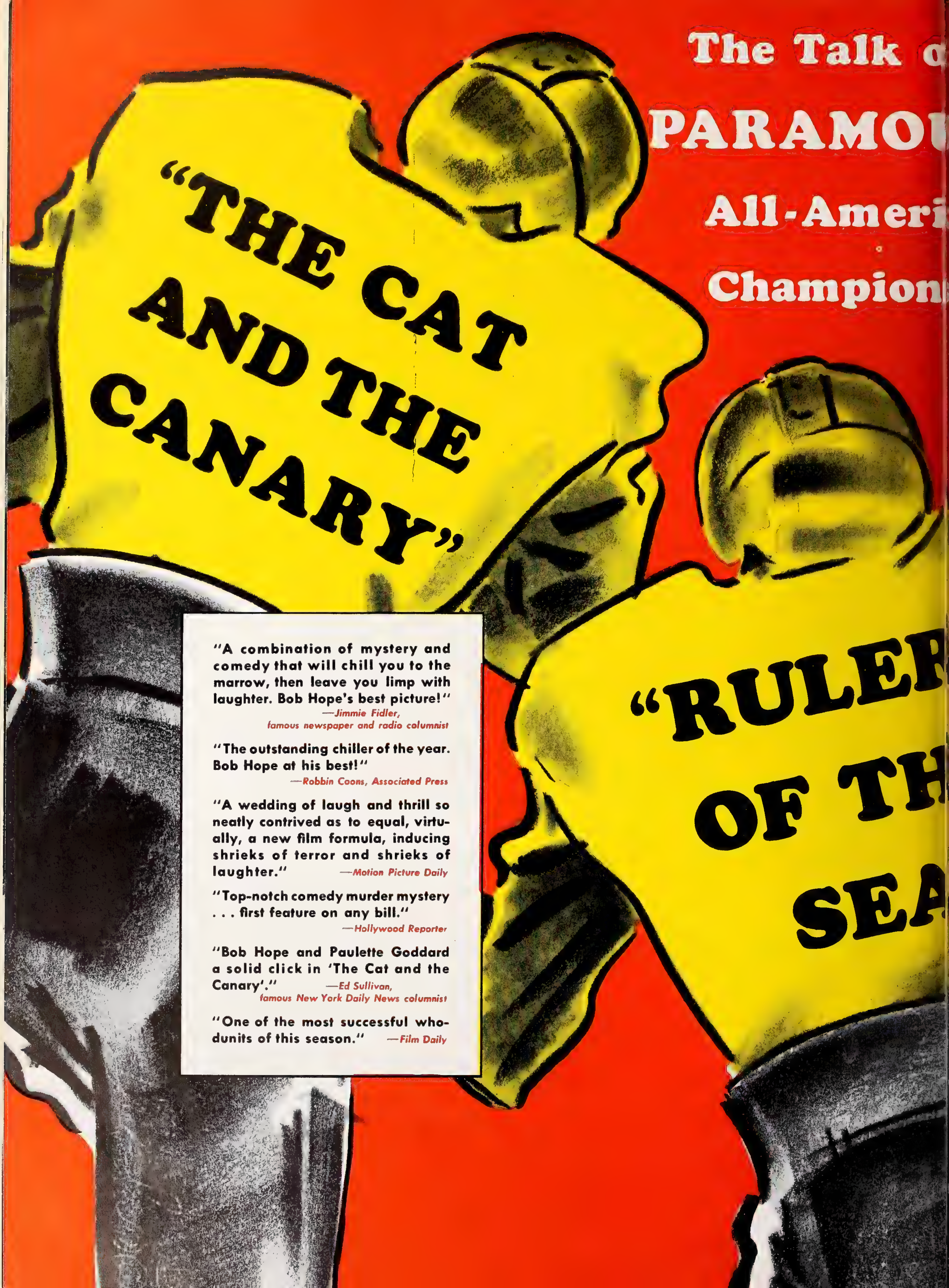
"DISPUTED PASSAGE"

Topping Lloyd C. Douglas hits "Green Light" and "Magnificent Obsession"

YOU CAN'T BEAT THESE NUGGETS, BOYS

3 BIG MONEY MAKERS IN SEPTEMBER!
3 BIG ONES IN OCTOBER!

Now let's look at Paramount's GOLDEN NOVEM



"A combination of mystery and comedy that will chill you to the marrow, then leave you limp with laughter. Bob Hope's best picture!" —*Jimmie Fidler, famous newspaper and radio columnist*

"The outstanding chiller of the year. Bob Hope at his best!" —*Robbin Coons, Associated Press*

"A wedding of laugh and thrill so neatly contrived as to equal, virtually, a new film formula, inducing shrieks of terror and shrieks of laughter." —*Motion Picture Daily*

"Top-notch comedy murder mystery . . . first feature on any bill." —*Hollywood Reporter*

"Bob Hope and Paulette Goddard a solid click in 'The Cat and the Canary'." —*Ed Sullivan, famous New York Daily News columnist*

"One of the most successful whodunits of this season." —*Film Daily* he Nation...

NT'S BIG 3

n Box Office

or November!

"OUR NEIGHBORS—THE CARTERS"

Enthusiastic preview audiences find this grand family picture talks straight to the heart. Your audiences will step right into the family circle on the screen and laugh and cry with the Carters. For it deals with the basic human realities of life, with the strong bond of family love that makes American living what it is. Sure to get terrific word-of-mouth advertising from neighbors who'll tell their neighbors to see "OUR NEIGHBORS—THE CARTERS"

"A darn swell movie." —*Jimmie Fidler, famous newspaper and radio columnist*

"In the hit class and should send tidal grosses in the box office." —*Film Daily*

"Imposing box office returns appear amply assured." —*Hollywood Reporter*

"A top line attraction which will enjoy holdovers." —*Variety*

"Top-notch entertainment by any rule of showmanship." —*Jay Emanuel Publications*

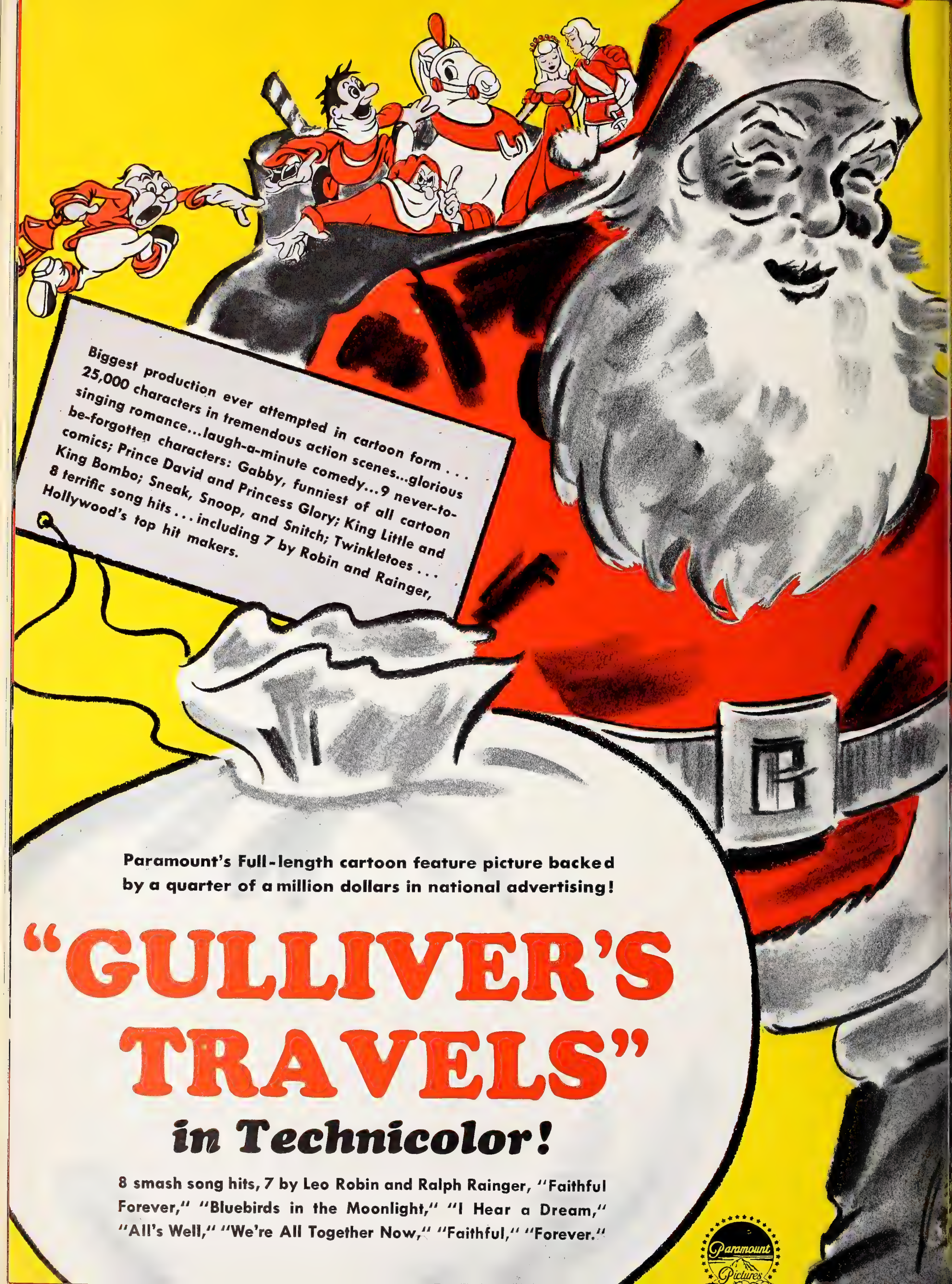
"A stirring screen epic . . . a fine piece of screen craftsmanship." —*New York Herald Tribune*

"An impressive and enjoyable spectacle... an absorbing and dramatic tale." —*New York Daily News*

"A proud credit to Paramount and Frank Lloyd." —*Daily Variety*

TALK ABOUT YOUR GOLD RUSH

Look at those gold chips off the Paramount mountain ... 3 a month ... and all unalloyed gold... but wait'll you see PARAMOUNT'S GOLDEN DECEMBER . . .



Biggest production ever attempted in cartoon form . . . 25,000 characters in tremendous action scenes...glorious singing romance...laugh-a-minute comedy...9 never-to-be-forgotten characters: Gabby, funniest of all cartoon comics; Prince David and Princess Glory; King Little and King Bombo; Sneak, Snoop, and Snitch; Twinkletoes . . . 8 terrific song hits . . . including 7 by Robin and Rainger, Hollywood's top hit makers.

Paramount's Full-length cartoon feature picture backed by a quarter of a million dollars in national advertising!

"GULLIVER'S TRAVELS"

in Technicolor!

8 smash song hits, 7 by Leo Robin and Ralph Rainger, "Faithful Forever," "Bluebirds in the Moonlight," "I Hear a Dream," "All's Well," "We're All Together Now," "Faithful," "Forever."

"I GET YA, BIG BOY, That holiday business is in the bag!"

A great love story set to the glorious music of 15 of the Great Victor Herbert's greatest tunes . . . with the great Mary Martin, the girl who stood Broadway on its ear when she sang "My Heart Belongs to Daddy" in her first screen appearance after her huge national publicity as the most front-paged girl of 1939.

A great Paramount Picture backed by a $150,000 Paramount national advertising campaign!

"THE GREAT VICTOR HERBERT"

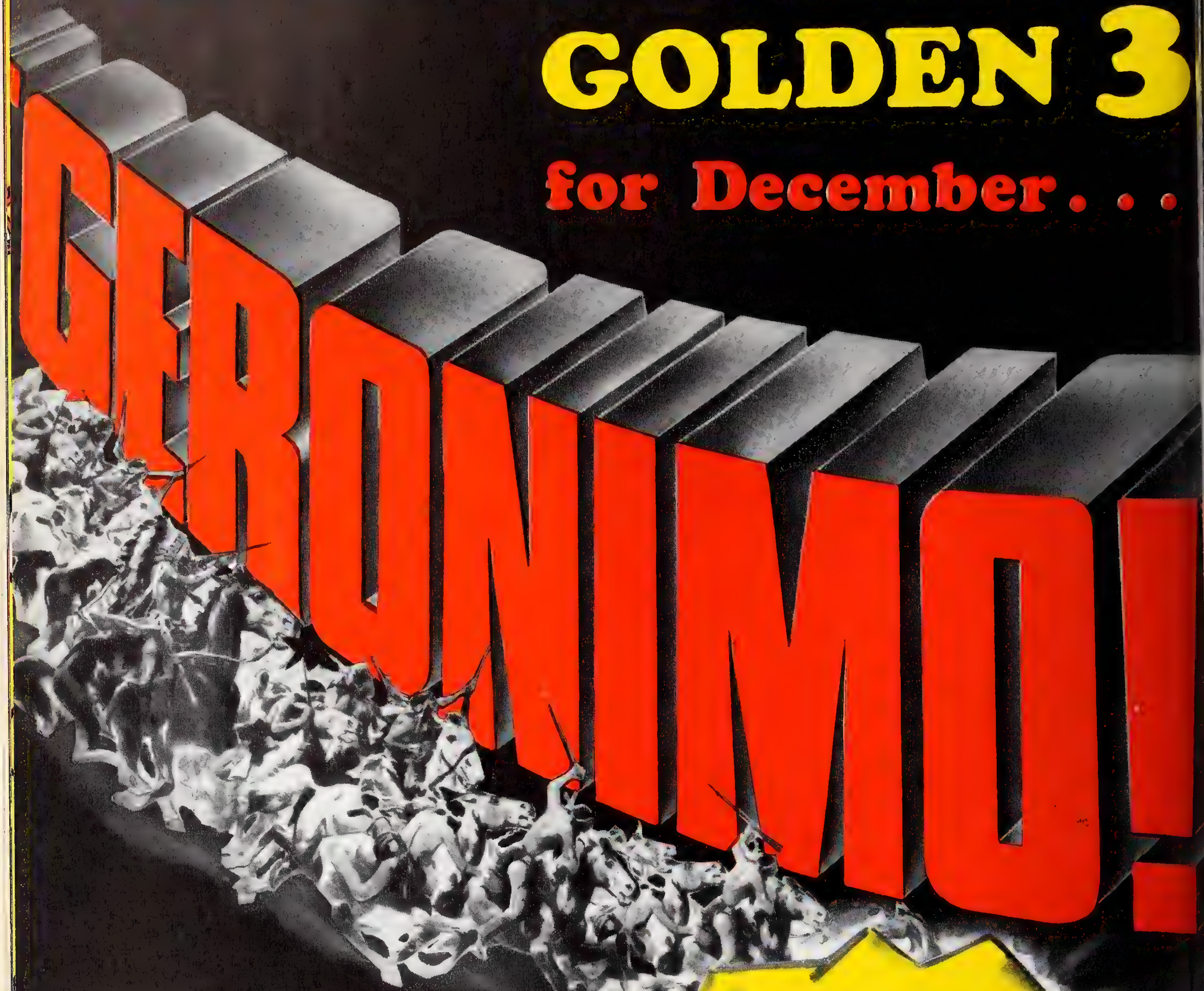
Allan Jones · Mary Martin · Walter Connolly

with

Lee Bowman · Judith Barrett · Susanna Foster · Produced and Directed by Andrew L. Stone · Screen Play by Russel Crouse and Robert Lively Based on a Story by Robert Lively and Andrew L. Stone · A Paramount Picture

"We don't want to buffalo you . . . but you'd bett read the next page

The Third of the Paramount GOLDEN 3 for December . . .



10,000 Indians . . . a whole regiment of U. S. Cavalry . . . battle scenes bigger than any ever shown on the screen before . . . an epic of the American frontier made as only Paramount, makers of "Wells Fargo," "Union Pacific," "The Plainsman," can make them.

The PARAMOUNT GOLD RUSH has only started!

Watch for those 1940 nuggets . . . "Remember The Night" . . . "The Light That Failed" . . . "Seventeen" . . . "Dr. Cyclops." Thar's gold in that Paramount mountain all right. Paramount's gonna win in 1940!

Paramount

UA to Continue High Budgeting

United Artists, adopting a "bold" policy, will set production budgets for next year higher than ever before, Murray Silverstone, the company's chief executive, said Tuesday afternoon, after annual meetings of the stockholders and directors, in the New York home offices.

Officers Reelected

All officers of the company were re-elected. The stockholders elected Herbert Maass, New York lawyer, to the board as representative for Mary Pickford.

Before the meetings, reports that Samuel Goldwyn would leave United Artists were resurrected, this time mentioning RKO and Paramount as possible tieups for him. Mr. Goldwyn has pending a suit against the company to nullify his present contract providing for exclusive release of all his pictures through United Artists, and to reinstate an old contract allowing him to release elsewhere.

In Hollywood, Mr. Goldwyn refused to deny or confirm the reports.

Amplifying his announcement about expenditure of more money on next season's pictures, despite a decline in foreign revenues caused by the war, Mr. Silverstone declared the new policy was due to exhibitor "co-operation and aid" shown during the current season. The domestic gross is over $7,000,000 above last year's, Mr. Silverstone said.

Other pertinent UA data from Mr. Silverstone included the news that the Charles Chaplin picture will be completed and released this season; that the company will deliver 15 more films to the exhibitors before the season's close; that Alexander Korda will give the company three more pictures for this season, "The Lion Has Wings," "Thief of Bagdad" and "Over the Moon," the latter two having been booked into New York City's Radio City Music Hall for winter screenings.

Alexander Korda will not make pictures in Hollywood because his services are too necessary to the British Government, Mr. Silverstone believed.

Last week, upon his arrival in New York from Europe, Mr. Korda said that the war would not change his plans to produce his 1940-41 schedule for United Artists. He also said at the time that "The Lion Has Wings" was not a propaganda picture, as reported several times, and that it was not financed by the British Government. The picture stars Merle Oberon, his wife, and will be distributed in Canada as well as the United States, by United Artists.

Mr. Silverstone said he would leave New York for the coast, shortly, to start conferences on new plans with the producers.

At the stockholders' meeting were Mr. Silverstone; Emanuel Silverstone, representing Alexander Korda; Charles Schwartz, representing Charles Chaplin; Dennis F. O'Brien, for Douglas Fairbanks; James Mulvey, for Samuel Goldwyn; and Edward C. Raftery, for Mary Pickford.

Puppet Opera Company To Make National Tour

After playing to over 300,000 persons at the New York World's Fair, the Victor Puppet Opera troupe will begin a national tour with a four-week stay at the Midtown Hall in New York starting on November 20th. It is said that over 25,000 unsolicited letters prompted the tour. The troupe intends to bring grand opera "within the eye and pocket of the mass America public for the first time in miniature and recorded form."

THE PRESS of New York City played host Tuesday to Oscar A. Doob in observance of his 10th anniversary as publicity and ad head for Loew's Theatres. Ted Friend, night club editor of the *Daily Mirror*, was master of ceremonies, and Olsen and Johnson entertained. The dinner was at the Fifth Avenue Tavern, New York.

Standing, left to right: Mitchell Woodbury, Toledo *Blade;* Art Schmidt and Ernie Emerling, Loew's; Cliff Evans, Brooklyn *Eagle;* Edgar Price, Brooklyn *Citizen;* J. P. Cunningham, **MOTION PICTURE HERALD**; Eddie Dowden, Loew's; Bill Ornstein, Box Office; Neil Kingsley, New York *Sun;* Martin Dickstein, Brooklyn *Citizen;* John Griffen, New York *Enquirer;* Alec Moss and Al Wilkie, Paramount; Will Gordon, *Morning Telegraph;* Fred Waters, Donahue and Coe; Perry Charles, MGM. Seated, left to right: Irene Thirer, New York *Post;* Dorothy Masters, *Daily News;* A. L. Leegod, J. W. Eagan, advertising directors, New York *Mirror;* Eddie Zeltner, *Mirror;* Bob Gillham, Paramount; Oscar Doob, Loew's; Ted Friend, *Mirror;* Marcus Griffin, New York *Enquirer;* Lew Livingston and Jack Smith, *Journal-American;* Monroe Greenthal, United Artists; Rodney Bush, Twentieth Century Fox; Herb Cohen, Brooklyn *Eagle;* Frank Farrel, *World Telegram.* Also present, but not in the picture were: Art Darmstader, advertising executive of the *Daily Mirror;* Ben Crisler, *Times;* John Balaban, Balaban and Katz; Robert Coleman, *Daily Mirror;* Wanda Hale and Kate Cameron, *Daily News;* H. B. Fairchild, New York *Sun;* Allen Smith, *World Telegram;* Bill Griffin, *Enquirer;* Ben Serkowich, Capitol Theatre; Ann Elmer and Gene Murphy, Loew's.

Special History Display for "Elizabeth and Essex"

For several years now the motion picture has been making special approach to the potential patrons among the school age folks with such documents as the "Photoplay Studies." This week, with English history for a provocation, Warner Brothers have issued a special display for schools and libraries on "Elizabeth and Essex," covering facts, story and processes of production. The presentation includes display cards which can be made integral with lessons in history. Distribution has been made through the Hays office. The document carries a foreword by Carl E. Milliken. It is the first exploitation device to dissect a first rank on paper in popularized detail.

Columbia's London Chiefs In New York on New Plans

Irving Asher, Columbia production head in London, and Joseph Friedman, managing director of the company's London office, arrived this week in New York from Hollywood for home office conferences. The two had come from London to discuss future activities in England with Harry Cohn, Columbia president, and Jack Cohn, vice-president.

Until the wartime regulations affecting production and the restrictions on withdrawal of money from Great Britain are definitely determined, no final arrangements concerning the company's London production will be determined.

RKO has signed Edna Best for top roles in two undetermined pictures. The decision was made after studio executives had seen rushes of her work in the Towne and Baker "Swiss Family Robinson."

New York Ticket Code Revision Is Approved

The New York ticket code will be extended another year. Actors Equity approved in principle on November 14th the revised ticket code as worked out by a sub-committee and representatives of the League of New York Theatres. The present code has been extended until November 22nd by which time details of the revised agreement must be worked out by a special committee.

The independent arbitrator will be selected, as occasion demands, either by agreement of the parties concerned or from the American Arbitration Association lists.

The special committee includes Lee Schubert, Brock Pemberton, Martin Beck, Marcus Heiman, James F. Reilly and Milton R. Weinberger for the League; Paul Dullzell, Alfred Harding, Winifred Lenihan, E. J. Blunkall, Paul N. Turner and Rebecca Brownstein for Equity.

Mussolini Prefaces Italian Film Almanac

"Every nation having a motion picture industry of its own must publish an almanac; it's a sign of vitality and enterprise," says Vittorio Mussolini, son of Il Duce, in his preface to the "Almanac of the Italian Motion Picture," the current issue of which is the first published in that country. Containing more than 300 pages of information on the Italian industry, this volume, issued under the auspices of "Cinema," Italy's leading trade magazine, presents a resumé of the laws and regulations governing the Italian motion picture industry; a pictorial gallery of stars, producers and technicians, and more than 2,000 biographies of personalities. Rosario Leone, Italian journalist, is editor.

"Mr. Smith" Sold Alone, Columbia Says Officially

In sequel to much trade and lay press discussion of "Mr. Smith Goes to Washington," Columbia Picture Corporation's current Frank Capra production, an emphatic special, official and formal statement was issued this week by A. Montague, general sales manager. Mr. Montague sets forth that the picture is being sold under individual contracts, that it is to be shown in advance to any exhibitor who wants to screen it, that regular customers have first opportunity to buy.

Mr. Montague's statement said:

"There need be no misunderstanding as to how Frank Capra's picture, 'Mr. Smith Goes to Washington,' is sold by Columbia Pictures. Much propaganda has gone forth in an effort to convince members of Congress that the Neely Bill is a necessity because exhibitors have purchased this outstanding picture as a part of Columbia's program for 1939-'40. Frank Capra's 'Mr. Smith Goes to Washington' has been and is being sold as an individual picture, under an individual picture contract. It has been and is the desire of the distributor to show this picture in advance to any exhibitor in the United States who desires to see it.

"For the last three years all of Frank Capra's pictures have been sold separately and apart from the regular Columbia program.

"Our regular, established customers have, of course, had the first opportunity to negotiate for 'Mr. Smith Goes to Washington.' That is and always has been our policy.

"Many of our regular customers licensed this particular Capra picture at the time they contracted for our 1939-'40 program because in each instance these exhibitors insisted upon completing negotiations for 'Mr. Smith Goes to Washington,' clearly indicating that they wanted to be assured that they would get this particular feature.

"Thousands of exhibitors have already purchased this picture on separate contracts and there has not been a single request from any exhibitor in the United States to cancel or relieve him of his contract on 'Mr. Smith Goes to Washington.'

"Despite the fact that no such request has been presented, we are perfectly willing to discuss with any exhibitor who has contracted for the Capra picture any difficulty that has grown out of his having made such a contract. I want to stress, however, that this in no wise differs from our general policy. We are at all times willing to discuss with exhibitors particular situations where they have contracted for our pictures and where special circumstances arise that have to do with the playing of any particular picture."

Three Variety Clubs Elect New Officers

The Variety Club of Milwaukee has elected Oscar Olson, business manager of the local operators union to be chief barker. The other new officers are Frank Mantzke, assistant chief barker; Jack Frackman, treasurer, and B. J. Miller, secretary. In addition to the officers the following are directors: Frank Clark, Frank Fischer, H. J. Fitzgerald, George L. Levine, Jack Painter, Jack Silliman, Charles W. Trampe, former chief barker, E. J. Weisfeldt and Sam Shurman.

The Atlanta Variety Club, meeting at the Henry Grady Hotel, reelected its officers: William K. Jenkins, chief barker; Harry G. Ballance, assistant chief barker; Charles E. Kessnich, second assistant; R. B. Wilby, treasurer, and E. E. Whitaker, property manager. The board of directors, also reelected, includes John Ezell, W. A. Finney, Harold F. Wilkes, R. L. McCoy, Walter Anderson and Paul Wilson.

The St. Louis Variety Club has selected for chief barker Tony Matreci, manager of the Uptown theatre. Other new officers are Tom Williamson, owner of the New Movie theatre, first assistant; John Walsh, National Pictures, Inc., second assistant; Herbert Washburn, National Screen Service, property manager, and Harry Hynes, Universal Pictures, Inc., treasurer. The new executive committee members are Al Wolff, Nat Berger, Jack O'Brien, Fred Wehrenberg, Matt Schulter, Barney Rosenthal, Ray Colvin, Harold W. Evens, Ray Curran and Lou Ansell, retiring chief barker.

Plans are being formulated by the St. Louis Club for a boxing program. A midnight performance on the Golden Rod showboat will be held November 18th.

The Pittsburgh Variety Club has arranged a series of parties every Saturday night. Each local exchange has its opportunity to play host. United Artists take over the club's quarters November 11th; Republic November 18th, and Warner Bros. November 25th.

2,000 at Kansas City Ball

The Kansas City Variety Club's ninth annual film ball at the Pla-Mor was attended by more than 2,000. The ball netted $3,000. Earl E. Jameson was general chairman for the fourth year. He was assisted by Finton Jones and Norris Cresswell, co-chairmen.

The MGM Club of Detroit elected Marie Mielock, president; John Dembeck, vice-president; Mrs. Mildred Liles, secretary, and Bob Thompson was reelected treasurer. On November 17th the annual party for members and guests will be held at the club's office.

Name Deane Special Assistant to Hicks

Albert Deane, foreign department advertising and publicity manager for Paramount, has been promoted to the post of special assistant to John W. Hicks, vice-president and foreign manager. George Fraser, a member of the Paramount home office publicity department for the past four years, has been named foreign publicity and advertising manager by Mr. Hicks, succeeding Mr. Deane.

Mr. Deane was born in Sydney, Australia, and started with Paramount in Sydney in 1919 in the shipping department.

Signs Standard Franchise

Gene Marcus, vice-president of Allied Pictures, Philadelphia, has signed a franchise with Standard Pictures Distributing Company, Inc. George Trainer, general manager of Standard, concluded the franchise agreement with Mr. Marcus. Allied will handle the entire Standard product for 1939-'40 in the Philadelphia territory.

George Glass Appointed

George Glass has been appointed vice-president of Russell Birdwell and Associates, Hollywood publicity firm. Mr. Glass was in Mr. Birdwell's publicity department at Selznick International.

'Night of Stars' Benefit Held

Film executives and stars joined radio and stage Wednesday night at Madison Square Garden, New York, for the sixth annual "Night of Stars" show for refugee aid, sponsored by the United Palestine Appeal. The show was broadcast by Station WHN.

Stage Proposes Broadcast Tax For Charities

Saying that "if they don't want to spend 10 cents to see a radio show, let them spend a little more and help the box offices of the country," a plan has been advanced by Alan Correlli, New York head of the Theatre Authority, of the Broadway stage, under which all the charities maintained for the benefit of theatrical performers would be maintained through one central source.

The idea advanced by the head of the Theatre Authority, which is a clearing house conducted by the stage for "gratis" shows using people of the entertainment world, would consist of having those attending a radio broadcast make a payment in the neighborhood of 10 cents apiece to a centralized entertainment charity fund.

The idea is similar to the plan now used by the Seamen's Fund, whereby people visiting boats in New York harbors pay 10 cents, which is turned over to the Fund. The theatre plan would, of course, hinge upon the fulfillment of the "one big union" plan which has been hanging fire for some time past, but which, it is believed, is closer to being achieved than it has been at any prior stage.

Meanwhille, late last week a plan was put into effect whereby the Theatre Authority will require "standby" shows to supplement gratis entertainment playing for charity. Heretofore, the Authority has required only a percentage of the gross realized at charitable functions at which stars of radio, screen or stage perform, of 15 per cent of the first $15,000 and 10 per cent on all over that. This money, amounting to $125,000 in the past four and a half years, has been turned over to such theatrical charities as the Actors' Fund, the Motion Picture Relief Fund, the Authors' League of America Fund and the Stage Relief Fund.

Under the recently adopted plan, the cost of the standby shows will be deducted from the gross before the percentage is computed on shows of average size. On benefits which gross over $10,000, a flat fee is to be set by the Authority. About $100,000 a year is expected to be paid to the standby shows through this method.

Open Pylon Theatre in Toronto

Mrs. Joshua Smith and Theodore M. Sterling recently opened their new theatre, the Pylon, at College and Clinton street, Toronto.

R. Fawn Mitchell, former manager of Andre Debrie, Inc., of New York, and for 12 years head of the Bell & Howell technical service in Chicago, has been made manager of Precision Film Laboratories, owned by the Berndt-Maurer Corporation.

Nu-Art Films has acquired the exclusive 16 mm rights to a series of 12 Horoscopes, one for each month. These astrology shorts were produced by James A. FitzPatrick of the FitzPatrick Traveltalks.

Charles Daggett has joined the publicity department of Selznick International. The department is headed by Don Roberts.

PARAMOUNT, DU PONT FILM, PATHE REPORT PROFITS ON OPERATIONS

Columbia Broadcasting Nets $3,511,224; Eastman Kodak Declares $2,440,000 Wage Dividend for March 25th

Paramount this week estimated its earnings for the third quarter at $710,000 and its earnings for the nine months ended September 30th at $2,840,000, including $1,355,000 share of undistributed earnings of partially owned non-consolidated subsidiaries. Financial statements also were made this week by Du Pont Film Manufacturing Corporation, which showed a nine months net profit of $1,244,229.97; Pathe Film Corporation, reporting a net profit of $192,002.20 for the nine months, and Columbia Broadcasting System and subsidiary companies showing a net profit of $3,511,224.

Eastman Kodak declared a 1940 wage dividend for employees, amounting to approximately $2,440,000, payable March 25th, next. The distribution is the 28th since 1912, and brings the total so distributed to around $45,750,000.

Paramount Earnings

Paramount's earnings for the nine months period, which includes the company's share of undistributed earnings of theatre subsidiaries, amounting to $1,355,000 compares with a net of $1,876,469 for the first nine months of 1938, which included $1,660,000 of undistributed earnings of theatre subsidiaries and $245,000 profit on purchase of Paramount debentures.

The earnings for the third quarter are estimated by the company at $710,000, including $377,000 of undistributed earnings of Paramount theatre companies. Earnings for the third quarter last year were $650,658, including $495,000 of undistributed theatre earnings and $233,000 profit on purchase of Paramount debentures.

A company statment said: "The results of operations of all foreign subsidiary companies have been included at the current rates of exchange. In the case of the English and Canadian subsidiaries which have outstanding debt payable in local currencies in excess of the net current assets of such subsidiaries, the provision for the decline in dollar value of the net current assets of these companies has been offset against the amount of outstanding debt payable."

After deducting $300,268 of dividends accrued for the quarter on 144,672 shares of $100 par 6 per cent first preferred, and 555,071 shares of $10 par 6 per cent second preferred, the earnings for the period represent 17 cents per share on the 2,465,927 shares of common, compared with 14 cents per share for the third quarter last year.

The nine months earnings represent 79 cents per share on the common, compared with 40 cents per share for the corresponding nine months last year.

Du Pont Net Increases

The Du Pont report of a nine months net profit of $1,244,229.97 ending September 30th compared with $929,388.46 for the corresponding period of 1938. The stock of Du Pont Film Manufacturing Corporation is held 65 per cent by E. I. du Pont de Nemours and Company and 35 per cent by Pathe Film Corporation.

The company reports a net profit for the third quarter after all charges of $417,817.27, compared with $290,425.27 in the corresponding period in 1938.

COLLEGIANS BEGIN NEWSREEL SERIES

The filming of a newsreel of undergraduate life at City College of New York was started last week by members of the Film and Sprockets Society. The film, which is scheduled for completion by the end of the week, will be the first in a series of six sound pictures to be produced this year.

The purpose of the newsreels is to preserve a visual record of City College and its students through the years, George Kaplan, '40, president of the society, said.

Pathe Statement

The Pathe Film Corporation consolidated statement of profit and loss for the nine months ending September 30th showing a net profit of $192,002.20, after provision for all charges and federal income tax, compares with a net operating profit for the entire year of 1938 of $77,158. Pathe earnings from the 35 per cent of the outstanding Du Pont Film stock owned by the company amount to $435,000 for the first nine months, compared to $325,000 in 1938.

Eastman Dividend

The 1940 wage dividend for Eastman Kodak employees amounting to approximately $2,440,000 was taken coincident with the declaration of the regular quarter dividends of $1.50 each on Kodak's common and preferred shares. Both of these dividends will be paid January 2nd to stock of record December 5th.

Each employee who has completed five years service at the end of 1939, and who is with the company on March 25th, will receive a check for more than three times his average weekly wage during the five years from 1935 through 1939. Employees with the company more than six months in 1939 but less than five years will receive payments in proportion to length of service.

CBS Shows Gain

The Columbia Broadcasting System consolidated net operating profit of $3,511,224 for the first nine months of 1939, after all reductions, compares with $2,606,157 for the same period last year.

A cash dividend of 45 cents has been declared for Class A and Class B stock of $2.50 par value, payable on December 8th to stockholders of record on November 24th.

Net income from the sale of facilities, talent and wires, less time discounts and agency commissions, was $20,126,990 for the period, as compared with $17,082,915 last year.

The consolidated profit does not reflect operations of Columbia Recording Corporation.

United Amusement Dividend

Directors of United Amusement Corporation, Ltd., Montreal, have declared a dividend of 45 cents a share on the company's outstanding capital stock for the period ended October 31st,

Theatre Building Exceeds '38 Period

Theatre building and large scale remodeling have totaled $1,500,000 more in the first nine months of this year than in the same period of 1938 in the 37 states East of the Rockies. The summary by Dodge Reports shows that the favorable comparison is due to marked increases in theatre construction in the past three months.

The survey states that contracts valued at $17,992,000 have been awarded so far this year against $16,568,000 for the corresponding period of last year. 615 new theatre projects in the 37 states were reported in the period just ended. The floor area of the new projects totals 2,221,000 square feet. In the period in 1938 only 592 projects were listed.

According to the same report the peak of construction was reached in May when 97 projects valued at $3,383,000 were listed. January was the lowest month of the year for theatre construction with only 47 projects totaling $881,000. September shows a good improvement over last year: 68 projects valued at $1,712,000 this year and 47 at $1,266,000 in 1938.

Committee to Control Spanish Industry

The Spanish Government has ordered the establishment of a subcommittee within the Ministry of the Interior to exercise control of the film industry. The committee will be composed of representatives of laboratories, writers and actors, but producers and distributors will not be represented.

A high ranking official of the Ministry of Commerce, in a recent article in a semi-official Madrid newspaper, attacked a memorandum of the Film Board in which it was claimed that Spain is exporting 200,000,000 pesetas annually, or 50 per cent of the gross revenue of the country's film theatres. A protest followed from responsible bodies within the industry, standing by the figures as published in the memorandum.

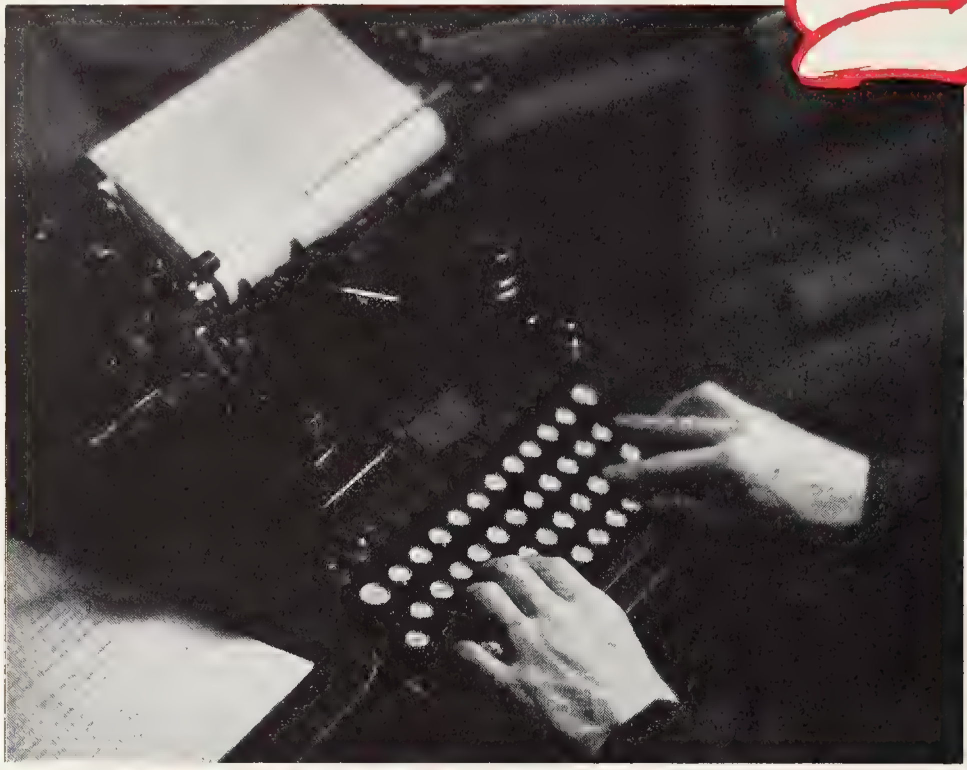
Vinolas Gets MGM Position in Spain

Manuel Garcia Vinolas, head of the Spanish Motion Picture Service, has been appointed general secretary for Metro-Goldwyn-Mayer in Spain. The company plans an intensive drive in the Spanish market. In the week of November 20th all 130 theatres in Barcelona will show MGM pictures.

O'Donnell Joins Judell

Joseph O'Donnell has been made story editor for Producers Pictures Corporation's three production units at Prescott, Ariz. Eight pictures will be made there by each of the following: Bobby Clark, 13 year old, champion cowboy; Tim McCoy and George Houston.

"Topnotchka!"



THE CRITICS GET THE LUBITSCH TOUCH!

"NINOTCHKA" SMASH HIT AT MUSIC HALL!

Sensational Hold-Over Biz in First Engagement is your tip-off to HOLD TIME WIDE OPEN!

"A new and delightful Greta Garbo . . . The picture is something to be seen and relished . . . The cleverest piece to have come out of Hollywood in years . . . Brilliantly directed by Ernst Lubitsch. In a word, 'Ninotchka' is a 'must' not only for Garbo enthusiasts, but for all who enjoy good pictures." —**KATE CAMERON,** *N. Y. Daily News*

●

"One of the sprightliest comedies of the year, a gay and impertinent show which never pulls its punch lines . . . Thoroughly entertaining . . . Newsprint cannot do full justice to Miss Garbo's delightful debut as a comedienne . . . The comedy comes off brilliantly. We think you will like it immensely." —**FRANK S. NUGENT,** *N. Y. Times*

"The year's most captivating screen comedy . . . Garbo gives a joyous and utterly enchanting portrayal . . . Lubitsch has put his famous directorial touch on the film . . . Garbo is a past mistress of comedy . . . even more lovely than in the past . . . It is a Garbo triumph." —**HOWARD BARNES,** *N. Y. Herald Tribune*

●

"One of the gayest and funniest pictures presented in a season that has seen many good films . . . Greta Garbo becomes an outrageously lovely, merry and romantic actress . . . The picture has wit in every scene . . . The pace never lessens." —**EILEEN CREELMAN,** *N. Y. Sun*

CONTINUED! THE REVIEWS ARE HOTCHKA!

"Excellent! Lubitsch and Garbo . . . there's a combination for you . . . Gloriously, uproariously amusing . . . 'Ninotchka' is everything in the way of slick entertainment . . . Garbo is completely magnificent."

—IRENE THIRER, *N. Y. Post*

•

"Garbo really does sparkle . . . An enchanting comedy in the best Lubitsch style . . . The wit, smartness, good nature will charm audiences. Adult comedy and a certain hit."

—BLAND JOHANESON, *N. Y. Daily Mirror*

•

"One of the most delightful entertainments of this or any season . . . Garbo's performance enormously funny . . . those famed 'Lubitsch touches' happily in evidence. Don't miss this one."

—ROSE PELSWICK, *N. Y. Journal & American*

•

"Greta Garbo proves that she is a comedienne of greatness and distinction in a frolicsome, frothy and completely delightful comedy . . . She is a delight. If you fail to see it you'll be missing one of the jolliest treats of the year."

—WILLIAM BOEHNEL, *N. Y. World-Telegram*

•

"One of the brightest and liveliest pieces of the year . . . On all counts, the film is one of the grand events of the season . . . Put it right up at the head of the list of the best pictures of 1939."

—LEO MISHKIN, *N.Y. Morning Telegraph*

HELD OVER! S.R.O. at the B.O.!

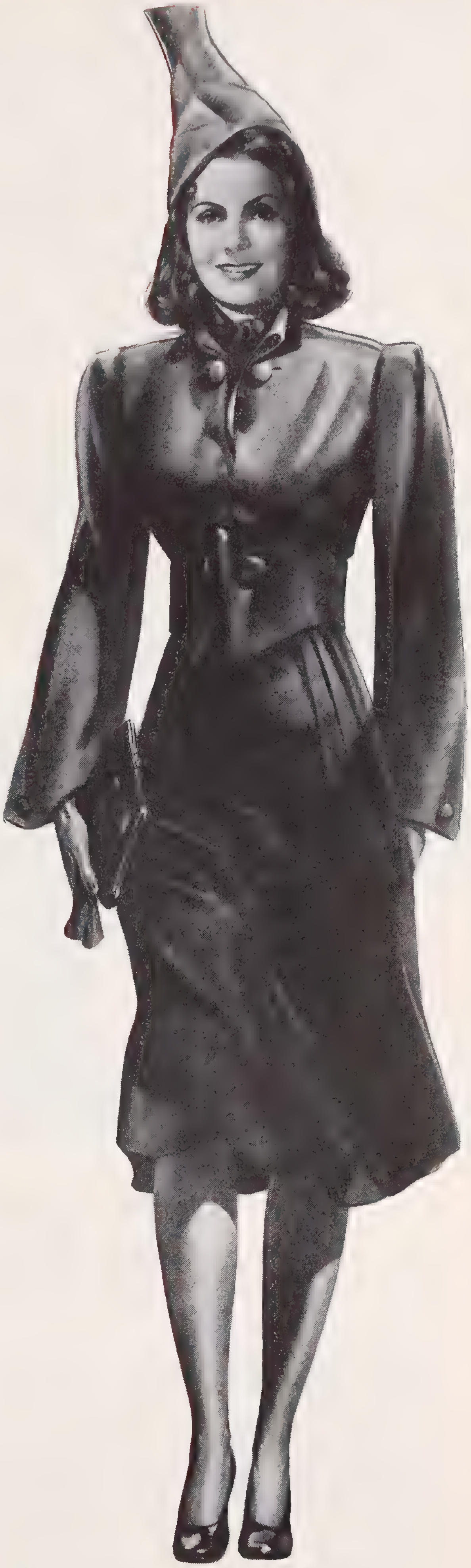
GARBO "NINOTCHKA" MELVYN DOUGLAS
RADIO
CITY

GARBO Gets the LUBITSCH TOUCH *in M-G-M's Sensational*

"NINOTCHKA"

(DON'T PRONOUNCE IT—SEE IT)

with Melvyn Douglas · Ina Claire · Screen Play by Charles Brackett, Billy Wilder and Walter Reisch · Based on the Original Story by Melchoir Lengyel · Directed by Ernst Lubitsch



YOUR NEW M-G-M STAR

GARBO LAUGHS!

(over)

"ANOTHER THIN MAN"
$

WILLIAM POWELL, MYRNA LOY in "ANOTHER THIN MAN" with Virginia Grey, Otto Kruger, C. Aubrey Smith, Ruth Hussey, Nat Pendleton, Patric Knowles, Tom Neal, Screen Play by Francis Goodrich and Albert Hackett, Based on an Original Story by Dashiell Hammett, Directed by W. S. VAN DYKE II, Produced by HUNT STROMBERG, An M-G-M Picture.

GET READY!

"M-G-M's answer to public demand! A natural!"—*M. P. Daily*

"Heavy box-office!"—*Hollywood Reporter*

"Tops either of the two previous!"—*Daily (Coast) Variety*

"Swell! Should enjoy marked box-office popularity!"—*Film Daily*

"Sure bet at the turnstiles!"—*Box-Office Magazine*

M-G-M IS ON THE MARCH!

"The Women" · "Thunder Afloat" · "Babes In Arms" · "Ninotchka" · "Another Thin Man" · "Judge Hardy & Son" · "Balalaika"

THE HOLLYWOOD SCENE

Always Trouble

With the defeat of the "Ham and Eggs" plan, called by many a wedge which would have driven the industry out of California had it been adopted, production breathed a bit easier for a time this week, only to become downhearted again at the prospect of the widening of the theatre of European war to include the Netherlands and Belgium in the cast.

On the first upturn, the number of pictures shooting increased to 37 from last week's 32 and the 31 of the week before. Seven, the same number as in the week before, were finished, and 12 started, as against the preceding period's eight.

However, on the downbeat of war news, 13 were being prepared this week compared to the 21 of the week before, with 83 editing, one less than in the previous seven days.

Twentieth Century-Fox led with three completed: "The Blue Bird," "He Married His Wife" and "Charlie Chan in Panama." Warners and Columbia accounted for the remainder, with two each. Warners wound up "The Fighting 69th" and "Brother Rat and the Baby;" Columbia finished "Music in my Heart" and the as yet untitled Charles Starrett story which is third in the series.

Metro-Goldwyn-Mayer started four: "Congo Maisie," "Florian," "Young Tom Edison" and "New Moon," followed by RKO with "The Primrose Path" and "The Saint's Double Trouble." Columbia began work on the fourth Charles Starrett vehicle, Paramount on "At Good Old Siwash," Republic on "The Days of Jesse James," Hal Roach on "1,000,000 B. C.," Twentieth Century-Fox on "Young as You Feel" and Universal on "Honeymoon Deferred."

Paramount Builds

Drawings of plot plans proposed for Paramount's new studio, in West Los Angeles, have been submitted to department heads by T. Keith Glennan, studio operations manager.

Additionally, features of the plant have been made known by W. L. Pereira, architect in charge of planning the project. The total area in the new studio, including outdoor shooting areas, is 150 acres, compared with 26 acres in the present plant.

The planning includes a system of zone control, broken down into actual production; control, planning, scheduling and inspection, and service and fabrication.

Included in the first of the zones are wardrobe, make-up, dressing rooms and stages; while the departments included in the second zone are to be constructed on a plaza some 15 feet above street level, with parking space provided beneath the buildings.

Lure of the East

Southern California's aircraft industry would seem to be not alone in reaping business benefits from the European conflict—the romantically inclined apparently finding it cause for exploitation of the field so well popularized by the late Mata Hari.

Appearing in last Sunday's Los Angeles *Times* under an advertisement of a "Psychic Marvel" who "satisfies the critic, convinces the sceptic" was the following: "Two young women, world wide experience and sales ability, leaving December 15th for Japan, China, Straits Settlements, India, Africa, will transact any hazardous, unusual, or interesting business. Confidential." Maybe the girls would like to defend an anti-trust suit.

SO THAT NONE MAY BE MISLED

So that no reporter nor syndicated columnist may be misled by what he sees or thinks he sees, and in turn mislead his public, the Darryl F. Zanuck production of John Steinbeck's novel, "The Grapes of Wrath", is being filmed on a stage to which no one not actually concerned in the making of the picture is admitted. Nor are visitors admitted to the stages whereupon Charles Spencer Chaplin is producing "The Dictators".

Similar secrecy was maintained, it will be recalled, in the production of Warners' "Confessions of a Nazi Spy", the difference being that the Warner publicity department whipped up almost as much publicity by exploiting said secrecy as they might have obtained by inviting everybody in to watch the wheels go 'round.

Plans for "Grapes of Wrath" and "The Dictators" are that they will be completed to the satisfaction of their producers and flashed upon an uninformed and therefore presumably unprejudiced preview audience as is.

In Argentina

While the majors on the one hand were petitioning the United States Government for preferential treatment in a proposed reciprocial trade treaty with Argentina, the Government's Department of Commerce this week was reporting that approximately two-thirds of the films shown in Argentina during the first nine months of this year, were American.

The report originated with the American Trade Commissioner at Buenos Aires. The figures are given at 347 films exhibited during the period, 232 of them American.

Selznick Change

Daniel T. O'Shea will be elected vice-president of Selznick International at the next meeting of the board of directors. He will replace Henry Ginsberg, who resigned this week as vice-president and general manager to take effect at the end of the year. Mr. O'Shea has been serving as secretary of the Selznick Corporation. He was with RKO from 1930 to 1936.

David O. Selznick, president, and John Hay Whitney, board chairman, expressed regret over Mr. Ginsberg's resignation. Prior to joining Selznick Mr. Ginsberg was vice-president and general manager of the Hal Roach Studio.

—

Weekend reports that Mr. Ginsberg would affiliate with Pandro Berman, on his completion with RKO on December 1st, in independent production with possible release through United Artists proved groundless on inquiry. However it is known that Mr. Ginsberg is working on an independent production setup although no details are ready for disclosure now.

Name News

Jack Warner, vice-president in charge of Warner Brothers' production, returned from a vacation in the east.

* * *

Erle Kenton joined Edward Small in the capacity of associate producer.

* * *

Irving Asher left Hollywood for New York to confer with Jack Cohn, Columbia vice-president, about resuming production in England.

* * *

Irving Reis completed the scirpt of Paramount's "Portrait of a Mother," which Jack Moss will produce.

* * *

Pandro Berman, head of RKO production, returned from a three-week stay in Oregon.

* * *

Herman Wobber, Twentieth Century-Fox distribution head, left the company's studio for a swing around exchanges en route to New York.

* * *

Adolph Zukor, Paramount board chairman, is to leave at the end of the month for the company's Mexican sales convention.

* * *

William German, general manager for Jules Brulatour, Inc., arrived for conferences with Coast heads of Eastman and Brulatour.

* * *

Norman Krasna is back from Del Monte, where he completed the scirpt of "First Date," which will star Deanna Durbin.

* * *

Tony Martin left for New York, following the completion of his work in "Music in My Heart."

* * *

Robert Stevenson, British director, was signed by RKO to handle the assignment on "Tom Brown's School Days."

* * *

Ruth Terry left for New York to discuss the possibilities of appearing in a play, and to make a series of personal appearances.

* * *

Louis Phillips, of Phillips and Nizer, attorneys, is attending the Fox West Coast hearings in the government contempt action.

HOLLYWOOD NOT RUSHING BACK TO SUPPORT OF THE BROADWAY STAGE

Amendments to Basic Agreement Considered Improvement, But Film Companies Call Further Adjustments Advisable

There are no present indications that the major motion picture companies will give any extensive backing to Broadway plays this season, despite the new amendment to the Dramatists Guild Basic Agreement governing Hollywood's participation in play sponsorship (MOTION PICTURE HERALD, November 4th) which, as made known two weeks ago, was drawn up to restore film money to Broadway.

Cites Adjustments Needed

The amendments to the basic agreement are generally considered an improvement over the old system under which the play, though backed by a motion picture company, was put on the open market and picture rights sold to any company. The film company backer had only the privilege of first opportunity to buy at the price set by the author and Guild negotiator.

The new plan makes it possible for a film company to back a play and obtain the picture rights on a royalty basis. The run of the play determines the price. One of the chief objections to the system, according to film company men, is that motion picture rights to a hit might cost several hundred thousand dollars. Also, they said, the method of closing the play presents difficulties.

MGM Leads in Objections

MGM is leading the objectors to the new amendment. That company wished the closing arrangements changed and wanted an optional clause inserted that would make it possible for the film company to hand over all rights in the play to the author and producer after the play had run two weeks. Sydney Philips of MGM held that the provision of the agreement governing the suspension of production (Article V, Section 3a) is unworkable because the play might be kept running for a long time at a great loss. The formula for closing the play requires that the grosses for each of three succeeding weeks be less than operating expanses, and each week's gross lower than the preceding week's.

The regular basic agreement which requires that the picture rights be sold in an open market caused a virtual boycott by the motion picture companies. Few companies wished to back plays and risk having them sold to competitors. However, several plays have been backed right along under that system but many companies preferred to bid for picture rights after the particular play had been produced and proved itself suitable for motion pictures.

Has Option on Plans

The motion picture backer of a play has the option to choose whether he wishes to use the new or old plan, provided by the amendment and by the regular basic agreement respectively.

RKO had been considering backing stage plays, contingent on the adoption of a satisfactory amendment to the basic agreement. Then the war situation arose. Now the decision rests with George J. Schaefer, president, who has been out of town visiting the studio. Leda Bauer, eastern story editor of RKO, said the new agreement has advantages over the old but there are still matters that need adjustment, such as closing the play and an optional clause for withdrawing from the play in favor of the playwright and the producer.

LOBERO THEATRE MADE CALIFORNIA LANDMARK

The historic Old Lobero Theatre in Santa Barbara, Cal., has been set aside as an "historical landmark" by the State Department of Natural Resources.

The theatre opened in 1872 and is considered the first community theatre in the state.

A Columbia Pictures Corporation executive said, "At present the company's plans do not contemplate production of stage plays."

John Byram, eastern editor of Paramount, said that the company has no plays planned now. Difficulty in obtaining suitable manuscripts and other causes contributed to this decision, he said.

Mr. Byram held that plays could be backed successfully by film companies under the new amendment. However, he believed that a few points, especially relating to the clauses governing the closing of a play, should be adjusted.

Larney Goodkind, Universal's eastern story editor, said, "Universal is in the business of making pictures that will sell and not in backing stage plays. Universal has no present plans to back stage plays." He considered play production another business and called the open market buying of plays for pictures better than prior backing by a film company.

Warner Contracts Made

Barney Klawans, of Warner Brothers, declared nothing is planned this season under the new amendment to the basic agreement. Plans for this season already have been made. He said that the company had made several contracts under the old agreement and nothing will be done so late in the season under the new plan.

Jake Wilk, Warner eastern story editor, was out of town and could not attend the final conferences with the Dramatists Guild, although he played a principal part in carrying out the negotiations, in which Mr. Byram of Paramount and Mr. Philips of MGM also had shared.

John Wharton, theatrical attorney, began negotiations with the Guild over a year ago. The Guild Board rejected his proposal to change the basic agreement. This proposal has been called the Wharton-Wilk plan. Sought in the basic proposal was a method of buying film rights on a royalty basis. This is retained in the amendment. The optional clause permitting a motion picture company to drop its interest in the play after production had begun was voted on twice by the Guild Board and rejected both times.

Negotiations Launched

The Dramatists Guild held that only a minority of their members was interested in making any change in the basic agreement, but negotiations were willingly entered into with the motion picture companies. The Guild listened to the proposals offered and then drew up the amendment. Several of the film company men concerned, it was reported were surprised to find that some points in the final amendment were at variance with what had been understood by them at the last conference.

The Guild's position, according to Don Douglas, is that the author's rights must be protected in every way possible and nothing must be permitted that might close plays before their runs are finished. The Guild has adopted the amendment for a one year's trial, ending Dec. 31, 1940.

No great increase in play production is expected by the Guild as a result of the new plan. A 10% increase is given as the probable influence.

Points to Successful Season

William J. Fadiman, eastern story editor of MGM, pointed out that Broadway has been enjoying the best season in recent years with little Hollywood backing so far. Film companies will continue to back plays, Mr. Fadiman said, but he added the current Broadway stage is not a great source of motion picture stories when the total number of scenarios required each year is considered.

Joseph H. Moskowitz, New York representative of Twentieth Century-Fox studio and personal representative in New York for Joseph M. Schenck, had no comment to make on the amendment to the Dramatists' Guild basic agreement or the company's plans with respect to stage production.

The League of New York Theatres, legitimate stage producers' group, was to have voted Wednesday on the amendment to the Dramatists Guild Basic Agreement, but a quorum was not present and the vote has been postponed. The approval of the League amounts to a formal vote.

The amendment went into effect when it was adopted by the Dramatists Guild two weeks ago.

Minneapolis Council Delays Permit Actions

The city council of Minneapolis last week tabled four applications for theatre licenses after a spirited session. The applications were submitted by H. L. Griffiths, Irving Gilman, Rudy St. Anthony and W. R. Frank. Mr. Frank, head of Franklin Amusement Company, appeared at the meeting to oppose his own application. He said the application was made for his own protection against threatened competition of Mr. Gilman.

W. A. Steffes, head of Allied Theatres of the Northwest; Randy Merriman of the Minneapolis Theatre Company, and Ben Friedman and Frank Woskie, independent theatre operators, attended the hearing. They contended that Minneapolis is overseated and that the granting of new permits would cause closing of existing theatres.

McElhinney to Singapore

Joseph D. McElhinney, Twentieth Century-Fox salesman in Salt Lake City, will take over the Dutch East Indies branch of the company on January 1st. He succeeds Keith Goldsmith. Mr. McElhinney has been in New York receiving instructions from foreign manager, Walter J. Hutchinson.

Exhibitors Back Child Ban

Providence exhibitors are going to cooperate with the city solicitor's ruling that children under 10 should not be admitted to theatres unless accompanied by a person over 18.

LAUGHTER!...

GAYETY!...

SMARTNESS!...

Women will love it . . . as the men try to explain!...

TYRONE
POWER

Your King of the Movies has never been so gaily romantic ... as a swell husband with an eye for secretaries!

LINDA
DARNELL

The "find" of "Hotel for Women" twinkles to full-fledged stardom ... as Tyrone's not-too-trusting wife!

in

Day-Time Wife

Entertainment with happy holiday sparkle... top-production flash ... boxoffice sock ... and 100% woman-appeal.

with

WARREN
WILLIAM · BINNIE
BARNES
WENDY
BARRIE · JOAN
DAVIS

Directed by Gregory Ratoff
Associate Producer Raymond Griffith • Screen Play by Art Arthur and Robert Harari • Story by Rex Taylor
Darryl F. Zanuck in Charge of Production

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

Every romantic minute is funnier than the last... and it lasts for 72 minutes!

EXHIBITORS BELITTLE CONCESSIONS; CONNECTICUT MPTO UNIT RESUMES

New Menace of Drastic Taxes on Admissions Is Rising, Says MPTOA; Virginia Group Will Meet January 18th

Trade practice concessions offered by several of the large distributors are merely "appeasement" and not a substantial solution of exhibition problems, delegates of the Eastern regional units of the National Allied States Association decided Monday, after meeting in the Philadelphia offices of the national Allied's Eastern Pennsylvania unit, the Allied Independent Theatre Owners of Eastern Pennsylvania. The meeting followed one last week in Pittsburgh, by the Allied Motion Picture Theatre Owners of Western Pennsylvania.

Allied Tuesday decided to hold eastern regionals henceforth every two months, the next to be held in Washington in January, when national directors will hold their annual session. Regionals heretofore have been held once a year.

The consensus at the Philadelphia meeting was that the companies are using the present concessions as a "sop" to defeat the Neely Bill and other trends which the Allied organization thinks will "cure" the motion picture industry of its present ills.

It was also remarked at the meeting that the present concessions have not been effective long enough to allow a just appraisal.

Attending were delegates from the Allied units in New England, the District of Columbia, Maryland, New Jersey, and Eastern and Western Pennsylvania.

Frank Lydon, of Boston, who presided, told the delegates that, despite the Allied concentration on legislation and litigation, local service to members must not be neglected.

Sidney Samuelson, of the Eastern Pennsylvania unit arranged the meeting.

The meeting in Pittsburgh, last week, of the Allied Western Pennsylvania unit, resulted in a protest resolution against local theatre licensing ratios.

MPTOA Warns of Taxation Problems

"In the midst of utter confusion, apparent disorganization and lack of direction of the motion picture industry," the Motion Picture Theatre Owners of America on Tuesday urged exhibitors to "do a little serious thinking about what we are heading into."

In a bulletin emanating from MPTOA national headquarters in New York, over the signature of Edward L. Kuykendall, president, owners were warned of the new menace of drastic taxes on admissions, at rates "three to five times the rate of taxation on other retail sales." This is imminent in many states, and in Congress attempts are likely to be made to reduce ticket tax admissions from the present 40-cent level to 10 cents, declared the bulletin, which also reiterated the organization's opposition to the Neely bill to outlaw block selling.

The block booking issue will continue, however, as long as several of the distributors refuse to provide a fair right to cancellation, it was said.

"The most serious and urgent trade practice problems" requiring attention in distribution-exhibition, declares the MPTOA, are: Block booking, overbuying, clearance-and-zoning and double features, giveaway and premiums.

"There must be a limit to this stupidity somewhere. Sooner or later we will have to start to work out business and economic problems on our own initiative outside the courts and the legislatures if we are to survive."

"We have a hunch that impending developments will bring about a sharp change of attitude all of a sudden. When such a change does occur, and it becomes possible to go ahead

(Continued on following page)

Majors and U. S. Resume Trust Talks; Delays, Dismissals of Other Actions

Attorneys for company defendants in the Government's New York anti-trust suit were again conferring in New York this week with Paul Williams of the Attorney General's staff, principally on matters pertaining to the preparation of the defendants' answers to the Government's comprehensive interrogatories.

The conference resulted in further agreement between the two sides on the exclusion of certain questions and the simplification of other parts of the Government's interrogatories "to lighten the burdens of the defendants in answering them."

An extension of time to November 30th for United Artists to serve and file answers to the interrogatories was granted by the federal court Wednesday. Government aids indicated that the same extension would be granted other defendants.

Issues in Oklahoma Case Studied at Conference

Issues in the injunction requested by Oklahoma Theatres, Inc., against distributors were scheduled to be set at a pre-trial conference in federal district court in Oklahoma City this week. The trial on merits was previously set for December 11th by Judge Murrah.

The application for an injunction asks the court to force distributors to sell Oklahoma Theatres, Inc., second and subsequent run product for its Odeon theatre at Shawnee, Okla. The application claims that each of the distributors named defendants have such product in their vaults that has not been contracted for in Shawnee, but which they have refused to sell to Oklahoma Theatres, Inc., which is headed by A. B. Momand.

Trial of Fried Trust Suit on December 11th

The anti-trust suit of Harry Fried, operator of three subsequent run theatres in Pennsylvania, against Stanley-Warner and seven majors is scheduled for hearing December 11th in the United States district court in Philadelphia.

Mr. Fried, who has the Suburban theatre, Ardmore; Anthony Wayne, Wayne, and the Seville, Bryn Mawr, charges unreasonable clearance and accuses the distributors of joining in an unlawful combination, agreement and conspiracy and said attempts to monopolize and to refuse to deliver any motion pictures to the plaintiff for exhibition except upon the restrictions fixed by the defendants.

Named in the suit, which was filed in September, 1938, are Warner Brothers Pictures, Inc., Warner Brothers Circuit Management Corporation, Warner Brothers Theatres, Inc., Paramount, Vitaphone, Columbia, Loew's, RKO, Universal, United States and Metro-Goldwyn-Mayer.

United Artists Asks Folly Suit Dismissal

The United Artists Corporation filed a notice of application in U. S. district court in New York this week, which will be heard Friday, for dismissal of the anti-trust suit of Folly Amusement Holding Corporation or in the alternative for a bill of particulars and additional time to serve an answer.

The suit, which seeks treble damages totalling $750,000 against the eight majors, Monogram Distributing Corporation, Republic Pictures Corporation and other defendants, claims that the plaintiff was compelled to close the doors of the Folly theatre in Brooklyn because of lack of product.

Postpone Fox West Coast Hearing to December 4th

The hearing on the motion, filed by the defendant companies, for a bill of particulars in the Department of Justice action against Fox West Coast and major distributors, scheduled for Monday in Los Angeles, was postponed to December 4th.

Grant Postponement In Westway Action

A final postponement of the Westway Theatre Company action against the Edgewood Theatre and seven major producing companies has been granted by W. Calvin Chesnut, federal judge, in Baltimore to allow attorneys for the defense to get depositions. This was agreed upon following a conference between attorneys and the judge, the hearing being postponed from November 15th to December 7th.

Nashville Hearing Delayed by Court

A hearing scheduled to be held in federal court in Nashville last Saturday on a motion for a bill of particulars filed by defendants in connection with the Government's anti-trust action against the Tony Sudekum circuit and major distributors was postponed to November 25th, due to the unavailability of a judge to hear arguments at that time.

FOUR EXHIBITOR GROUPS CONVENE

(Continued from preceding page)

again with effective self-regulation in distribution and exhibition, it will require organized cooperation and a real effort," declared the MPTOA bulletin.

Connecticut MPTO Revives; Arthur Lockwood, President

The Motion Picture Theatres Owners of Connecticut revived activity last week in New Haven, elected officers, and set meeting days.

Named officers were Arthur Lockwood, of the Strand, Winsted, Stuart, Lakeville, and Windsor theatres, Windsor, president; Irving C. Jacocks, Jr., of the Branford and Adolph G. Johnson, of the Strand, Hamden, vice-presidents; Al Robbins, Strand, Hamden, secretary; George Wilkinson, Wilkinson, Wallingford, treasurer; Herman Levy, executive secretary.

On the board of directors are Lou Anger, Harold Eskin, Hy Fine, B. E. Hoffman, William F. Hoyt, Mr. Robbins, Ralph Pasho, Harry F. Shaw, Joseph Quittner, Samuel Rosen, Max Tabackman, Mr. Wilkinson, Irving Wheeler, Mr. Lockwood, Mr. Jacocks, Mr. Johnson, and Samuel Weiss.

On the committee to revise the unit's bylaws are Mr. Hoffman, Mr. Johnson and others. On the budget committee are Messrs. Shaw, Rosen, Hoffman, Fine, Jacocks, and Tabackman.

Connecticut Allied Meeting This Week

The Allied of Connecticut held a luncheon meeting this Tuesday in New Haven. Albert M. Schumann presided.

Virginia MPTO Will Assemble January 18th

The Motion Picture Theatre Owners of Virginia will meet in the John Marshall Hotel, Richmond, on January 18th, according to the directors, who met at Richmond last week. The mid-winter convention will consider a proposal for a uniform building code for the state, Harold Wood, secretary, announced.

Charles Somma and Morton Thalheimer, both of Richmond, head the legislative committee as chairman and vice-chairman, respectively. A. Frank O'Brien, of Richmond, will serve as chairman of the convention committee, comprising Ellison Loth, of Waynesboro; Herman Rubin, of Petersburg; Hunter Perry, of Charlottesville; Allen Sparrow and Harold Wood, of Richmond.

Attending the board meeting were William F. Crockett, president; Benjamin T. Pitts, vice-president; Mr. Wood, secretary; Sam Bendheim, Jr., treasurer; William Rippard, Mr. Thalheimer, Mr. Sparrow, Mr. Somma, J. Frank Falls, A. Julian Brylawski, Mr. O'Brien, Mr. Loth, and Colonel Robert T. Barton.

Games and Transportation New York MPTO Subjects

Western zone directors of the Motion Picture Theatre Owners of New York discussed games and film deliveries this Monday, in Buffalo. Further talks on the delivery situation are expected next week.

Perlewitz Given Permanent Post

Harry Perlewitz, long active in Wisconsin independent theatre operation, last week was named permanently to acting secretaryship of the Independent Theatres Protective Association of Wisconsin and Upper Michigan.

FILM TALK HALTED BY HOPKINS' ILLNESS

The prolonged illness of Harry Hopkins, Secretary of Commerce, has halted the conferences of the department officials with film leaders from all branches of the industry. The discussions on industry problems began last spring.

Department officials are described as having reached the point where they can do nothing further on their own responsibility and the next move must be made by Secretary Hopkins. No more meetings of department officials, either with industry representatives or officials of other Government departments are in prospect. Moreover, due to his present condition, no action in the matter is anticipated from Secretary Hopkins soon.

Aboaf Sees No Film Shortage in Italy

Americo Aboaf, formerly Paramount manager in Italy and lately representing Universal interests there, arrived in New York from Rome last week, denying that he represented the ENIC, Italian Governmental film monopoly, in a move to reopen negotiations for American distribution in Italy.

Mr. Aboaf said that, to his knowledge, there was no change in the situation, and no shortage of pictures in Italian theatres. He said American pictures sent to Italy before the beginning of this year were still circulating.

American companies withdrew from the Italian film market at the first of the year, after their protests against the financial terms of the new Italian film agency, the ENIC, were unheeded.

MPPDA Presents Program For Music Organization

The members of the Musical Adventure Club of New York were to be guests of the Motion Picture Producers and Distributors of America at a cavalcade of musical films on Friday. Arthur H. De Bra of the MPPDA was to present a commentary, "A Decade of Music in the Movies."

The cavalcade of musical films included the first talking motion picture, "The Jazz Singer," and traced the advance of screen-music up to the present day. "Viennese Nights," the first color motion picture, which starred Alexander Gray and Bernice Claire, was a feature. Mr. Gray sang.

New Detroit Circuit

Wesley Schram and Louis Goldberg, operators of the New Bijou and Columbia theatres in downtown Detroit, are forming a circuit and already have acquired the Echo, neighborhood house.

Atlantic Coast SMPE Unit Meets; Election Underway

The Atlantic Coast section of the Society of Motion Picture Engineers met Wednesday at the Hotel Pennsylvania, New York. Two papers were presented: "The Polyrhetor—A 150-Channel Film Reproducer," by G. T. Stanton, S. R. Marion and D. V. Waters of Electrical Research Products, Inc., and "Eastman Kodak Automatic Slide Film Projectors at the World's Fair," by Fordyce Tuttle of the Eastman Kodak Company. Mr. Stanton presented the first paper which described the film reproducing equipment of the General Motors Exhibit at the World's Fair.

The election of officers of the Atlantic Coast section is now in progress, by mail. The following were nominated at the meeting of the Board of Managers November 2nd: P. J. Larsen, chairman; J. A. Maurer, secretary-treasurer and R. O. Strock, manager. Mr. H. Griffin has one more year to serve as manager. The officers whose term expires on December 31st, 1939, are D. E. Hyndman, chairman; G. Friedl, Jr., past-chairman; P. J. Larsen, secretary-treasurer and R. O. Stock, manager.

"Chips" Ends 26 Weeks; $275,000 Run at Astor

"Goodbye, Mr. Chips" 26-week run at the Astor theatre, New York, ended Saturday night. It is estimated that the picture grossed $275,000 during the run with the final week's figure about $5,500. During the run of "Goodbye, Mr. Chips" the Astor operated on a continuous run policy with a 55-cent top admission scale on weekdays and a 65-cent on weekends and holidays. The Astor seats 1,145.

"Mill on the Floss," English film, opened Tuesday at the Astor. The deal was made by Standard Pictures, the distributor and World Pictures, franchise holder in the New York territory with Loew's. The house policy will be the same as was in force for the "Chips" run. "Mill on the Floss" was produced in England under the direction of Tim Whelan from a story by John Drinkwater. This is one of the few motion pictures not made or released through MGM to play at the Astor theatre in several years.

"Information, Please" Is AMPA's Subject

"Information, Please" was the object of attention at the regular AMPA meeting Thursday. The radio program observed its first anniversary under sponsorship this week. John Kieran, sports editor of the *New York Times,* represented the "experts." Dan Golenpaul, originator and producer of the radio program, and Frederic Ullman, Jr., general manager of Pathe News and producer of the "Information, Please" short subjects, also were on the program.

Stanley-Warner de luxe first-run theatres in Philadelphia have returned to a 68 cent top admission price for Saturday nights.

IN THE CUTTING ROOM

Judge Hardy and Son

(MGM)

Hardy Family

Metro-Goldwyn-Mayer's Hardy family—Mickey Rooney, Lewis Stone, Fay Holden and Cecilia Parker—reunite an old couple and their daughter, saving the couple's home, and live through a crisis revolving around Mrs. Hardy's case of pneumonia in "Judge Hardy and Son," in which the effervescent Mr. Rooney is his dynamic self.

George Seitz again had directorial charge of the family affairs, after having taken time out to direct "Thunder Afloat," while W. S. Van Dyke, II, took over "Andy Hardy Gets Spring Fever." This is the seventh of the series Mr. Seitz has directed.

Ann Rutherford, as Andy's best girl, is given some competition by June Preisser, Martha O'Driscoll and Margaret Early. The immigrant couple helped by the Judge are portrayed by Maria Ouspenskaya, seen in "Love Affair," and Egon Brecher, who appeared in "Nurse Edith Cavell."

Release date: Dec. 22, 1939.

The Narrow Path

(Republic)

Melodrama

Charles Bickford, seen recently in "Stand Up and Fight," and Owen Davis, Jr., who appeared in "These Glamour Girls" and "Touchdown Army," head the cast in this story of a city boy who gets embroiled in a killing in a small town.

Robert North was associate producer, as on "Penitentiary," while John Auer, who directed "Calling All Marines" and "Smuggled Cargo," handled that assignment here.

Release date: To be determined.

The Invisible Killer

(Producers Distributing Corp.)

Melodrama

A murder solved by a newspaper reporter is the essence of the tale told by "The Invisible Killer," featuring Grace Bradley and Roland Drew.

Directed by Sherman Scott from an original by Carter Wayne, the screenplay was contributed by Joseph O'Donnell, who wrote, in collaboration, "Reform School" and "Phantom Ranger."

Release date: To be determined.

Framed

(Universal)

Murder Mystery

The press is thoroughly involved in this tale of a reporter who uncovers an extortion racket led by another reporter, who is a society columnist, a profession of some notoriety in film circles.

Produced by Ben Pivar, the picture has as its principals Frank Albertson and Constance Moore. Among Albertson's pictures are "Mother Carey's Chickens" and "Room Service." Miss Moore in "Freshman Year" and "Swing that Cheer." Robert Armstrong, Jerome Cowan, Sidney Blackmer and Judith Allen also are seen.

Directed by Harold Schuster, who had "Exposed" and "Swing that Cheer," the story is an original by Roy Chanslor, who collaborated on "The Road to Reno" and wrote "The Devil's Party" and "Nurse from Brooklyn."

Release date: To be determined.

The Big Guy

(Universal)

Melodrama

With a cast including Victor McLaglen, Jackie Cooper, Ona Munson and Peggy Moran, "The Big Guy" relates a story of a prison warden who is tempted to secure his life with some stolen money, and a mechanically inclined boy whose life depends upon the recovery of blueprints wrapped around the money.

The associate producer was Burt Kelly, whose recent pictures include "I Stole a Million" and "Spirit of Culver." The film was directed by Arthur Lubin, who handled "Call a Messenger" and "Secrets of a Nurse."

Victor McLaglen, who won the Academy Award for his role in "The Informer," has been seen most recently in "Gunga Din" and "Captain Fury." Young Mr. Cooper has appeared of late in "What a Life" and "Seventeen;" Miss Munson in "Scandal Sheet" and "His Exciting Night." Miss Moran, whose screen work started with a role in "First Love," has been seen in "West of Carson City" and "Winter Carnival."

Release date: To be determined.

My Son is Guilty

(Columbia)

Melodrama

Bruce Cabot is cast as the gangster son of a patrolman, in a story which brings death to the son in a gunfight in which his father is on the opposing side.

Jacqueline Wells, Harry Carey, the vice-president in "Mr. Smith Goes to Washington;" Glenn Ford and Wynne Gibson are also in the picture, which is based on a story by Karl Brown. The screen play was written by Harold Shumate, who wrote "Konga" and "The Wild Stallion," and Joseph Carole.

Release date: To be determined.

Swiss Family Robinson

(The Play's the Thing Prod. - RKO)

Regeneration of a Family

The first of the films made by Gene Towne and Graham Baker, functioning as "The Play's the Thing Productions," is a picturization of Johann Wyss' famous novel, "The Swiss Family Robinson."

Adapted from the novel by Towne and Baker, who have a certain repute for adventure of the madcap variety commonly defined as partaking of the essence of Hollywood, the screen play was written by Walter Ferris. Edward Ludwig, who directed "That Certain Age" and "The Last Gangster," was director here also.

Towne and Baker in their seven years of writing collaboration have provided such screen fare as "Eternally Yours," "Joy of Living," "Stand-In" and "Ali Baba Goes to Town."

The story of "Swiss Family Robinson" is basically that of a man seeking escape for himself and his family from the artificiality of existence in the London of the early 19th century. En route to Australia, a shipwreck forces them to a deserted island, where the four boys, as well as their mother, recapture strength and happiness in having to work out their own salvation.

As the wealthy Swiss watchmaker and his wife are Thomas Mitchell, who appeared in "Gone With the Wind," "Mr. Smith Goes to Washington" and "Stage Coach," and Edna Best, who was in "Intermezzo." The four boys are played by Freddie Bartholomew, Tim Holt, Terry Kilburn and Bobby Quillan.

Release date: To be determined.

Yukon Flight

(Monogram)

Melodrama

With James Newhill in the "Renfrew of the Royal Mounted" role, "Yukon Flight" has the Mounted Police foil attempts to keep a girl from getting the gold from her mine. The effort involves an airplane fight and a deal of detective work.

Produced by Phil Krasne, the picture was directed by Ralph Staub, who handled "Western Jamboree" and "Prairie Moon." Edward Halperin was responsible for the screen play, suggested by the novel, "Renfrew Rides Again," by Laurie York Erskine.

The feminine lead is taken by Louise Stanley.

Release date: To be determined.

The Light of Western Stars

(Paramount-Sherman)

Western

Based on an original story by the late Zane Grey, "The Light of Western Stars" deals with a wealthy young woman whose forced marriage to a soldier of fortune is the instrument which saves the best characteristics of each.

Victor Jory, who appears in "Gone With the Wind," and Jo Ann Sayers are the principals in the picture produced by Harry Sherman.

Lesley Selander, who worked with Mr. Sherman on "Heritage of the Desert," "Silver on the Sage" and "Renegade Trail," directed from a screen play by Norman Houston, who wrote "In Old Caliente."

Release date: To be determined.

New Argus Director

Arthur Dreifuss has joined Argus Pictures, Inc., which plans to make six all-Negro features. Mr. Dreifuss has just completed a producer-director assignment for Columbia. Dixon Harwin, president of Argus, has headquarters at Talisman Studios.

BRITISH THEATRE RECEIPTS ON WAY BACK TO NORMAL DESPITE BLACKOUTS

West End Most Affected by Limitations — Salesmen and Exhibitors Alike Note Return of Patrons to Picture Houses

by AUBREY FLANAGAN
in London

From a box office point of view, and that is the first and last point of view after the more urgent considerations of patriotism, the process of adjustment upon which the wartime trade should stand or fall, would seem to have begun. Business at the British box office, for the first weeks of the war the lowest on record, has started very noticeably to improve, and hope has begun to wreathe around salesmen and exhibitors.

Receipts Returning to Normal

Despite the blackout, the greatest obstacle the trade has been called upon to overcome, figures at the Automaticket have gradually but definitely approached the normal. Oscar Deutsch, one of the leaders of the British theatre business, has recorded to his shareholders, graced in a time of stress and emergency with a ten percent dividend on the ordinary shares, that "the public's desire for entertainment under present conditions is reflected in the fact that takings are now nearly back to normal in most areas." Arthur Dent, director of Associated British, declares that business is certainly not more than 10 per cent lower all round. . . . Some areas in the provinces are not down at all, while some suburban theatres are doing better than before the war."

With British picture-house patrons now getting accustomed to the blackout, the blackness of which scarcely can be appreciated by those who have not encountered it, with a slight relaxation of lighting, so slight as to be unnoticeable to the uninitiated, with an increasing use of the hand torch, and the intervention of various luminous paint devices in cinema vestibules, audiences are flocking back to the cinemas, and as a result takings are getting nearer to normal. The abolition of exterior lighting, and the cuts in press and poster advertising, direct result of a paper shortage, mean less overheads, with an equivalent betterment of the debit balance. On the cards is the likelihood that the prosperity period foreshadowed a few weeks back in these columns may be just around a corner or two.

It is clear that no legislation could have been more effective in the Government's purpose of clearing persons from the streets during the blackout than the blackout itself. Those who do brave the darkness, with its transport complications (buses and trains are not only fewer but often unidentifiable), go straight to the cinema and go straight home again. The major difficulty has been in getting them there in numbers sufficient to make evening opening an economic proposition. That is gradually being achieved but it has been a costly process.

Late Closing Won

The theatremen's achievement of winning the Home Secretary's permission for an 11 o'clock closing, gained last week, is expected to have an important effect on grosses.

The average time taken to get to a cinema, to see the program and get out again is three hours. British patrons, quick to arrive at such judgments, were unwilling to pay their money at the cashbox after seven o'clock, under the 10 o'clock curfew. Patronage for some time was negligible. In industrial districts where the artisan and worker is accustomed to get home after six o'clock or seven o'clock, to wash and eat an evening meal, picture house proprietors felt the pinch more grimly than most of their confreres.

TOWN'S FIRST HOUSE ON WAY

Now that electricity is available for the first time in Mora, N. M., the town, with a population of 1,500, is to have a theatre for the first time. N. Cornett plans to open one there.

No revolutionary increase of patronage followed extension of the hours but the residue of business will be a valuable factor in restoring figures to the normal. No large crowds are expected until the blackout is a thing of the past.

West End Most Affected

London's West End probably had suffered even more acutely from the blackout and the opening restrictions than any other area. It no longer can be regarded as anything but a localized area attracting for the most part local custom. The attraction of pre-release pictures, save with supers of more than normally powerful appeal, vanished in the face of the blackout, with the realization that they eventually would be seen in comfort locally.

That the first extension of opening from 6 till 10 meant something to those cinemas so permitted is reflected in the fact that the Warner theatre in its first 10 o'clock closing week doubled takings registering $12,000 as against an operating cost of $6,400. The Odeon, too, doubled receipts though losses totalled $5,600. The Plaza doubled takings, reducing a loss of $4,000 to $1,400. The new closing hour is expected to bring similar improvement, though the stagger system of opening is still in force for the West End houses.

All over the country, thus, matters improve. With a more generous attitude on the part of the authorities and the process of adjustment on the part of the paying public continuing at its present rate, the outlook may not be so black as the blackout might lead many to fear.

Calls U. S. Companies Ready

It is authoritatively understood that American major companies have mature plans for the launching of production programs in England immediately after the Government declares its intentions relative to restrictive legislation.

The executive committee of the Cinematograph Exhibitors Association on Tuesday discussed product shortage, considered the possibilities of cooperative production and the abolition of the blind and advance booking clause of the Films Act, and named a committee to draw up a concrete plan.

A political hitch has developed in the relations of the Government-sponsored Association of Film Entertainment and the Army Films Council, resulting in the holding up of the supply of films for the British army as planned by the new organization.

The Cinematograph News Films (Prevention of Abuses) Bill, sponsored by Sir Ernest Graham-Little in the pre-war period, has been abandoned. It was aimed to prohibit newsreel companies from restricting the rental of their films to commercial theatres.

Cinema Leads in Mexico Popularity

by JAMES LOCKHART
in Mexico City

The cinema continues to lead in amusement popularity in Mexico City. The report of the municipal treasury department reveals that the 60 theatres in the city that function regularly sold 27,409,367 tickets for a total of $3,225,000 last year. (The average admission price is computed at 11½ cents.) The total revenue for all paid public amusements last year was $4,250,000. Mexico City has a population of some 1,300,000 of which, the report reveals, only 25 per cent attend paid public amusements.

Sets Box-Office Record

In this respect it is interesting to note that United Artists' "The Man in the Iron Mask" has set a new box office record for Mexico City and in fact for Mexico. The film grossed $10,250 in a week at the select Cine Teatro Alameda with a top price of 45 cents. United Artists also scored a record with "Algiers" at the same theatre last year with $8,060 in one week.

The Government-owned Palace of Fine Arts in Mexico City, which cost $6,000,000 and was in construction some 30 years, has not proved to be profitable and may be leased to A. Warshawsky, Austrian impresario. Mr. Warshawsky is negotiating for a five-year contract at monthly rental of $1,200 for the first year and up to $1,400 for the remainder of the contract. If the contract is signed Mr. Warshawsky plans to show films as well as presenting stage attractions, which isn't too pleasing to exhibitors here. They contend they already have too much competition. Only two films have been shown at the Palace of Fine Arts—a Mexican picture and Warner Brothers' "Juarez."

Speaking of competition it is to be noted that plans have been drafted for two large modern cinemas in select sectors of the city by interests headed by Emilio Azcarraga that own and operate the Cine Teatro Alameda. Work on them is to start before the end of the year.

Establish Safety Regulations

Two theatre safety regulations have been put into effect. Smoking in theatres here has been banned with penalties ranging from $2 to $10 or 36 hours in jail for violations and a regulation banning standees in theatres has been put into effect.

To enforce the employment of musicians in cinemas and other amusement places that feature music, the Government of Tamaulipas state has passed a law that provides a monthly tax of $30 for each "canned" music apparatus in its principal cities, Tampico, Nuevo Laredo and Matamoros, the latter two cities on the American border, and of $20 each for such equipment in the other communities of the state.

Mexican exhibitors have formed a national union of cinematographic impersarios for mutual benefit and production. Officers are Ernesto E. Trujillo, president; Pedro F. de Leon, general secretary, and Edrulfo Escandon, treasurer. The headquarters are at Avenue Cinco de Mayo, No. 27, office 43, Mexico City.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

HOLLYWOOD MOTION PICTURE personalities this week were coming in for some attention on the subject of horseflesh—not of the racing stable variety with which so many Hollywoodites are identified, but rare specimens of horseflesh, like Winfield Sheehan's Lipizzans which he is using in the production of "Florian," which he started this week at Culver City in a return to production.

On Mr. Sheehan's ranch at Hidden Valley, California, some eight to ten Lipizzans have grown from the two pairs which some part of Austrian officialdom presented as a gift to Mrs. Sheehan-Jeritza some years ago.

They are described as magnificent, of most unusual stance and behavior, by those who have visited the ranch—and are the only horses of their kind in the United States. They're as black as coal when colts, turning later to a snow whiteness. The horses are noted as very special types for show, performing uniquely fancy gaits and prances.

Even more unusual is the 110-pound, three-feet high "midget" horse, called Sir Arthur, which is owned by Watterson R. Rothacker, vice president of Quigley Publications in Hollywood.

What is his origin? Scientists are not sure, but they think they have the answer.

Several years ago an airplane pilot flying exceptionally low over the Grand Canyon noticed, on an isolated mesa known as the The Throne, what appeared to be a herd of small donkeys. He reported his observations to the California Institute of Technology, and subsequently an expedition was sent to investigate.

The rocky plateau proved almost inaccessible, but at length, with the aid of experienced mountain climbers, the scientists achieved their goal, and learned that what the pilot had seen was a herd of small horses.

After much difficulty, two were captured, and it is one of these that is now in Mr. Rothacker's possession. The other is owned by Dr. Robert A. Millikan, of the institute.

It is believed the horses are descendants of Arabian mounts brought to America by a Spanish expedition in 1600, and that in time they strayed away to a part of the Grand Canyon which eventually became an isolated mesa through wind and time erosion.

William R. Weaver, our careful Hollywood editor, reports that the little horse looks very much like a Shetland pony.

▽

RKO studio news, routed via the home office, announces the next appearance of George O'Brien's horse, "Mike," in "Legion of the Lawless," with details:

> **"Mike is one of the pampered pets of filmdom. He works but two hours each day, and less if nervous. He has one horse that doubles for his hard riding scenes, another to pinch-hit for him when he has to take abuse in a scene, a third who waits patiently under the reflectors while a shot is being lined up. A fourth is used when he is turned tail to the camera."**

▽

The News-Leader, newspaper of Richmond, Virginia, wants to know the names of all the western movie cowboys who have white horses. No other colors will do.

LA BELLE FRANCE "EMBRACES" HITLER

Hate-Hitler pictures from Hollywood and elsewhere seem more like the proverbial whisperings of sweet nothings when stacked alongside the description of a new Hate-Hitler film now being advertised in French trade journals. La Cinematographe Française, *for one, carries this description:*

"AFTER MEIN KAMPF—
MY CRIMES"
by Adolph Hitler

Outstanding Episodes in the Life of
THE MONSTER OF BERCHTESGADEN

His Burning of the Reichstag!
The Assassination of Von Roehm!
The Murder of Dollfus
The Assassination of Von Schleicher
The Underground of Nazism

A FILMS REGENT PRODUCTION

Leonard B. Daly, of the United Artists Dalys in New York, pens the offer through these columns to Ann Sheridan to ghost-write the story of her own early struggles and future plans in motion pictures. The title, of course, to be *Mein Ooomph!*"

▽

Many a San Francisco eyebrow perked the other afternoon when they spied this announcement on the marquee of the Egyptian theatre: "HEDY LAMARR, HOLLYWOOD'S MOST GLAMOROUS STAR in 'ECSTASY'—ALSO SHORTS.

▽

Allies' short wave broadcasts in Germany are carrying a new version of the old song favorite, "I Can't Give You Anything But Love." They call the new one "We Can't Give You Anthing to Eat, Baby, Just As Long As We Can Keep Our Fleet, Baby."

▽

Answering a call, police in Hollywood rushed to the home of Lionel Barrymore and on the porch thereat found one Henry Lanford, 21, freshly arrived from Kingston, Pa., with the inscription carved into the flesh of his chest: "Movie Stars Are Nuts"!

▽

This pillar reported some weeks ago of the reserve army promotion to a captaincy of Arrow-collar-ad Barney Oldfield, our correspondent in Lincoln, Nebraska. Newsreel pictures of the shootings and sinkings "over there," however, are now having their effect on Captain Barney. Rumor has it that he now walks out on war shots, to keep from being reminded of that army uniform.

▽

Whether by accident or design, deponent sayeth not, but the fact remains that natives in Cincinnati were somewhat startled by the story heading the theatre page of a newspaper there, which read: "All Quit on the Western Front."

MAYOR Fiorello (Butch) LaGuardia has invited the motion-picture industry to return to New York, where it started. He offers in the way of locations the sea, lakes, mountains and, presumably, the dunes of Maine or Cape Cod for desert backgrounds. Other inducements he puts forward are that New York is a music and art center, that its libraries and museums would insure against those little historical slip-ups for which, he says, the movies are famous.

All of which causes the Hazelton, Pennsylvania *Standard* to conclude that, "But for one all-conquering reason, the motion picture industry will never budge an inch from Southern California, because when a magnate ventures abroad there, he is preceded by a red plush carpet, a pack of leashed leopards, a chorus of hosanna-criers and he rolls under a gold umbrella. He is the Caliph of Bagdad. His veriest whim is law. New Yorkers, on the other hand, are a cynical bird-giving race. Let the equerry of a Hollywood magnate rush into Gotham and pant: 'Mr. So-and-So is coming! Clear the streets!' The answer is bound to be: 'Nuts.'!"

▽

Walter Winchell reported the other morning that Soviet Russia had bought Metro-Goldwyn's new "Ninotchka," acquiring the picture outright, as the Reds always do, but that they paid off MGM in—caviar.

At Metro's foreign department in the New York home office, no one had heard of any such deal, some of the executives there indicating that they would be grateful to Mr. Winchell for further enlightment—they are very fond of good Russian caviar.

▽

The Kay Kamen-Mickey Mouse licensing business for Walt Disney characters made into toys and trinkets and whatnot, and for which privilege the manufacturers—there are 100 of them—pay the Kamen-Disney enterprise handsome royalties, has been extended to the cribs of London's babes, who are now "sporting" nice, new, pretty-colored Mickey Mouse Gasmasks.

▽

Add to London air-raid notes Noel Madison's observation of a sign in a London barber shop: "HAIR RAIDS INSIDE."

And the 50,000 copies of surplus books standing in front of Foyle's big bookshop in Charing Cross Road, for air raid protection, in place of sandbags. There are several copies of "How to Win Friends and Influence People."

▽

Merle Potter, in Minneapolis, spends his working hours writing about the stage for Minneapolis *Times-Tribune*, and about the motion picture for *Motion Picture Herald*. In the former capacity he went to review a road show company in "Tobacco Road," and so blasted Actor John Barton for "turning dirty, hungry Jeeter Lester into an obscene clown," the theatre into a bawditorium, that Actor Barton came right back with the challenge, "If you think you're so good and know just how this role of Jeeter should be played, why don't you come up and play it yourself? Try just three minutes of it."

No fraidy-cat, Critic Potter accepted, and after an hour of acting up a jittery Jeeter before curtain time and trying to chaw black plug-tobacco behind stage whiskers on the stage, he decided that the place for the critic is behind the typewriter.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Another Thin Man

(MGM)

Another "Thin Man"

There's not much to tell a showman about this picture which he doesn't know, except that it's all he wants it to be. He knows it's William Powell's first picture in a pair of years. He's aware that it's the third Dashiell Hammett murder-mystery melodrama, that Myrna Loy and Asta are again alongside Mr. Powell, that Hunt Stromberg is again in capable charge of production, and that it ought to be, by logic based on the box office performance of "The Thin Man" and "After The Thin Man," hot stuff. All these circumstances add up to a substantial equipment of exploitation ammunition, and what the exhibitor would need to know, beyond that, is whether the picture stands up. Let it be reported here that it does.

There are a good many reasons why this is so, at least one why it could not well be otherwise. That one is Hunt Stromberg, producer of this and the previous Powell-Loy adventures, who seems somehow able to strike at will and any given moment the high comedy pitch of the first Hammett hit and maintain it steadily. Others are, of course, the sheer acting ability of the congenially cast stars, the high caliber of the supporting cast supplied by an astute studio management and the renowned competence of Frances Goodrich and Albert Hackett in the screen play department. Too, Hunt Stromberg again used as director W. S. Van Dyke, II, who served in like capacity on the previous undertakings.

The story of this Hammett adventure in confusing the customers is intricate, so much so that even the hero only partially clears it up in the finale, but it is amusing, and that is the important aspect. There are two murders, some fisticuffs, many false clues, many interesting characterizations, many situations purely humorous of intent. All this is run off spiritedly, gaily, pleasantly. It's another "Thin Man" in fact as literally as in title.

Previewed with fanfare and trumpets as the ceremonial opening attraction of the Fox-West Coast Theatre's new and swanky Academy theatre situated in a mushrooming residential area midway between Los Angeles and Inglewood, Cal. A goodly representation of the great, near great, professional, lay and merely curious turned out for the ceremony. There were speeches, a newsreel was made and a broadcast was cast. And the film measured up to every square inch and candle-power of the occasion, according to audience reaction. That seems to promise an all-condition, all-purpose performance of impressive proportions.—W. R. W.

Produced and distributed by Metro-Goldwyn-Mayer. Producer, Hunt Stromberg. Director, W. S. Van Dyke II. Screen play by Frances Goodrich and Albert Hackett. Story by Dashiell Hammett. Photographed by Oliver T. Marsh and William Daniels. Film editor, Frederick Y. Smith. P.C.A. certificate No. 5854. Release date, November 24, 1939. Running time, when seen in California, 105 minutes. General audience classification.

CAST

Nick	William Powell
Nora	Myrna Loy
Lois	Virginia Grey
Van Slack	Otto Kruger
Colonel MacFay	C. Aubrey Smith
Dorothy Waters	Ruth Hussey
Lieutenant Guild	Nat Pendleton
Dudley Horn	Patric Knowles
Freddie	Tom Neal
Mrs. Bellam	Phyllis Gordon
Phil Church	Sheldon Leonard
"Diamond Back" Vogel	Don Costello
"Creeps"	Harry Bellaver
Nickie, Jr.	William A. Poulsen
Smitty	Muriel Hutchison
"Dum-Dum"	Abner Biberman
Mrs. Dolley	Marjorie Main
Asta	Himself

City in Darkness

(20th Century-Fox)

Mystery Melodrama

Weighty in topical exploitation values, "City in Darkness" presents "Charlie Chan" in Paris, where a spy ring attempting to send munitions out of the country has its machinations exposed in a blackout during a threatened air raid. The time is September, 1938, and the picture opens with a montage showing activities of European powers preceding the Munich conference when war clouds hung heavily over Europe.

From murder of an agent of an unnamed foreign government there spring various developments which lead to a number of suspects, entangle the lives of an innocent couple, and create added tension for a number of persons already nervous because of the pending war.

Sidney Toler enacts "Chan" with customary savoir faire. His support consists principally of Lynn Bari, Richard Clarke, Harold Huber in a comedy role, Pedro de Cordoba, Dorothy Tree and C. Henry Gordon.

The screenplay by Robert Ellis and Helen Logan, who adapted the Earl Derr Biggers character to the play by Gina Kaus and Ladislaus Fodor, moves swiftly and punchily to the climax. Herbert I. Leeds saw to it that his direction kept pace with the tempo of the situations. John Stone was associate producer under executive producer Sol M. Wurtzel.

Previewed at the Fox Uptown theatre in Los Angeles where the audience indicated thorough enjoyment of the offering.—V. K.

Produced and distributed by Twentieth Century-Fox. Director, Herbert I. Leads. Associate producer, John Stone. Screen play by Robert Ellis and Helen Logan. Based on a play by Gina Kaus and Ladislaus Fodor. Based on character "Charlie Chan" created by Earl Derr Biggers. Director of photography, Virgil Miller, ASC. Art directors, Richard Day and Lewis Creber. Set decorator, Thomas Little. Film editor, Harry Reynolds. Costumer, Herschel. Sound directors, Joseph E. Aitken, William H. Anderson. Musical director, Samuel Kaylin. P.C.A. Certificate No. 5531. Running time, when seen in Hollywood, 75 minutes. Release date, December 1, 1939. General audience classification.

CAST

Charlie Chan	Sidney Toler
Marie Dubon	Lynn Bari
Tony Madero	Richard Clarke
Marcel	Harold Huber
Antoine	Pedro de Cordoba
Charlotte Ronnell	Dorothy Tree
Prefect of Police	C. Henry Gordon
Petroff	Douglass Dumbrille
Belescu	Noel Madison
Louis Santelle	Leo Carroll
Pierre	Lon Chaney, Jr.
Max	Louis Mercier
Alex	George Davis
Lola	Barbara Leonard
Landlady	Adrienne d'Ambricourt
Captain	Fredrik Vogeding

Reno

(RKO Radio)

Approach to Divorce

Reno, which got to be "the biggest little city in the world" through its simplification of divorce procedure, is here presented as a case study in American mores and as a background for the story of a divorce lawyer.

The first aspect, that of Reno as a social problem in its simplification of marital disunion, is secondary to the tale of the growth of the divorce mill as told by Richard Dix, in a court trial in which he is accused of operating a crooked gambling house. Brought to trial by his own daughter, in Reno for a divorce, his story of divorce and its effect upon him sends her home to her husband.

With able acting by Richard Dix and Gail Patrick, as his wife, the tenor of the story is interrupted by an occasional striving for effect, as when a picture of Reno at the beginning of the century is used as a device leading into the flashback which unfolds the main body of the story, or when Mr. Dix is shown winning his first case by relying on the effect of alcoholic bottled goods upon the jury.

Previewed at the RKO Hill Street theatre in Los Angeles, where a crowded house indicated interest in the story outline, restlessness at certain of the devices used in the telling.—WALTER SELDEN.

Produced and distributed by RKO. Produced by Robert Sisk. Production executive, Lee Marcus. Directed by John Farrow. Screen play by John Twist. Story by Ellis St. Joseph. Musical director, Roy Webb. Director of photography, J. Roy Hunt. Art director, Van Nest Polglase. Film editor, Harry Marker. P.C.A. certificate No. 5651. Release date, Dec. 1, 1939. Running time, when seen in Hollywood, 73 minutes. General audience classification.

CAST

Bill Shear	Richard Dix
Jessie Gibbs	Gail Patrick
Mrs. Rydor	Anita Louise
John Banton	Paul Cavanagh
Mrs. Gardner	Laura Hope Crews
Judge Howard	Louis Jean Heydt
Abe Compass	Hobart Cavanaugh
Welch	Charles Halton
Flora McKenzie	Astrid Allwyn
Bennie	Joyce Compton
Hezzy Briggs	Frank Faylen
George Fields	William Haade

That's Right, You're Wrong

(RKO-Radio)

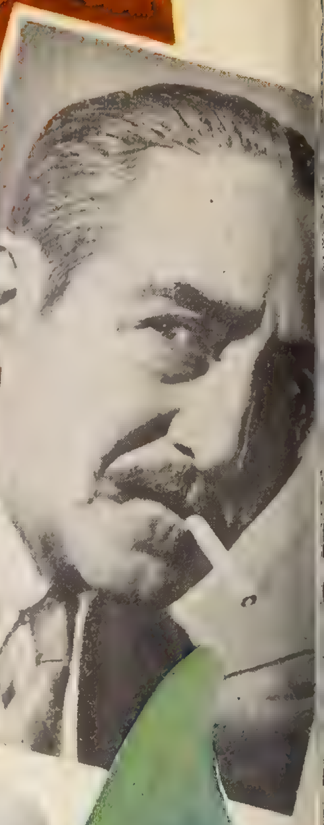
Kay Kyser Comedy

If the popularity of his radio program and the records of his personally conducted theatre appearances may be taken as indicative, Kay Kyser's first motion picture imposes no greater selling obligation on the practical showman than that of billing far, wide and loudly its coming, arrival and, doubtlessly, its holdover. For the film has in it everything that the Kyser program has, including the Kyser program, and the story of the film is in whole and in short the story of how Kay Kyser came to Hollywood to make a motion picture. The film had the preview audience under complete control for 88 minutes and applauding delightedly at the finish.

Produced and directed by astute, versatile David Butler, who also collaborated with William Conselman on the story, the picture is

(*Continued on page* 48)

"STUDENTS!"
"WHAT'S THE 'WHAT-WHAT' OF THE 'WHAT-WHAT' MUSICAL SHOW ON RECORD?"
"THAT'S RIGHT YOU'RE WRONG"



RKO RADIO SAYS IT'S

KAY KYSER

THE OLD PROFESSOR HIMSELF...AND

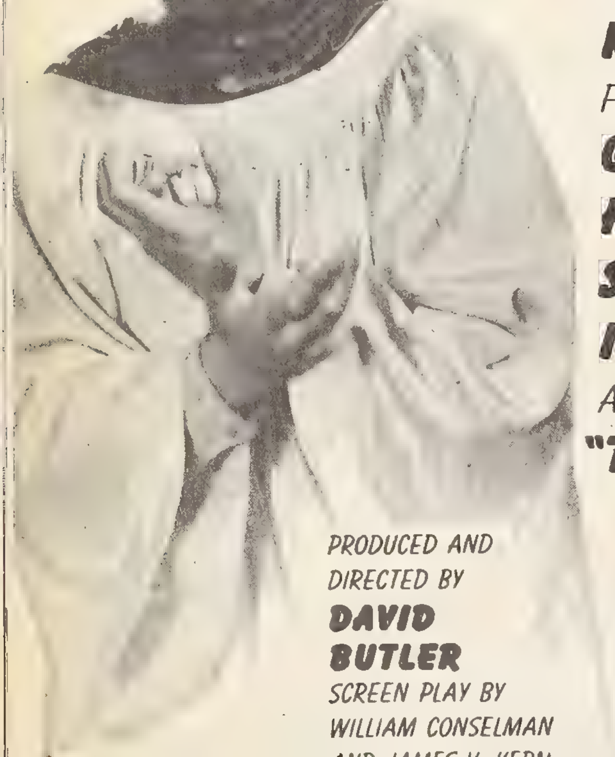
ADOLPHE MENJOU

IN

"THAT'S RIGHT- YOU'RE WRONG"

WITH

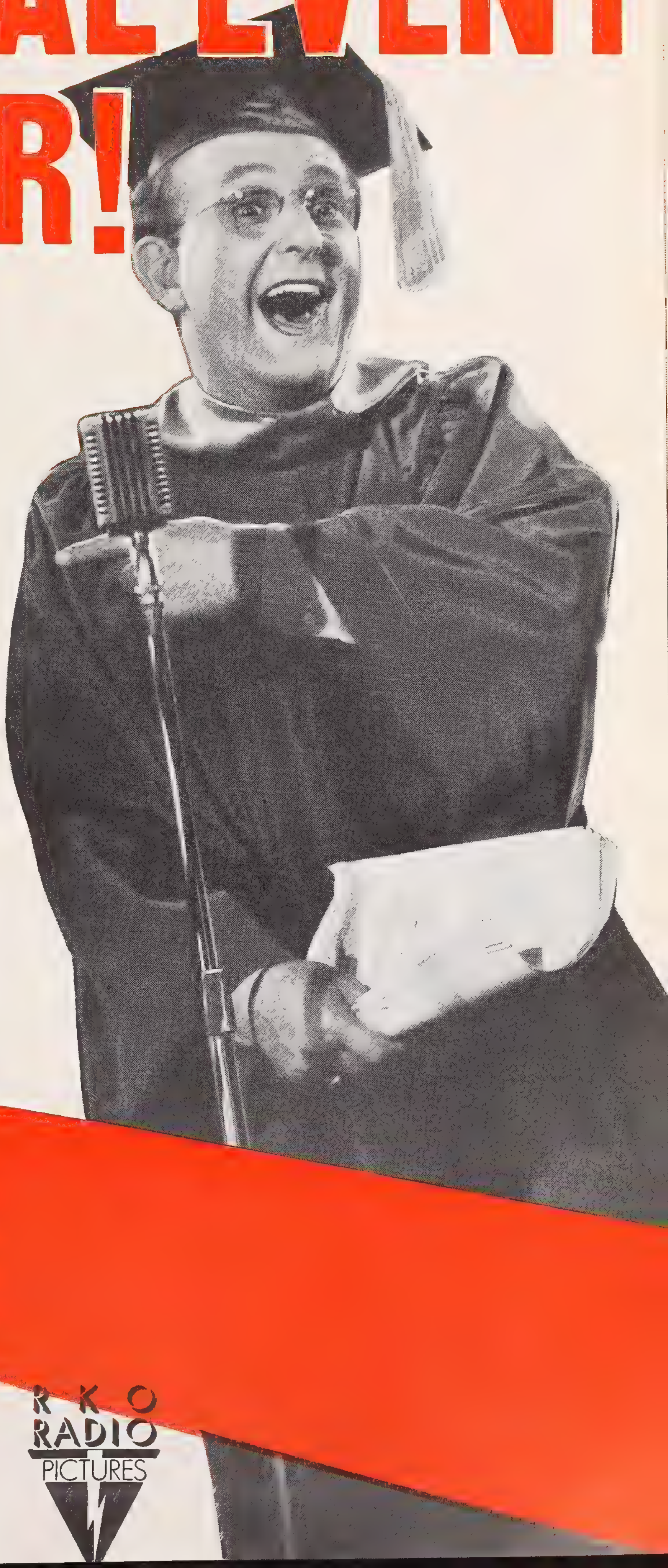
MAY ROBSON • LUCILLE BALL
DENNIS O'KEEFE • EDWARD EVERETT HORTON • ROSCOE KARNS • MORONI OLSEN
AND
KAY KYSER'S BAND
FEATURING
GINNY SIMMS
HARRY BABBITT
SULLY MASON
ISH KABIBBLE
AND
"THE COLLEGE OF MUSICAL KNOWLEDGE"



PRODUCED AND
DIRECTED BY
DAVID
BUTLER
SCREEN PLAY BY
WILLIAM CONSELMAN

It's got Rhythm!..It's got Romance!..It's got Whoosh, and Wham and Whee!..and with all those names it's got what it takes to pack 'em in till the fire department yells "Stop!"

WORLD PREMIERE A NATIONAL EVENT ON THE AIR!



THE WHOLE NATION LISTENING WEDNESDAY NIGHT, NOV. 15, TO KAY KYSER'S HOMECOMING PARTY AT ROCKY MOUNT, N. C.

"The Old Professor" broadcasting his regular program over the NBC Red Network of 104 stations at 10 P. M., and at midnight an NBC Special Feature Broadcast over WJZ and coast-to-coast Blue network . . . hosting America at the big party! . . . "THAT'S RIGHT—YOU'RE WRONG" PRESENTED AT TWO THEATRES! . . . Barn dance for 10,000 at gigantic tobacco warehouse! . . . State and city dignitaries, societies, clubs, banners, welcomes, crowds from all over the State on hand . . . AND THE PICTURE OFF WITH A BANG! . . . SETTING THE PACE FOR THANKSGIVING IN SCORES OF FIRST RUNS EVERYWHERE!

R K O
RADIO
PICTURES

(*Continued from page* 44)

sharply out of routine as to context and treatment, well nigh inspired as to conception. Instead of presenting the band leader as a band leader distressed by complications, it presents him simply as Kay Kyser, brought to Hollywood because of his radio popularity to star in a picture, found impossible as an actor and, ultimately, paid off without making a film. The trick of making a picture which purports to say that no picture can be made is easily the neatest trick of the year. Mr. Conselman and James V. Kern share credit for the extremely adroit screen play which achieves all this.

Mr. Kyser's radio associates are with him throughout the picture, the Ginny Simms of his program scoring a distinct personal hit, the band as a whole turning in one sock number after another. These experts of the radio are by no means left without experienced assistance, however, nor is their radio popularity the exhibitor's sole selling point. Adolphe Menjou is on hand in his best impersonation of a film producer, May Robson contributes a warm character bit, Edward Everett Horton and Hobart Cavanaugh play a writing team in the classic tradition of the craft, and other dependables carry on as helpfully. For good measure, half a dozen syndicated columnists portray themselves in a sequence of key importance.

The picture is packed with exploitation possibilities.

Previewed at the Pantages theatre, Hollywood, to the complete satisfaction of all present. —W. R. W.

Produced and distributed by RKO-Radio Pictures. Produced and directed by David Butler. Screen play by William Conselman and James V. Kern. Story, David Butler and William Conselman. Photographer, Russell Metty, ASC. Special effects, Vernon L. Walker, ASC. Art director, Van Nest Polglase. Associate, Carroll Clark. Gowns, Edward Stevenson. Set decorator, Darrell Silvera. Sound recorder, Earl A. Wolcott. Film editor, Irene Morra. Assistant director, Fred. A. Fleck. Songs: "N'Ya N'Ya You Can't Catch Me," by James V. Kern, Lew Porter, Johnny Lange, Hy Heath. "Fit to be Tied," Walter Donaldson. "The Answer is Love," by Sam Stept and "Happy Birthday to Love," by Dave Franklin. "Chatterbox," by Jerome Brainin and Allan Roberts. Musical arrangements, George Duning. P.C.A. Certificate No. 5715. Release date, November 24, 1939. Running time, when seen in Hollywood, 88 minutes. General audience classification.

CAST

Kay	Kay Kyser
Stacey Delmore	Adolphe Menjou
Grandma	May Robson
Sandra Sand	Lucille Ball
Chuck Deems	Dennis O'Keefe
Tom Village	Edward Everett Horton
Mal Stamp	Roscoe Karns
J. D. Forbes	Moroni Olsen
Dwight Cook	Hobart Cavanaugh
Ginny	Ginny Simms
Harry	Harry Babbitt
Sully	Sully Mason
Ish	Ish Kabibble
Miss Cosgrave	Dorothy Lovett
Miss Brighton	Lillian West
Thomas	Denis Tankard

The Phantom Strikes

(Monogram)

Mystery

"The Phantom Strikes" is a mystery picture made in England by producer Michael Balcon based on the novel "The Ringer" by Edgar Wallace. The stars and feature players, with the exception of Wilfred Lawson who appeared in "Pygmalion" and is currently in "Allegheny Uprising," and perhaps Sonnie Hale, will be new to American audiences but Wallace's name and his book, "The Ringer," are known to many.

Sonnie Hale handles his part capably as a comedian portraying the cockney crook, Alexander Knox is the Scotch criminologist and Patrick Barr the detective.

The romantic side is secondary as is customary in Wallace's stories.

"Maurice Meister," a criminal lawyer with a shady reputation, is threatened with death within forty-eight hours by "The Ringer." The police and "Inspector Wembury" are summoned to protect "Meister," and "Sam Hackett," a convict, is brought along to identify "The Ringer." Death strikes and "Meister" is killed, but "Inspector Wembury" exposes "The Ringer."

This is one of the better mystery pictures made in England and brought into this country. Sidney Gilliat adapted the book for the screen and Ronald Neame handled the photography.

Reviewed in a New York projection room at a trade screening for the press.—George Spires.

Produced by Michael Balcon and distributed in the United States by Monogram. Director, Walter Forde. Associate producer, S. C. Balcon. Screenplay by Sidney Gilliat. Harry Hand, production manager. Recorded by Stephen Dalby. Photographed by Ronald Neame. Cameraman, Gordon Dines. Art editor, O. F. Werndorff. Film editor, Charles Saunders. Sound by Eric Williams. No. P.C.A. number. Release date, November 15, 1939. Running time, 58 minutes. General audience classification.

CAST

Sam Hackett	Sonnie Hale
Maurice Meister	Wilfred Lawson
Dr. Lomond	Alexander Knox
Cora Ann	Louise Henry
Inspector Wembury	Patrick Barr
Central Inspector Bliss	John Longden
Mary Lenley	Patricia Roc
Johnny Lenley	Peter Croft
Colonel Walford	Charles Eaton
Sergent Carter	George Merritt
D't. Sergent Richards	Arthur Hambling

Overland Mail

(Monogram)

Cowpunchers vs. Counterfeiters

In this present saga of good old western days and ways, when a man's best friends were his holster and horse, the gentleman mounted in the saddle is Jack Randall, a true son of the code of the range, who clears out a band of counterfeiters, solves an Indian murder, wins a pretty G-woman, and carries the mail in general.

There are some fancy and furious galloping across bumpy but expertly photographed landscape, lightning streaked gun drawing, quietly tense moments when the villains stalk the hero.

Two bits of action are likely to win the hearty approval of the spectator. The first comes when "Jack" tells the town "gorilla" that this is a free country and the people in it are allowed to go wherever they please, and the other is the trick work of "Jack's" horse, "Rusty."

Previewed at a trade showing in New York at which an invited audience, mostly of feminine reviewers and better picture councils, found some bits of the western manners unintentionally funny according to the effete Eastern sense of humor but obviously considered the picture as a whole quite interesting and exciting—Joseph F. Coughlin.

Produced and distributed by Monogram Pictures. Produced by Robert Tansey. Director, Robert Hill. Story and screen play, Robert Emmett. Film editor, Robert Golden. Cameraman, Burt Longenecker. Soundman, Glen Glenn. P.C.A. Certificate No. 5809. Running time, 51 minutes. Release date, November 31, 1939. General audience classification.

CAST

Jack	Jack Randall
Porchy	Vince Barnett
Mary	Jean Joyce
Polini	Tristram Coffin
Porter	George Cleveland
Dawson	Glen Strange
Duke	Dennis Moore
Squint	Merrill McCormick
Buck	Joe Garcia
Blondie	Maxine Leslie
Joe	James Sheridan
Lugo	Hal Price
Pancho	Harry Semels

Day-Time Wife

(20th Century-Fox)

Sophisticated Comedy

This is the one about the husband whose wife, discovering that he's been stepping out with his secretary on those nights when he's been supposed to be working late at the office, gets herself a job as a secretary in another office to find out what it is that secretaries have which wives haven't. This is also the one in which wife and secretary, husband and wife's employer, come together under circumstances in which none speak freely, and this is, finally, the one in which the husband's secretary ultimately tells the wife the husband is really okay on the moral side but likes to step out so he can feel "like a little boy" again. Somewhat regrettably, however, this is not, as its predecessors were, the one in which the husband's deportment is extenuated at the picture's end for the benefit of convention and the peace of mind of wives in the audience whose real-life husbands employ secretaries. This omission of the traditional "out" limits the picture, as to entertainment value and appropriateness, to those adults who find husbandly philanderings unevil and amusing.

Treated lightly and wholly for humorous effect, the screen play by Art Arthur and Robert Harari contains much good dialogue and makes a number of familiar situations seem fresh. Direction by Gregory Ratoff is above his average. Raymond Griffith, himself once upon a time an ace actor in light comedy, served Darryl F. Zanuck ably as associate producer.

Tyrone Power plays the errant husband satisfactorily and Linda Darnell proves her talent as the wife. Warren William handles a light-heavy chore admirably. Binnie Barnes and Joan Davis help out importantly on the distaff side with less to do than their doing of it merits.

It is not a picture for children.

Previewed at the Village theatre, Westwood, Cal., where an audience composed largely of college students, press and studio representatives, found it quite amusing.—W. R. W.

Produced and distributed by 20th Century-Fox. Executive producer, Darryl F. Zanuck. Associate producer, Raymond Griffith. Director, Gregory Ratoff. Screen play by Art Arthur and Robert Harari. Photographed by Peverell Marley. P. C. A. Certificate No. 5732. Release date, Nov. 24, 1939. Running time, when seen in Westwood, 70 minutes. Adult audience classification.

CAST

Husband	Tyrone Power
Wife	Linda Darnell
Blanche	Binnie Barnes
Architect	Warren William
Stenographer	Joan Davis
Maid	Mildred Gover

The Lion Has Wings

(Korda - United Artists)

War Propaganda Document

With this vivid and compelling picture, British government-sponsored film production makes its wartime bow. Korda made it with his own finance, but with State collaboration and a Ministry of Information option to purchase, and shows that he can capture the headline with wartime ballyhoo no less directly than with peacetime fiction. Propaganda it may be, with certain limits therefore on its extra-British appeal, but one hundred percent screen entertainment it is, nonetheless, with a world market assured. The absence of flagwagging, the honesty of statement, the quiet humours, and the unique glimpse it affords of the British military machine at work should more than counter foreign doubts about the appeal of case pleading and propaganda. The mysteries of the fighter defence control, the plotting of raids and defence movements, the reconstruction of the epic Wilhelmshaven exploit, with the quiet heroes themselves on the screen, the flashes of Spitfires roaring the skies at 400 m.p.h., or of nonchalant lads piloting the heavy Wellingtons to enemy objectives, are engrossing screen entertainment no matter what colour the flag that flies atop the local flagstaff.

The film took ten days to make, greatly from library matter and newreel cuts, but likewise from dramatised episodes and location shots, but it has polish and sheen and would seem to have cost more than its actual $125,000. It is a cutter's masterpiece and a cameraman's triumph.

There is a personal element of meager dimension with Ralph Richardson as an officer in the R.A.F., and Merle Oberon as his wife. Chamberlain's war declaration is the background of a dramatic passage. Hitler's rantings are cross cut with a pretty pattern of racecourse tipsters, cheapjacks and park orators. E. V. H.

Emmett, British newsreel commentator, does a grand and witty job behind the microphone.

Productions such as this obviously enter a new category of showmanship.

Screened to a press audience at the Leicester Square Theatre and with an air raid warning hardly as yet died away and enemy planes off the East Coast, the film was received with an unsentimental, emotion-free absorption one would hardly expect in a country at war.—AUBREY FLANAGAN.

Alexander Korda Production. Distributed by United Artists. Produced by Alexander Korda. Associate Producer Ian Dalrymple. Directed by Michael Powell, Brian Desmond Hurst, Adrian Brunel. Commentator E. V. H. Emmett (By Courtesy of Gaumont British News). Supervising Editor William Hornbeck. Supervising Art Director Vincent Korda. Production Manager David B. Cunynghame. Film Editors Charles Frend, Henry Cornelius. Recording Director A. W. Watkins. Musical Score Richard Addinsell. Musical Director Muir Mathieson. Photographed by Osmond Borrodaile, Harry Stradling, Bernard Browne. Technical Adviser Squadron Leader H.M.S. Wright. Western Electric Recording. Running Time, 77 mins. General Audience classification.

THE CAST

Merle Oberon
Ralph Richardson
June Duprez
Flora Robson
Robert Douglas
Anthony Bushel
Austin Trevor
Milton Rosmer
John Longden
Ian Fleming
Derick De Marney
Etc.

First Film Concert

(World Pictures Corp.)

Musical Program

Under the title "The First Film Concert" a series of short subjects has been blended to offer to the musically appreciative audiences an entertaining fifty-three minutes of renditions by some of the more famous of France's musicians.

Produced by the Society of International Artists and distributed in the United States by World Pictures, the "Concert" is presented without a plot and much as the usual concert. The camera by angle and close up shots takes the audience closer to the performer.

The concert presents Alfred Cortot at the piano playing Debussy's "Children's Hour," Gregor Piatigorsky, 'cellist, rendering "Andante et Rondo" by Weber, A. Brailowsky in a piano recital of Chopin's "Valse Brillante," and Jacques Thibaud, violinist, presenting "Malaguena" by Albeniz. The "Ave Maria" by Schubert is sung by Elizabeth Schumann, opera star, against an angelic background. Clotilde Sakharoff Magda Tagliafero at the piano renders "Young Girl in a Garden" by Frederic Monpou. Here the camera offers montage effects that are a little startling and distracting. Ninon Vallin sings "Les Berdeaux," a nautical cradle-song, by Gabriel Faure, and there are intimate glimpses of the Corps de Ballet, featuring Serge Lifar, and the orchestra of the Paris Opera.

Reviewed at the Fifth Avenue Playhouse in New York where an afternoon audience, expecting just what they saw, listened attentively and applauded at the finish.—G. S.

Produced by the Societe des Artistes Internationaux in France and distributed in the United States by World Pictures Corp. Released, October 31, 1939. No P.C.A. number. Running time, 53 minutes. General audience classification.

Marseillaise

(World Pictures)

French Revolution

Jean Renoir, creator of the highly successful French film "Grand Illusion," which was concerned with the World War, also brings "Marseillaise," which is about the French Revolution. He produced, directed and had something to say in the writing of the story. Here the emphasis is on the people rather than on the love affairs and regime of Marie Antoinette, especially as it concerns the revolutionary troops from Marseilles and their marching song, that was to become a national anthem, "La Marseillaise."

To be sure, Marie Antoinette, Louis the Sixteenth, the gentlemen in waiting and the ladies in waiting are not overlooked but the beheading scene is not here. The cast is large, and the program speaks of some 10,000 altogether. It is an amiable film with a fair share of comedy and although it would appear as if the production was originally intended for its dramatic possibilities it never approaches dramatic intensity as did Mr. Renoir's "Grand Illusion."

The actual fighting is confined to a brief but bloody skirmish within the palace courtyard, between the Marseilles troops and the national militia on one side and the Swiss Guards on the other.

"CAN ALWAYS BET ON 'HERALD' REVIEWS"

"Enclosed is my renewal check for another 52 weeks of the 'Herald'.

"This will mark my second year receiving it and, believe me, it is my every Sunday evening companion. I still can't see how I did without it before last year. In my opinion it plays a very important part in the everyday operation of the theatre. I am especially fond of the Reviews about the new pictures. You can always bet on them."—WOODY ESLICH, Deport Theatre, Deport, Texas.

Reviewed at the Cameo theatre, New York, erstwhile premier showplace of the Russian film, where a near capacity house of an afternoon gave indication of a favorable reaction.—PAUL C. MOONEY, JR.

Distributed by World Pictures. Produced and directed by Jean Renoir. French dialogue with superimposed English titles. Running time, 80 minutes. Release date, November 3, 1939. General audience classification.

CAST

Louis XVI	Pierre Renoir
Marie-Antoinette	Lise Delamare
De Roederer	Louis Jouvet
Arnaud	Andrex
Bomier	Ardisson
Javel	Paul Dullac
Moissan	Jean-Louis Allibert

Inspector Hornleigh on Holiday

(20th Century - Fox)

Detective Comedy-Drama

Cashing in on the success of the first "Inspector Hornleigh" film, 20th Century-Fox herewith presents the same team, Cockney Gordon Harker and Scotsman Alastair Sim, in a dramatic extravaganza which, while it uses the same brand of treatment, presents nonetheless a different story. The radio fame of "Inspector Hornleigh" is dimmed somewhat by the war, but it still has a certain saleability, and screen audiences this side should find the repetition of the original team's comedy handiwork a considerable drawing factor.

Dramatically the story, adapted by Sidney Gilliat from Leo Grex's original thriller "Stolen Death," is ingenious, even if the directorial vamping has transcended the bounds of plausibility with occasional enthusiasm. It finds Hornleigh and his aggrieved Scottish sergeant torn from a seaside holiday to dissect an insurance racket which includes the secret use of corpses from a London hospital. Macabre though such a theme may be, there is little macabre in the development of the yarn, which extracts the utmost comedy.

Jack Cox has photographed the film in a way which is a definite asset and Vetchinsky's sets are impressive. There are some grand character cameos in minor roles.

Though made to the English audience pattern, the film is not too English for other markets.

Seen in London in 20th Century-Fox's preview theatre, the film was received very agreeably by an audience of trade viewers.—AUBREY FLANAGAN.

Produced by 20th Century-Fox Productions. Distributed by 20th Century-Fox. Produced by Edward Black. Directed by Walter Forde. From a novel by Leo Grex, "Stolen Death." Free adaptation, J. O. C. Orton. Screen play, Sidney Gilliat and Frank Launder. Based on the character Inspector Hornleigh, created by Hans W. Priwin. Photographed by Jack Cox. Editor, R. E. Dearing. Settings, Vetchinsky. Running time, 87 minutes. Adult audience classification.

CAST

Inspector Hornleigh	Gordon Harker
Sergeant Bingham	Alastair Sim
Miss Meadows	Linden Travers
Police sergeant	Wally Patch
Captain Fraser	Edward Chapman
Bradfield	Philip Leaver
Dr. Manners	Kynaston Reeves
Chief constable	John Turnbull
Sir George Winbeck	Wyndham Goldie

The Frozen Limits

(Gainsborough - General)

Gold Mining Burlesque

The Palladium Crazy Gang, British equivalents of the Marx Brothers, have a following mainly Metropolitan in Great Britain, built on the strength of their stage appearances. Provincially, notably in the less adult sectors of the wildwoods, their brand of twentieth century fooling still needs to be sold. Like comments might be made of the Gang's potential appeal outside these shores. Their humours are broad, inconsequential and knowing—and the humours of this latest romp are to type.

Their high spirited knockabout and vaudevillian backchat this time are set in a Klondyke frame whither the Six Wonder boys misled by a reference to Mr. (Joseph) Chamberlain in an ancient newspaper, go to seek their fortune.

Technical qualities are up to the Gainsborough standard.

The picture raised plenty of laughs at its trade screening though the more highminded critics stayed a little detached and it was considered not necessarily the best of the Crazy Gang comedies.—A. F.

A Gainsborough Picture. Distributed by General Film Distributors. Produced by Edward Black. Directed by Marcel Varnel. Scenario, J. O. C. Orton. Dialogue, Marriott Edgar. Photography, Arthur Crabtree. Film editor, R. Dearing. Running time, 84 minutes. General audience classification.

CAST

The Six Wonder Boys	Jimmy Nervo Teddy Knox Bud Flanagan Chesney Allen Charlie Naughton Jimmy Gold
Tom Tiddler	Moore Marriott
Jill	Eileen Bell
Tex O'Brien	Anthony Hulme
Bill McGrew	Bernard Lee
Foxy	Eric Clavering

Dark Eyes of London

(Argyle - Pathe)

Horror Melodrama

British thrillers seldom offer such full measure of horrors as this adaptation of the Edgar Wallace melodrama with its corpses floating in the Thames and sinking in the mud, small armies of blind men, a doctor who drowns his patients for the insurance money, and a monster who might be a close friend of Frankenstein's chef d'oeuvre. Highly tinted though it be, it is a capably made little picture.

Bela Lugosi's role is sinister but essentially gentlemanly; he plays the part of a Jekyll and Hyde who runs a home for the aged blind under one name and makeup, and an insurance racket aided by murder and forgery under another. Jake, an imbecile monster, drowns his victims for him in a convenient tank. Hugh Williams, English actor, is Inspector Holt of Scotland Yard.

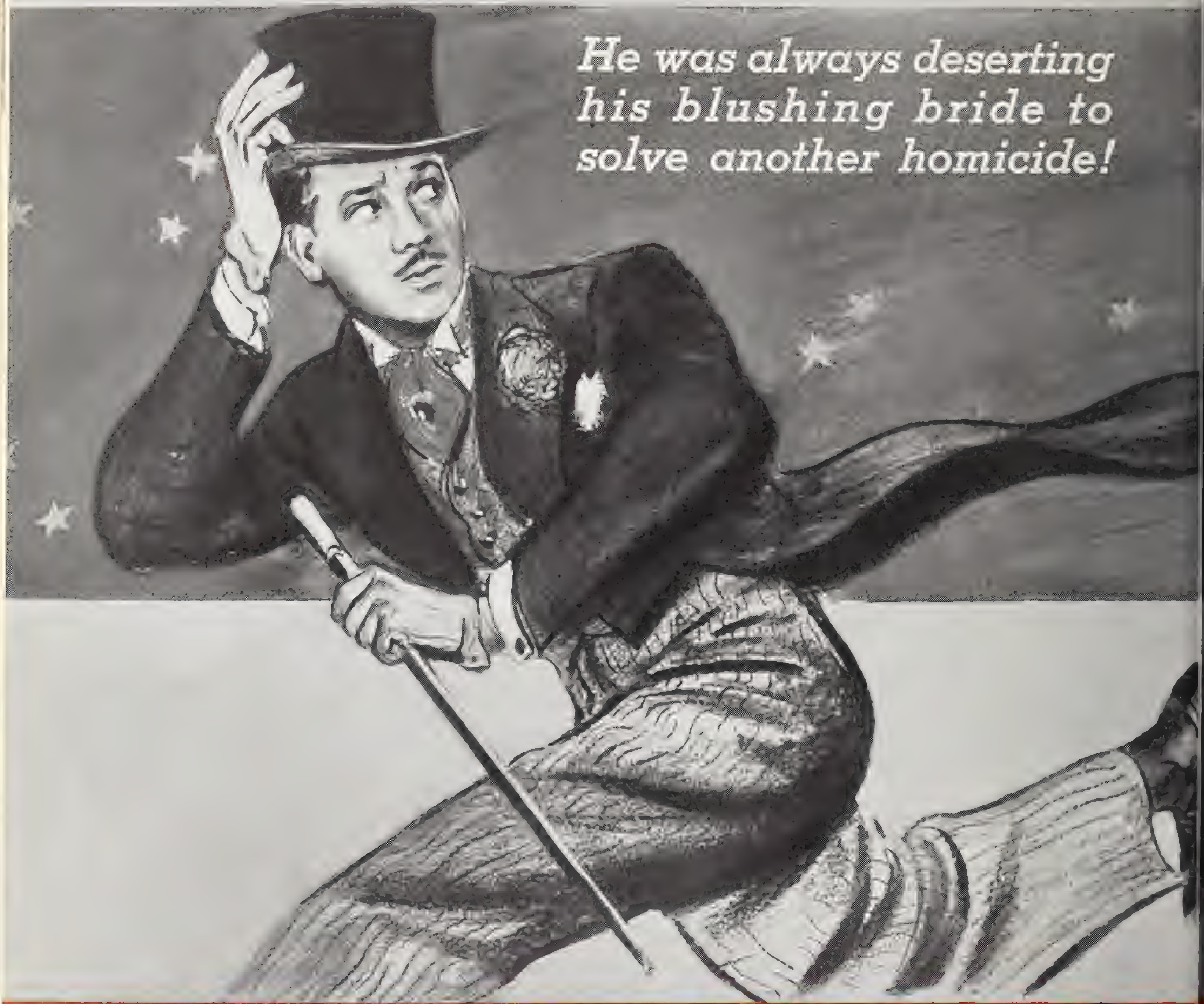
The macabre element is competently sustained and should send thrills creeping down the spines of the unsophisticated.

Production qualities are neat but not gaudy,

(*Continued on page 52*)

THE COMEDY CATCH

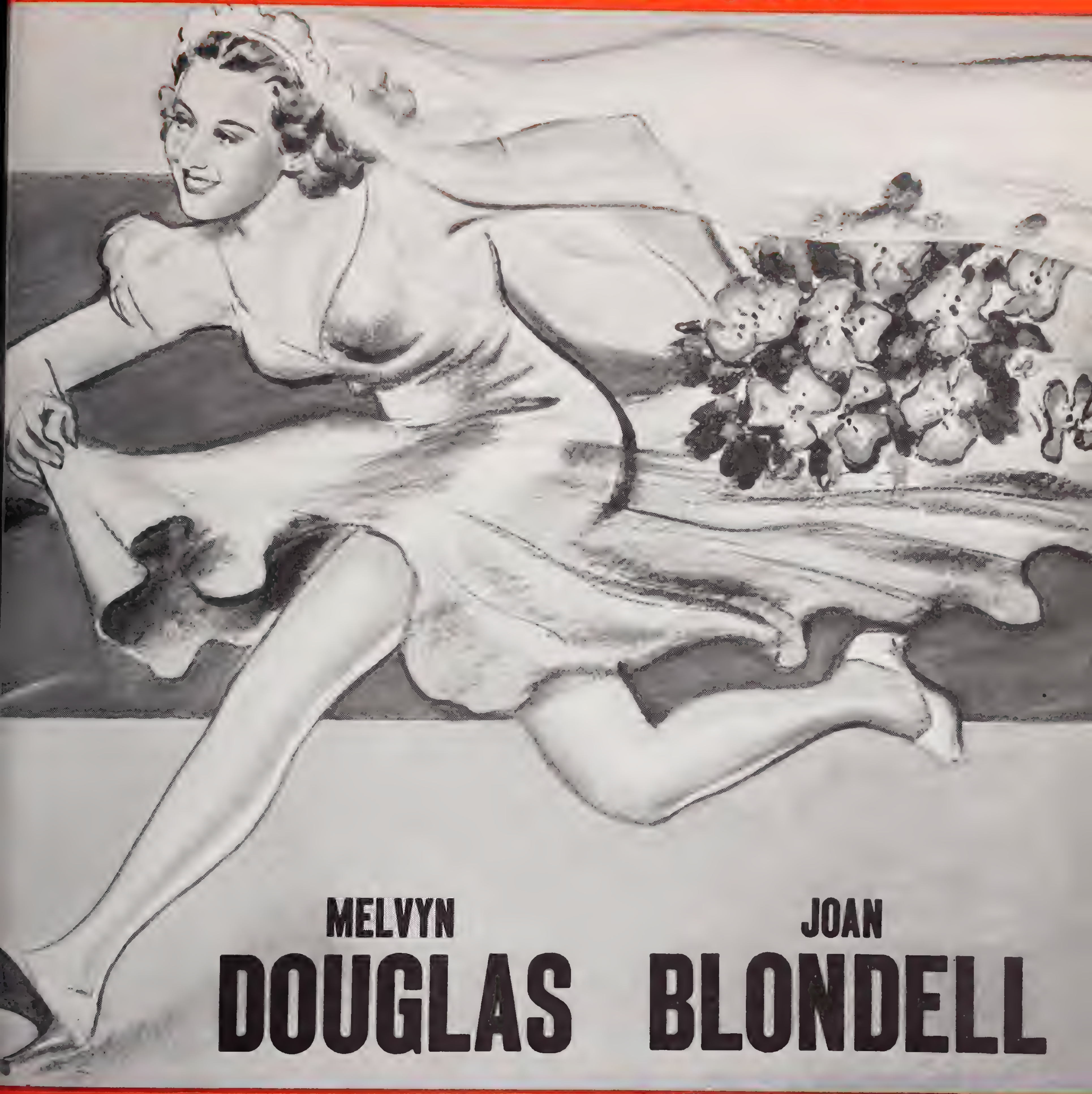
Fast and furious fun that will bring 'em on the run . . . and leave 'em breathless with laughter!



He was always deserting his blushing bride to solve another homicide!

The AMAZING

OF THE SEASON!



MELVYN
DOUGLAS

JOAN
BLONDELL

MR. WILLIAMS

with **RUTH DONNELLY · CLARENCE KOLB · EDWARD BROPHY · JOHN WRAY**
Screen play by Dwight Taylor, Sy Bartlett, Richard Maibaum · *Directed by* **ALEXANDER HALL**

(*Continued from page* 49)

the camerawork is slick and the portrayals are as good as they need be. Edmon Ryan as an imported Chicago "bull" supplies ornamental but quite irrelevant comedy.

Lugosi, of course, is a sales asset, as is probably the author's name.

Seen in a private projection theatre in London.—A. F.

An Argyle British Production. Distributed by Pathe. Directed by Walter Summers. From the story by Edgar Wallace. Photography, Bryan Langley. Cameraman, Ronald Anscombe. Film editor, E. G. Richards. Art director, Duncan Sutherland. Running time, 76 minutes. Audience classification "Horrific."

CAST

Dr. Orloff	Bela Lugosi
Inspector Holt	Hugh Williams
Diana Stuart	Greta Gynt
Lieutenant O'Reilly	Edmon Ryan
Jake	Wilfred Walter
Grogan	Alexander Field
Dumb Law	Arthur E. Owen
Secretary	Julie Suedo
Henry Stuart	Gerald Pring
Walsh	Policewoman
Policewoman	May Haliatt
The Drunk	Charles Penrose

American Royal

(RKO Pathe)

Livestock Champions

A Pathe Reelism, this is a most interesting film. It was photographed for the most part at the American Royal Livestock Show in Kansas City and shows prize animals in parade, but what makes the reel particularly arresting are the performances and form of several pairs of champion harness horses. There is one five-gaited equine model of perfection that has to be seen to be believed. Running time, 9 minutes.

Screen Snapshots, No. 2

(Columbia)

Hollywood Animals

Getting away from the run of Screen Snapshots, this subject concerns the training of animals that play in pictures. Hollywood's stars are only supporting players here, among them Jean Arthur, Alan Dinehart and Mischa Auer. —Running time, 10 minutes.

Aqua-Rhythm

(Paramount)

Sportlight

Rhythmic swimming, popularized by Billy Rose's Aquacade at the New York World's Fair, is treated in Grantland Rice's latest sport subject. The girls of the Tarpon Swimming Club of Florida execute the aquatic designs in Wakulla Springs. Narrated by Ted Husing, this is a picturesque and entertaining subject.—Running time, 10 minutes.

Boy Meets Joy

(Universal)

Musical Featurette

Old timers who have been bemoaning the disappearance of vaudeville from the boards of the local opera houses should be considerably pleased that that particular branch of theatrics has not exactly gone from the stage scene but is still in existence under the celluloid disguise of miniature musicals. At least, an inspection of this song and dance featurette offers a round of vaudeville turns with about everything but the opening act of trained seals, virile acrobats or nimble handed jugglers. The lad of the title is presented in the drawling personality of that recognized tunesmith, Pinky Tomlin, and the other half of the titular combination is taken care of by the vocally capable and smooth appearing Joy Hodges, whose appearance in this minor matter after a successful stay in feature length productions may be characterized as a busman's—or buswoman's—holiday. Pinky plays smoothly and Joy sings sweetly and that is all there is to this talent demonstration. Of course, there are breathing spells for the principals, which allows the opportunity for the introduction of the supporting roster of performers to offer their individual wares. The bill includes acrobatic dancer Lucille Page, a young woman with what would appear to be a rubber band constitution; Mary Ruth, infant piano prodigy, whose minute but fleet fingers, tap out a Chopin waltz, and a group of elderly women billed as the Elderblooms, who give a choral swing rendition of an excerpt from "Martha." Some captious critics, hearing these silver haired swingsters, may excuse the songbirds on the grounds of age.—Running time, 17 minutes.

Fresh Fish

(Vitaphone)

Merrie Melody

This is another of the clever Merrie Melody cartoons from producer Leon Schlesinger. The cartoon is a travesty on the professor and his diving bell. While the "professor" of the cartoon is searching for the whim wham whistling shark, the camera scouts around for some oddly appearing and acting fish. The "professor" finally bags his whim wham whistling shark and the diving bell is hoisted to the boat. When the door of the diving bell is opened, the "professor" has disappeared and the shark is picking his teeth.—Running time, seven minutes.

Hunting Hounds

(RKO Pathe)

Sportscope

The hunting hounds with which this Pathe Sportscope is concerned are those trained to pick up the scent of wildcats and corner them while the huntsmen set about capturing them alive. In the first chase a wild cat is treed and easily taken by a huntsman who climbs the tree and with rope and pole lowers the animal into a bag held by other sportsmen. The second chase is not so successful, as the wild cat takes refuge on the side of a rocky incline inaccessible to the hunting party. The hounds on both occasions perform well. Narrated by Andre Baruch.—Running time, nine minutes.

Zoo in Manhattan

(Central Films)

Central Park Zoo

"Zoo in Manhattan," the latest subject to be produced by Central Films makers of "Chinook's Children," is a study of wild animal and bird life in Central Park Zoo and Lake. The subject opens with a shot of the entrance to the park and then goes into the zoo itself. Offscreen commentary by John S. Martin gives the habits and the idiosyncrasies of the animals and birds. An entertaining 10 minutes' subject.

Ted Fio-Rito and Orchestra

(Paramount)

Dance Band

The hit tunes composed by Ted Fio-Rito are featured. The first number, a medley of his songs, is followed by a "swing-symphonic" arragement of the "Volga Boatman." Lee Sullivan sings "Blue Orchids." The last number is a musical version of a horse race, "Photo-Finish." Shots of the orchestra are blended with race pictures, and the development of the music is traced from the parade before the race to the photo-finish at the end. This is a good musical subject.—Running time, 11 minutes.

Acres of Plenty

(RKO Pathe)

A Pathe Reelism

The production deals with the migratory workers of the west. It does not paint the doleful picture that John Steinbeck's "Grapes of Wrath" does. Most of the reel has been filmed on a large ranch near Modesto, Cal., a ranch that because of its diversified produce and management is said to be one of the few ranches in the west that operates on a year around schedule and at its most productive period of the year employs up to seventeen hundred workers. Also shown is one of the Government camps in which the migratory worker and his family set up their own governing system. Narrated by Harry von Zell. Produced by Frederic Ullman, Jr.—Running time, nine minutes.

Busy Little Bears

(Paramount)

A Bear's Life

One day's adventures of three little bears are shown against a natural background. Frank Crumit, the narrator, christens them Horace, Herbert and Herman. On a continual search for food and fun, the bears romp and investigate every possible source of honey. They meet some strange animals: a badger, a porcupine, a skunk, an eagle that steals their fish. Their great discovery is a ranch house. They break in and have a feast. The rancher's daughter makes the busy little bears her pets. This short subject has some excellent shots of the bears hunting and playing in their natural state. It is good entertainment and the children, especially, should be delighted.—Running time, 10 minutes.

A Failure at Fifty

(MGM)

Lincoln Miniature

A man of 50 can not find a job. As he is about to commit suicide, a friendly hand stops him and he is told a story. Back in the 19th century another American was a failure in retail business twice before he was 22. Later, as a small town lawyer, he failed again, and after his friends forced him into politics, he was defeated twice for the office of senator. But finally he became a success. President Lincoln's story is well told, and the audience does not realize until near the end the identity of the "failure at fifty." This is an unusually good patriotic short subject. — Running time, ten minutes.

Merry Wives of Windsor

(Paramount)

Philharmonic Orchestra

This Symphonic Short is played by the National Philharmonic Orchestra of the U.S.A. under the direction of Frederick Feher. It is another treat for the music lovers. This is not as well known to the average patron as "The Blue Danube," but those who like fine music can be expected to be even more appreciative. The overture to the opera, "The Merry Wives of Windsor" is pleasing music as played by the Philharmonic Orchestra. The regular black and white print is not nearly so much in harmony with the subject matter as the blue tint which helped to provide some outstanding photographic effects in "The Blue Danube."—Running time, 9 minutes.

Homes of Today

(Pathe Commercial)

Federal Housing Subject

This is the second of the color subjects made by the Commercial Department of Pathe News for the Federal Housing Administration and is available to theatres through William Waldholz, chief of motion picture distribution for the FHA. The film presents a tangible demonstration of the availability of homes costing from $2,500 to $5,000. Besides the message it contains the film is pictorially pleasing. Produced by Frederic Ullman, Jr. Supervised by Frank Donovan. Running time, 11 minutes.

LA GUARDIA SAYS EAST WILL HAVE PRODUCTION, INDUSTRY SAYS NO

Labor Leader Says Mayor Will Help Launch New Company If Majors Don't Respond, but Nothing Happens

Even while film directors in California were explaining why New York City was anything but ideal for motion picture production, while major company executives professed ignorance of Eastern production plans and a study revealed no swing in production, film labor unions, backed by Mayor Fiorello H. La Guardia, this week renewed their campaign to found a "new Hollywood" on the Hudson. On Tuesday, Borough President Richard Palma of Richmond asked that production be centered on Staten Island.

Mayor Would Form Company

The Mayor, who on October 16th, in addressing the Society of Motion Picture Engineers, "invited" the motion picture industry to settle in New York because, as he put it, the first motion pictures were made in the East, and because New York "had everything," told the newspapers Friday afternoon at City Hall, "We're going to make pictures in New York." He did not explain how.

However, Charles Downs, business agent of Local 644, Cameramen, followed with an assertion, according to the *Herald Tribune*, that the Mayor would help form a "new picture company" and that this was "the Mayor's pet idea."

"He intends to take the bull by the horns and see to it that the studios are reopened," Mr. Downs added. "He was irritated by the Warner Brothers closing their studios here."

Began with "Black Maria" Shack

Thus Mr. LaGuardia and the unions would bring motion picture production back to the east where it was cradled in the "Black Maria" shack, first movie studio in America, built in 1893 by Thomas Alva Edison in West Orange, N. J., a move which brought in subsequent years scores of silent-film studios and outdoor locations dotted through northern New Jersey, New York, Long Island and Westchester.

The migration of steady feature production to Hollywood was virtually completed a dozen years ago when the last holdout, Famous Players-Lasky, transported its eastern wing of production to the coast, overriding such Famous Players stars as Thomas Meighan, Bebe Daniels and Gloria Swanson. After that the only major regular filming in the east was at Warner Brothers', making Vitaphone shorts in Brooklyn, and even this was abandoned a year ago. Feature production in the east in the past dozen years has been sporadic, confined almost entirely to Eastern Service Studio on Long Island and Biograph in the Bronx.

Mr. Downs' statement on the LaGuardia move was accompanied by one from New York labor leaders George Meany, secretary of the state unit of the American Federation of Labor, and Thomas J. Lyons, president of the Central Trades and Labor Council.

Labor Speaks

"The motion picture producers each day take a tremendous amount of cash out of the pockets of the New York City's millions of moviegoers," said the labor men. "Surely, it is fair to ask them to spend here at least 10 per cent of the $250,000,000 annually expended in producing pictures."

The Mayor's statement on motion pictures in New York was uttered last Friday to the press at New York's City Hall, after a conference with a committee of representatives of labor unions associated with motion pictures or the the theatre.

On the special committee were Mr. Lyons, who acted as chairman; Jacob Rosenberg, Musicians Union, Local 802; Sol Scoppa and George Ackerson, Jr., Motion Picture Studio Mechanics Union, Local 52; Florence Marston and Michael Connolly, Screen Actors Guild; Saul Harrison, Association of Assistant Directors, Local 18168; Thomas Murtha, Stagehands Union, Local 4; William Burns, Operators Union, Local 306; Martin T. Lacey, Teamsters Union, Local 817; Louis Hollander, Theatrical Costume Workers Union; Fred Marshall, United Scenic Artists Union, Local 829; John Rugge, Laboratory Technicians Union, Local 702; Charles Downs, Cameramen's Union, Local 644, and James C. Quinn, secretary of the Central Trades and Labor Council.

The Mayor's statement said:

"We have had a series of conferences. Representatives of all unions of artists and stage hands concerned with the making of motion pictures have been present. We have decided that we are going to make motion pictures in New York City. More details will be forthcoming from time to time, and we shall keep you informed from week to week."

Immediately afterward, one of the Mayor's secretaries is said to have told the newspaper men that the Mayor's declaration did not mean that the City of New York would enter the motion picture industry.

Conferring with Executives

But Mr. LaGuardia was to confer with executives of the majors this week and if they refuse to be persuaded the new group will go into action, according to Mr. Downs, who said that the Mayor has conferred with banking interests and that "established" motion picture talent has been lined up. The Mayor would have no connection with the new company.

The Mayor met again at the City Hall Monday with labor leaders, a smaller group, and said:

"Everything in our preliminary work is completed, and we have made far more progress than I anticipated. I am not only amused but very much interested by some of the startling information I have received concerning the Far West, in the last few days."

Scoppa A Leader

Of the New York labor leaders, who predicted 10,000 jobs would be created by a New York film industry, the prime proponent of the plan appears to be Sol J. Scoppa, who favors a "Cinema City" on the World's Fair grounds. Mr. Scoppa is reported to have said this plan four years ago was greeted with interest by film officials but was "killed" by the Los Angeles Chamber of Commerce.

He did not say whether the city was to have built the "Cinema City," but remarked that the picture companies easily could lease the grounds or parts, on long term agreements.

Mr. Scoppa on Friday remarked that a drawing of his plan, which called for a transfer of 10 per cent production to New York, reposed in the New York offices of the Motion Picture Producers and Distributors of America.

An MPPDA official said this week that it was possible the industry as a whole might be interested but that obviously the trend in film production had been towards the West since 1927 and the introduction of sound. It was pointed out that there are 160 sound stages,

(Continued on following page)

ERPI Reverses Policy; No More Spending To Get Eastern Films

After spending over $100,000 in making its Eastern Service Studios, Long Island City, New York, "attractive" to West Coast entertainment film producers, only to find, in the words of an ERPI spokesman, that they were not interested, Electrical Research Products, Inc., will concentrate on inducing commercial film producers to use the studios. This decision was made as Mayor LaGuardia pressed his move to bring some filming eastward.

ERPI will cease "trying to swim upstream" on this matter; it will stop spending money to induce the making of entertainment features at the modernized plant; it will stop financing dubiously profitable deals; it will now take all the orders it can get from the advertising-film producers, who, it is said, have appeared interested in using the plant. Its new policy was confirmed Monday by T. Kennedy Stevenson, president of the company.

No feature was made at Eastern Service in 1939. The plant and its new Technicolor camera have been used by commercials, notably Audio Productions. "The Middleton Family at the World's Fair" was made there for Westinghouse, in color and in five reels.

The plant will continue to be used for newsreel recording and shorts production or scoring, and for classroom shorts by Erpi Classroom Films, Inc., non-theatrical venture.

Several deals for feature production had been rumored for the plant. Among the producers mentioned were Lee Garmes, Jack Skirball, Al Christie, Jack Wildberg. Mr. Garmes, in association with Ben Hecht, is understood to be ready to start in the east with a new feature company, New York Pictures, Inc., with George Jessel reported to be starring in the first, "Before I Die."

EXECUTIVES DOUBT RETURN EAST

(*Continued from preceding page*)

approximately, in Hollywood, and "only four good ones in New York."

Film Executives' Comment

J. Robert Rubin, vice-president of Loew's, Inc., said the statement was a surprise but that the company's officials would readily discuss plans for Eastern production.

William Le Baron, production manager for Paramount on the coast, said production in New York could not compare with that in Southern California, because "we can shoot within a close radius of Hollywood a very good semblance of anything from the Sahara Desert to the mountains of Tibet."

Harry Sherman, director and producer of the "Hopalong Cassidy" westerns, said 75 per cent of the scenes he made were on location, necessarily apart from the inseparable noises of the city.

Frank Lloyd, Paramount director of "Rulers of the Sea," pointed out that scenes such as were in that picture could not have been filmed along the New York coast.

Mayor Fletcher Bowron of Los Angeles said in a telephoned statement to the New York *Herald Tribune*:

"We have no evidence of the motion picture industry packing up and leaving California, especially after Tuesday, when the 'Ham 'n' Eggs' pension plan was defeated. If that had carried we couldn't have told."

Unemployment Factor

The background for the move appears to have provided by the comparatively large unemployment among the Eastern motion picture unions. Eastern Service Studios, in Long Island City, New York, and the Warner Brothers Vitaphone shorts studios, in Brooklyn, are the two large studios in the New York area. The Warners shorts production has been transferred to the coast, and the Eastern Service studios are being used only for commercial shorts and a few major shorts, the independent feature producers no longer making their Paramount-release features there.

Robert H. Cochrane, who resigned last year as president of Universal Pictures, called Mayor LaGuardia's call to New York film production "ridiculous," and said:

"No large studio would make grade A pictures in New York. It would bankrupt the motion picture companies to transfer enough equipment to New York to make first class pictures there."

Others pointed out that Florida, with offers of state-built studios and tax-free properties, had not been able to lure the motion picture industry from California.

It was said by the union representatives at the Friday meeting that the newsreels declined to film the Mayor reading his statement, because of the opposition of producers to an Eastern production move.

Mr. Scoppa termed this an exhibition of "the lengths to which the Hollywood producers will go."

The labor leaders are reported to have pledged the Mayor that, if production were brought to the East, they would bar jurisdictional disputes and frequent wage and hour demands.

Jay David Blaufox, exploiteer, writer and authority on aviation, is in Hollywood to complete writing assignments for eastern publishers. Mr. Blaufox has formerly been connected with motion picture publicity, both for theatres and distributors.

PARAMOUNT THEATRE FETES 13TH YEAR

The New York Paramount theatre celebrated last week its thirteenth anniversary. "Rulers of the Seas", the 540th film to play at the theatre, was chosen for the special show.

The theatre opened in 1926 with the picture, "God Gave Me 20 Cents." The following are the champion pictures by years: 1926, "Cheerful Fraud"; 1927, "Underworld"; 1928, "Docks of New York"; 1929, "Pointed Heels"; 1930, "Road House Nights"; 1931, "Finnan Haddie"; 1932, "Ladies of the Big House"; 1933, "I'm No Angel"; 1934, Cleopatra"; 1935, "Lives of a Bengal Lancer"; 1936, "Big Broadcast of 1937"; 1937, "Double or Nothing"; 1938, "Wells Fargo", and 1939, "If I Were King".

"Pointed Heels", starring William Powell back in 1929, grossed over $100,000, it was recorded, and holds the all-time theatre record. However, "Wells Fargo" last year played to a greater number of patrons. The admission scale was considerably higher in the theatre's first years.

O'Donohue Appointed

Bob O'Donohue, publicity manager at the Worth theatre in Fort Worth for two years has been appointed director of advertising and publicity for the nine Interstate theatres in Fort Worth and Arlington by Frank Weatherford, new city manager in Fort Worth. Formerly each theatre had its own publicist. Harold Eppes, treasurer of the Worth theatre will assist O'Donohue and Howard Yarbrough takes his position at the Worth.

March of Time Campaign

An extensive campaign has been arranged in connection with the current March of Time being released by RKO, "Uncle Sam—The Farmer." Material has been placed in the nine chief farm magazines and in 600 newspapers in the larger county seats. A feature story is being sent by the NEA service to its 900 member newspapers; the U. S. Department of Agriculture is cooperating.

UA Spanish Film

Arthur W. Kelly, vice-president in charge of foreign distribution, announced that United Artists would release "La Justicia de Pancho Villa," Spanish-language film produced by Guz Aguila Films, Mexican producing company. The picture tells the story of an Argentine Gaucho who served in Villa's army. United Artists rights cover all Latin-America.

Seven Advisors Are Picked For Canadian Film Board

Appointment of seven members of a new inter-departmental committee to aid the National Film Board has been disclosed in Ottawa by Trade Minister Euler.

The committee which will assist John Grierson, new Government Film Commissioner, and Capt. Frank C. Badgley, director of the Canadian Government Motion Picture Bureau, includes:

F. C. Nunnick, publicity director of the Department of Agriculture; R. J. C. Stead, superintendent of publicity, Mines and Resources Department; Ray A. Brown, public relations representative of the Labor Department; Badden F. Farrell, Post Office Department; H. F. S. Paisley, Fisheries Department; Major R. J. Whitelaw, National Defense Department and D. Leon Dolan, head of the Canadian Travel Bureau Transport Department.

Critics Pick Hollywood

Hollywood has been designated as the site for the first annual convention of the Newspaper Film Critics of America. Jimmy Starr, *Los Angeles Herald-Express,* is chairman of the committee on arrangements. Hollywood was chosen in order that stars may be present to receive the awards voted by the group and also because some of the newspapermen have never been to the motion picture's homeland.

Lake Placid Production

Arthur Leonard and George Walbridge, of Lenwal Productions, Inc. will make their next production in and around Lake Placid late in December. The company's most recent production, "Pocomania," was made in Jamaica, British West Indies.

New Chicago Circuit

The Wabash Theatre Corporation with headquarters at 105 West Monroe Street, Chicago, elected H. A. Nichols, president; B. Burk, vice-president, and E. H. Allen, secretary. The Wabash theatre is the first in the contemplated chain.

J. Walter Thompson Named

J. Walter Thompson has been named to grant licenses for the manufacture of commercial products inspired by Max Fleisher's feature cartoon, "Gulliver's Travels," in Great Britain and Ireland.

Goldwyn Awarded Medal

In recognition of his "outstanding American citizenship and kindness to former service men" the Hollywood American Legion post awarded its 1939 citizenship medal to Samuel Goldwyn on November 6th.

Johannesburg Manager Named

Owen T. Welch has been appointed Twentieth Century-Fox manager for Johannesburg, South Africa. The company managing director for the territory is Otto B. Bolle, who reports that gold was discovered while excavating for a new first run theatre.

PARIS INDUSTRY GOES BACK TO WORK; AMERICAN MAJORS WILL CONTINUE

But Exhibitors Protest Limitation of Audience to 300 as Air Raid Precaution; Pictures To Be Completed

by SPECIAL CORRESPONDENT
in Paris

The outbreak of war, on September 3rd, suddenly interrupted all activities of the French film industry. Called to the colors, most of the French actors, directors, technicians and studio staffs left their work. Likewise most of the Paris and provincial motion picture theatres had to close, due to a shortage of house managers and projectionists.

After two months of wartime, it is now possible to make a survey of the status of the industry in France.

Attendances Limited

In Paris a few theatres quickly reopened, using projectionists not yet mobilized or too old or physically unfit. But exhibition during wartime is subject to very special conditions.

A first condition is that no theatre will receive at one time more than 300 persons, due to the danger of air raids. Shelters will have to be organized on the theatre's premises or in the neighborhood.

Secondly, the shows will have to close at 8:30 P. M. Special exceptions have been granted to 83 theatres.

To remedy the lack of operators the French branch of MGM organized, in the first week of hostilities, special and free courses of study for projectionists. These courses were given at the Paris MGM offices and were open to everyone not subject to call to the colors, as well as to women, provided they were younger than 45 years.

The "Intersyndicale Representation" of the French industry also organized free courses and a school for projectionists.

There are 83 motion picture theatres open in Paris which are allowed to operate up to 11 p. m.

The bigger theatres such as the Rex, Gaumont-Palace, Marignan and Normandie, have closed due to the limitation to 300 patrons.

The 83 cinemas opened include: 16 newsreel theatres, 10 first run houses and 59 district cinemas.

These 83 cinemas represent about one-third of the 300 theatres in Paris.

Chiefly Revival Films

Up to now, except for three American films in their original speaking versions, all the programs have been made up with revivals of American and French films.

Thus the programs of the five specialized cinemas of the Champs Elysee in American speaking films have included these last weeks "Danger, Love at Work," "The Thin Man," "She Married Her Boss" and "Peter Ibbetson." On the other hand, "Confessions of a Nazi Spy" and "Wuthering Heights" continue in their original versions.

New pictures shown in Paris since the war have been "Five Came Back," "Return of the Cisco Kid," "Valley Without Law," and the British "St. Martin's Lane," all in original versions with French sub-titles.

No new French film has been shown since the war broke.

In the provinces most of the cinemas are still open but for many with a reduced number of weekly performances.

The newsreel cinemas are the most successful ones. Besides the English and French reels of the war, they include documents of the German newsreels. Thus the French public has seen through Paramount News the occupation of the Danzig by the German troops and the operations in Poland.

In the "Zone des Armes" special performances for the troops have been organized by the Cinema Sections of the French Army.

Distributors Reduce Activities

Nearly all the distributing companies in Paris have remained open but of course with reduced activities. All the branches of the American companies are carrying on their work with small staffs, including many women and the oldest men not called to the colors.

For instance, all the young men of RKO Radio have been mobilized and this company in France has presented to the Republic over 40 men for military services.

In the branch companies, many managers have been called.

Under these conditions, and due to the number of persons who have left Paris, mobilized or gone to the Western and Southern provinces, business continues very quietly in Paris. Box office receipts are scarcely enough to pay the operating expenses.

French Production Resuming

At the time the war broke, there were about 25 films in production. A few of them which were near their finish have been concluded in haste. But there are about 15 important films which have been interrupted, among them "Remorques," co-starring Jean Gabin and Michel Morgan; "Le Corsaire," starring Charles Boyer; "Paris-New York."

About 25 films are in the cutting rooms, unfinished.

Despite this situation, the majority of the French studios have formed new technical staffs with non-mobilized technicians and are ready to operate anew.

In Government circles there is a tendency and even a wish that the industry return to greater activity. War must not kill the French film industry as it did in 1914-1918.

Since the war, all cinema matters are under a branch of the propaganda section of the Information Department, whose chief is Jean Giraudoux.

The chief of the film and photographic branch is Yves Chataigneau, who deals with matters of production and exportation as well as the censorship.

No film-feature, documentary, or news-

(*Continued on following page*)

U.S. Majors Set to Hold Branches and Business in France, Says Smith

Harold Smith, European representative of the Motion Picture Producers and Distributors of America, said in Paris this week that the American majors have no intention of closing their offices in France. He informed the French industry that the American companies would keep doing business in France as long as possible. "Each company," said Mr. Smith, "will hold on as long as it can . . . as long as personnel can be controlled and expenses met." It must be remembered, however, that certain companies had received subsidies from the parent company in the United States, and since the declaration of war, the French branches have not recieved the subsidy, that the parent companies can not now send them to their affiliates in France.

"It also must be specified that the American economic situation has been strained by the war," he said. "What the French motion picture industry is experiencing at this time, the American industry in Hollywood is experiencing in a large proportion.

"Economically, the American distributors in France are more affected than it would appear," he continued. "Their general expenses are enormous; their offices are large and the personnel numerous. In spite of all this, the French affiliates of Paramount, Columbia, United Artists, Universal, RKO, Warner Bros., MGM and Twentieth Century-Fox have all decided to maintain business near normal in France."

At the beginning of the war most of the American companies in France were operating branches in Marseilles, Lyons, Lille, Bordeaux and Strasbourg. Presumably all the offices are open except those in Strasbourg where normal business is disrupted because of firing near the German border.

Mr. Smith cited the difficulties and impossibilities of obtaining permits for traveling in France and for transportation for film. The statement ended with an appeal to ease the limit set on the number of persons who can be admitted to any one showing.

FRENCH PLAN PROPAGANDA FILMS

(*Continued from preceding page*)

reels can be shown in France, or exported, without the visa of this film branch.

A great desire of the Government would be to resume the production of French films.

This presents many difficulties of which the first is the matter of money investment and amortization.

In the present conditions French films will net little receipts in French territory. But foreign countries would likely buy French films of quality, it is believed.

The production of French films would be made under Government auspices, as every film would be a matter of propaganda. But France does not intend to make violent propaganda films in the Russian or German manner.

The French idea would be to make artistic pictures of the highest quality, showing French life.

The first work will be to group all authors, screenplay writers, studio and laboratories workers, directors, players, not mobilized.

It is already agreed that the French stars would abandon the hope of big salaries.

In a fan publication, "Pour Voos," O. P. Gilbert, a French author, gives the suggestion of a "Control Committee," including such directors as Rene Clair, Jacques Feyder, Jean Renoir, Julien Duvivier, such authors as Marcel Achard, Sacha Guitry, Marcel Pagnol, such players as Charles Boyer, Pierre Fresnay, Louis Jouvet.

The first work of the cinema branch of the Information Department will be to finish all films stopped by the war.

This is an important problem when one considers the known amount of the financial investment.

Foreign buyers are expecting prints of those films for which they have paid guarantees.

New Impetus to Industry

The second task will be to give new impetus and organization to the French cinema.

It is clear that the French public wants something besides revivals of French and foreign films.

Budgets will be studied to reduce them 50 per cent.

On the other hand, advantage will be taken of the present circumstances to make a full reorganization of the French industry.

The French technicians would have an automatic priority for employment, and it will be arranged that film studio workers would be employed all the year without interruption.

Such are the intentions of the Cinema Section of the French Government. The French film industry, now the second in the world, is ready to resume pre-war activities and on a more solid basis.

French Industry Demands Reopening of Theatres

The French motion picture industry, according to *La Cinematographie Francaise*, asks that all theatres be reopened.

To reopen, a theatre must get the Government's permission, and the maximum number of persons for any one performance is strictly limited. At present the maximum figure is 300 persons for Paris. The exhibitors protest that even a small theatre cannot live with an audience restricted to so small a number. In the early days of the war theatre managers would have been glad to have that many patrons—theatres of 1,800 seats have played to less than 30 patrons. The paper holds that the maximum number of people allowed at any one performance must be increased, especially for the matinees when 600 should be the figure, if the theatre has bomb-proof shelters or if shelters are available nearby.

The Commission of Defense alone has the power to fix the number of tickets that may be sold for a given show. The trade paper lists the following "astounding facts": a motion picture of 1,500 seats allowed 40 patrons a showing; a theatre of 1,300 is authorized to use 60 seats and one of 800 seats may have 157 persons each show.

Foreigners Require Permits

No foreigner, even if properly registered under article 64 of the second book of the Code du Travail, may be employed in France without another permit from the local Registery Office. According to a decree published in the *Journal Officiel* of September 20th, the employer must ask for this special working permit before he gives a job to any non-Frenchman.

The French Industry backed up its protests against the strict limitation of tickets that may be sold for any performance by citing the large number of persons that congregate at large department stores, restaurants, railroad stations, sports events and in the churches. The motion picture men insist that the public would be as safe in theatres as anywhere because theatres may be emptied in time of danger as quickly as any other building. Only 159 theatres out of 350 were running in Paris on October 1st.

La Cinematographie Francaise has also published an appeal to send French war films all over the world. The German war pictures are cited as examples of what the French should be doing in the way of using motion pictures for war propaganda purposes. One paragraph of the article reads:

"It is necessary that the neutral countries, Belgium, Switzerland, the Scandinavian countries, be literally flooded by both French films of a documentary and newsreel nature. And especially Spain and the United States..."

The purpose of this, it is stated, is to show the world the French side of the war, but at the same time the propaganda pictures were being made, regular production should be continued.

IN NEWSREELS

MOVIETONE NEWS—No. 18, Vol. 22.—Coast defense tests depth mines....Corn-husking contest....Sled huskies train by pulling a truck....Society attends New York horse show....Fashions....Hore-Belisha states England's war aims....Texas A&M crushes Arkansas....Chicago Bears defeat Green Bay Packers.

MOVIETONE NEWS—No. 19, Vol. 22.—King George inspects munitions factory....German plane shot down in Scotland....British destroyers maintain watch in English Channel....French tighten blockade in Mediterranean....Heavy floods at the war front....Polish legion formed in France to help Allies....President Lebrun looks over war zone....Belgians dig in....Roosevelt observes Armistice Day....LaGuardia opens Red Cross Drive....Bombers on peace mission to Brazil....Football highlights.

NEWS OF THE DAY—No. 216, Vol. 11.—Belgian-Dutch rulers call for peace....Hore-Belisha gives the British viewpoint....America tests coast defense ....Ham 'n' eggs plan is defeated in California by two to one vote....Yale-Dartmouth highlights.

NEWS OF THE DAY—No. 217, Vol. 11.—France reinforces flooded front in Rhineland....King George tours munition plants....Nazi plane shot down near Firth of Forth....German war prisoners....Allied navies tighten blockade against Reich....America observes Armistice play....Football highlights.

PARAMOUNT NEWS—No. 21.—Neutral America ponders fate of U. S. shipping....LaGuardia inspects housing project....Army air squadron gets air merit trophy....Army mine layer demonstrates coastal defense....Army sinks model "battleship"....
"Utopia" pensions fail in two state tests....Pro hockey season starts....Six-day bike racers in Chicago....Cornell noses out Columbia.

PARAMOUNT NEWS—No. 22.—Re-enactment of first Plymouth Thanksgiving....French Navy checks all vessels....Capture prisoners from undersea raiders ....Bomber brought to earth near Liverpool....President LeBrun inspects mechanized forces....General Sikorski commands Polish soldiers in French uniforms....President at Armistice Day ceremony....Canada honors World War dead....Children of U. S. and Canada inter-change flags at border....Football highlights.

RKO PATHE NEWS—No. 33, Vol. 11.—Dutch ask peace, prepare for defense of country....Midtown New York tunnel "holed" through....Navajo Indians hold native rodeo....Shasta Dam in California under way....Chilean riders victors in New York horse show....U. S. coast defense in action.

RKO PATHE NEWS—No. 34, Vol. 11.—Allied fleets blockade Germany....Floods swamp west front sectors....Volunteer Polish legion in France....Nazi prisoners in British camps....President in Armistice Day tribute....Dr. Ernest Lawrence wins Nobel Peace award....Russian Ambassador arrives in New York....Football.

UNIVERSAL NEWSREEL—No. 822, Vol. 11.—Ham 'n' eggs pension plan defeated in California....President and Mrs. Roosevelt cast ballots at Hyde Park ....New York midtown tunnel "holed" through....New Navy scout plane tested....U. S. Army tests big coast guns....Colonel Batista feted by 100,000 Cubans....Dartmouth routs Yale....Corn-huskers vie for honors....Couple make own auto for $50.

UNIVERSAL NEWSREEL—No. 823, Vol. 11.—British down Nazi plane....Allied destroyers patrol channel ....U-Boat crews captured and imprisoned....President leads rites for war dead....British planes sink at Staten Island pier....Nobel Award to Dr. Lawrence....Italian colonists off to Africa....Snow cruiser snarls Boston traffic....Football highlights.

Ericksen in Wanger Post

Clarence Ericksen has resigned as business manager for Douglas Fairbanks to devote all his time as business manager and treasurer of Walter Wanger Productions.

House Sold at Auction

The World theatre, New York, formerly known as the Charles Hopkins, has been sold for $100,000 at auction. It was a foreclosure sale and the City Bank-Farmers Trust Company, as trustee, plaintiff in the action, made the purchase.

Wins Printers' Award

The Roxy Souvenir Book, on sale at the New York theatre, won an award given by the New York Employing Printers Association at its fifth annual exhibition at the Hotel Commodore last week.

Film for King of Sweden

A print of "Intermezzo, a Love Story" was requested for the King of Sweden by Charles Du Mar, president of the United Swedish Societies. It is the first American production of Ingrid Bergman, Swedish star.

Warner Brothers has signed the Martin Circuit operating 39 houses in Georgia, Alabama and Florida.

FAME

The Audit of Personalities

THE SIXTH ANNUAL EDITION OF THE INTERNATIONAL REFERENCE AUTHORITY ON TALENT VALUES IS NOW IN PREPARATION.

THE BOX OFFICE CHAMPIONS OF 1939 PRESENTED WITH COMPLETE ANALYSIS AND PERSONNEL CREDITS. . . . THE MONEY MAKING STARS OF THE SEASON EVALUATED AND REPORTED UPON BY THE EXHIBITOR SHOWMEN OF THE WORLD.

THE RADIO CHAMPIONS OF 1939 AS POLLED BY MOTION PICTURE DAILY AMONG THE EDITORS OF THE DAILY NEWSPAPERS OF AMERICA.

QUIGLEY PUBLICATIONS

ROCKEFELLER CENTER, NEW YORK

ITOA CITES LOW POWER RATES IN OTHER CITIES

Charges for Electricity in Newark 26 Per Cent Less Than in New York

The Independent Theatre Owners Association of New York, Harry Brandt president, is citing detailed comparisons of the electric rates charged exhibitors in New York with those charged in other cities, in its campaign for reductions in New York, started last week and reported then.

Six hundred and sixty-six theatres in New York City would benefit: 228 in Manhattan, 97 in the Bronx, 242 in Brooklyn, 16 in Staten Island and about half of the 166 Long Island houses which are within the city's boundaries.

Cooperation of Mayor Fiorello LaGuardia in obtaining lower electric rates in New York has been requested. David Weinstock, chairman of the ITOA's special light and power committee, in a letter to the Mayor, pointed out that the electric rates in nearly all neighboring cities and towns are cheaper than those in New York. In Stamford, Conn., Mr. Weinstock said the rate is 30.4 per cent less and in Newark it is 26 per cent less, with another reduction in rates scheduled in Newark after the first of the year.

The ITOA requests the Mayor to enlist the services of the Department of Water, Gas and Electricity or any other city engineering department to compile the necessary data that may be required for a formal hearing before the Public Service Commission.

"Because of depressed conditions in the theatre industry we feel it necessary to ask of you what may be done towards securing lower electric rates in this city," said the ITOA's petition.

"Our electric bill is a major item of expense," it continued. "We have made every effort to reduce the amount of current consumed on our premises, retaining only absolute necessities for the conduct of our business. Despite the major changes, our bills are still entirely too high. We feel that the fault lies with the rate structure of the Consolidated Edison systems and that their rates can and should undergo a considerable reduction.

Other Rates Compared

"We have made some comparative studies of neighboring and other large cities, and it may interest you to learn how much higher are the rates in New York City. As an example, we outline herewith a few instances. The following tables show in percentage how much cheaper rates are in cities listed.

5000 Kwh.	Stamford	Newark	Los Angeles	Chicago
25 Kw.	30.4%	26%	59.7%	35.5%

"You will note the considerable differences in rates; we are at a complete loss to understand why our rates should be so much higher. All of the cities listed are served by private utilities, not municipal plants and all are dependent on coal as the major fuel constituent. We fail to see where transmission and distribution costs should be materially different in this city as compared to the others above listed.

"Some of the cities are greater in area; some have both alternating current and direct current; most have about the same peak conditions; and are comparable in most respects.

Percentage of Decrease

"As a further indication that rates should be reduced, the following table shows the percentage of decrease in the rates of 1939 over 1934. Comparisons are made on the same basis of 5,000 kwh. with a demand of 25 Kw. The table also indicates the present cost at the lowest rate available.

5000	New York City	Stamford	Newark	Los Angeles	Chicago
Kwh.	$258.75	$177	$191.50	$104.33	$167
25 Kw.	6.21%	33.2%	14.47%	21.69%	0%

"From this table you will note that there has been practically no reduction by the Consolidated Edison Company, this despite the fact that New York City rates still produce the highest bill of all the cities listed. Furthermore, I noted an announcement of a reduction in rates in Newark by the Public Service Electric and Gas Company of New Jersey, effective January 1, 1940. This reduction amounts to $1,100,700, and is being extended to both commercial and domestic consumers.

Points to Savings

"Two years ago that same company announced a reduction in rates which amounted to $1,251,400, which resulted in a considerable saving to all theatre operators there. The rates of the Public Service Electric and Gas Company of New Jersey, under the Newark listing, are 26 percent lower than New York City rates. Now, with the reduction announced for Jan. 1, 1940, it will make for that much more of a difference between the rates.

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AMERICAN RED CROSS
315 LEXINGTON AVENUE - NEW YORK

Sales Drives Keep Executives Afield

Distribution and theatre sales executives were active in the field this week in the interests of film rental and booking drives, and new product.

Warner Brothers announced that the fourth annual Sears Drive will get under way December 24th and will run through April 13th. Meanwhile the Twentieth Century-Fox Sidney Kent Drive was experiencing a last minute push, with Herman Wobber, general sales manager, and M. A. Levy, drive leader, continuing their swing around exchanges. The drive will be concluded with a session at the New York branch Monday.

Warner Home Office Meetings

Plans for the Warner sales drive were completed at a series of home office meetings, attended by executives and district managers, and presided over by Gradwell L. Sears, general sales manager. Attending were Major Albert Warner, vice-president; Charles Einfeld, director of advertising and publicity; Carl Leserman, assistant general sales manager; Roy Haines, eastern and Canadian sales manager; Ben Kalmenson, western and southern sales manager; Mort Blumenstock, in charge of advertising and publicity in the east; Ed Schnitzer, eastern district manager; Bob Smeltzer, central district manager; Wolfe Cohen, Canadian district manager; Henry Herbel, midwest district manager; Fred Jack, southern district manager; Rud Lohrenz, prairie district manager, and W. E. Callaway, west coast district manager.

District managers will act as captains of their territories under the supervision of Mr. Haines and Mr. Kalmenson. Competition for the awards, which total $25,000 in cash, again will be set up according to districts.

Norman H. Moray, Vitaphone sales manager, arrived in Hollywood to confer with Jack L. Warner, Hal B. Wallis and Gordon Hollingshead on the company's short subject program for 1940-'41.

Republic Heads Return

Herbert J. Yates and James R. Grainger, president of Republic, returned to New York from a flying business trip to Chicago, Dallas, Atlanta and Washington.

Herman Gluckman, Republic's New York franchise holder, will give awards to salesmen and bookers in two drives currently underway. One dating drive ends January 27th. Percentage awards will be given to salesmen and bookers in a drive for new dates and rebookings on 1935-36 and 1936-37 product.

Skouras Back in New York

Spyros Skouras, operating head of National Theatres, has returned to New York from divisional meetings on the coast.

Leonard Goldenson and Leon Netter, Paramount home office theatre officials, are planning to leave New York this week for midwest and southern conferences.

G. Ralph Branton, Tri-States Theatre Corporation business manager, presided over a luncheon meeting, at the Kirkwood hotel in Des Moines, of 30 theatre managers and assistants.

A cent-a-person amusement tax was levied by the city council of Charleston, W. Va. All tickets, even passes, for motion pictures, circuses, carnivals, dances, athletic events and "all amusement for private gain" will be taxed one cent. The tax is expected to yield $30,000 a year.

INDISPENSABLE TO EVERY SHOWMAN!

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BOOKING CALENDAR

Each year, thousands of managers find the Quigley Booking Calendar a prime necessity in the successful operation of their theatres.

Its record of national and state holidays is a guide to the timely booking of appropriate pictures, tieing in with important historical events, permitting special exploitation campaigns of great benefit to your box office.

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NEW FILM BOOKS PASS IN REVIEW

Arthur Mayer, the managing director of the Rialto theatre, New York, does a review of Lewis Jacobs' work on motion pictures.

(*"The Rise of the American Film" by Lewis Jacobs. A critical history of films. 585 pages. Illustrated. Indexed. Cloth. Harcourt Brace & Co., New York.* $4.50)

by ARTHUR MAYER

Terry Ramsaye's "A Million and One Nights," the outstanding history of American motion pictures, unfortunately terminates with the year 1925. There is a genuine need for a more up to date and comprehensive work. "The Rise of the American Film," by Mr. Lewis Jacobs is a laudable effort to satisfy this need. The author is obviously a man of great diligence and warm human sympathies. He has personally examined about a thousand pictures, has read some eight hundred books and articles, and is acquainted with the contributions to movies of over five hundred writers, directors and producers. He writes with none of the lusty vigor or intimate acquaintance with picture personalities that marked Mr. Ramsaye's book, and he lacks completely the critical genius of Harry Potamkin, or the poetical insight of Vachel Lindsay. Nonetheless, "The Rise of the American Film" covers the field so much more thoroughly than any of its predecessors that it constitutes a valuable addition to the literature available for students of American movies. It is, however, a disappointment for it could well have been the long required, authoritative guide and text book on the subject. Unfortunately, Mr. Jacobs does not approach his subject in the detached and scientific spirit necessary for the production of such a work. It is desirable for an author to have a thesis and vigorous convictions. But, to be persuasive and to be constructive, he must not be so ardent or eager a partisan that he fails to adequately present conflicting tendencies and points of view. Mr. Jacobs is prone to see everything in terms of black and white rather than in the infinite varieties of shades requisite for scholarly and critical analysis. He is given to arbitrary pronouncements on controversial matters and to sweeping generalizations where tentative speculations would be in order.

All of this makes for an interesting and stimulating book, but not for an entirely reliable one.

"The Rise of the American Film" studies American pictures as a new art, a social agency and a major industry. Mr. Jacobs cannot conceive that movies are merely a source of public entertainment and of escape from the worries of everyday life. He is certain, "that most people have become social minded," and insists, as he does, that the industry escape from its ivory tower. It must share with literature and drama, the responsibility of arousing, "an awareness of wide spread injustice and economic discrepancies as well as search for a new code of individual and social values. Evasion and dilatoriness in the movies in such times as these is vitally harmful because public attention is diverted from important problems when it is most necessary that they be known and aired in discussion."

ORDER DISPLAY OF AMERICAN FLAG

Associated Theatres of Detroit has directed all circuit houses to display an American flag of suitable size in the box office. Alex Schreiber is circuit head.

I would not, if I could, discourage the genuine zeal for human rights which animates all that Mr. Jacobs has to say about the motion picture as a force for social uplift. Nonetheless, he does his readers an injustice when he underestimates the difficulties of the course he advocates. The public is more entertainment minded and less social minded than he acknowledges. He is surely aware that neither "Juarez" nor "Confessions of a Nazi Spy," the outstanding recent examples of democratic propaganda pictures, met with an enthusiastic reception at the American box office. "Boy Slaves" which pictured child labor conditions in the South was a complete failure, as were "Are We Civilized?", "This Is America," and "Our Daily Bread" in their day. The record of social minded pictures, with a few encouraging exceptions such as, "Zola" and "Fury" is a depressing one. If they are to continue to be produced as I, for one, strongly hope, they will either have to receive much wider patronage or they will have to be liberally financed by progressive minded groups in the community.

Mr. Jacobs seems to me similarly unrealistic in his discussion of artistic pictures. "The acclaim that greeted 'The Informer,'" he says proves, "that there are always audiences for serious artistic efforts." Nothing of the sort is true, and it would be far more constructive to admit it. There have been only occasional and limited audiences for artistic pictures. On the whole, their box office record has been so disastrous that the best way to scare an exhibitor from playing a picture is to label it "artistic." The grosses of such foreign art productions as "Kermesse Heroique," "Carnet de Bal" or "Lower Depths" outside of New York City were catastrophic. The great American masterpieces like "Sunrise" and "Greed" proved disappointing when they were released just as a minor masterpiece like "A Man to Remember" proved disappointing this season. Occasional artistic pictures will continue to be produced because there will always be men and women who, by the very nature of their being, must create beauty. It is the public taste, spoiled by the saccharine and sentimental diet on which it has so long fed, which must be educated to demand and to patronize artistic pictures. Of the necessity for this long and painful process, there is no inkling in Mr. Jacobs' text.

That any artistic or social content pictures are produced in Hollywood would be amazing if Mr. Jacobs' conception of the industry's financial set-up were correct. He sees it today under the control of two financial groups: "The peak figures in American finance, Morgan and Rockefeller, either indirectly through sound-equipment control or directly by financial control or backing, now own the motion picture industry. Competition in the motion picture industry today has narrowed down to a fight between the two major financial interests of the country for the balance of power within the eight major studios."

Laboring under such an over-simplified picture of the present economic status of the industry, Mr. Jacobs arrives at some startling and, I think, superficial conclusions. "The financial investment entailed in their pictures is so huge that any experimentation is considered too speculative to be understood," is simply untrue.

Hollywood experiments whether judicious or otherwise, run into hundreds of thousands each year. "The profits to be made from expensive pictures were obviously limited once the peak of theatre expansion had been reached. . . . the really steady income was to be got from the comparatively inexpensive production pictures graded as 'program' or 'B' pictures," is only a partial and misleading truth. The big pictures are utilized to sell the "B's." Without the "A's" to bolster their sales, there would be little if any profit in the "program" pictures.

The author fails, I believe, to analyze as fully as he should, the present situation in distribution and exhibition. Block-booking, blind-buying and major circuit control may be responsible for some of the weaknesses in production which we all recognize.

Mr. Jacobs is apparently more of an aesthete than a businessman. He is on far firmer ground when he analyzes movies as an art and discussess the contributions of its outstanding directors and producers to its technical progress. One of the best chapters of his book is devoted to Walt Disney. He understands and writes appreciatively of Chaplin as a performer though he underestimates Chaplin's services to movie form and processes. He analyzes, with complete success if not originality, Griffith's contributions to cinema technique and the sentimentality and overdramatization which were his flagrant shortcomings. On the other hand, it is grossly unfair to say that when, "he became a member of United Artists, he became a part of that circle of producers whose only criterion for movie art was the box office." Mr. Griffith's associates at United Artists were Chaplin, Pickford and Fairbanks. As a group, they have never been accused of an exclusively commercial approach to picture production. Mr. Jacobs, however, is unreasonably prejudiced against anything bearing a commercial label.

Except for a few pictures like "The River" and "The City," business enterprise is accountable for all of America's movie triumphs as well as its movie failures. He describes Von Stroheim as "a martyr to the great god, Commerce: harassed by financiers, he fought persistently for the freedom to report and interpret and criticize life."

I was intimately associated with Metro executives when the bills were coming in for "Greed" and with Paramount executives when the bills were coming in for "Wedding March."

If anyone was harassed, it was the financiers and not Mr. Von Stroheim.

"Broken Lullaby" was not, he writes, "a financial success *according to Paramount standards.* Just what is meant by the cryptic clause I have italicized is not quite clear, but there can be no question that "Broken Lullaby" was a financial failure according to any standards, Paramount's, Price, Waterhouse's or Mr. Jacobs'. He says that the success of "It Happened One Night," "disconcerted Hollywood." This will be news to many of us who were excited by advance reports of its merits. "The Lost Patrol," he suggests, "surprised the producers when it turned out to be a success—a success created by word of mouth advertising."

I had the privilege of handling the opening of "The Lost Patrol" on Broadway, and can assure Mr. Jacobs that it opened to record breaking business prior to any word of mouth advertising.

"A barrage of publicity made DeMille renowned as a producer of the lavish, the provocative, the daring. . . . a name implanted in the public's consciousness, and for a while this alone was sufficient to carry his films to financial success." As an ex-publicist, I want every possible credit given to the advertising fraternity, but surely so simple and naive an explanation of DeMille's success is unworthy of Mr. Jacobs' critical capacities.

It is for the Russians that Mr. Jacobs reserves his highest praises. They, "consolidated the results of their research and experimentation into a unique body of concrete principles, which have become the basis of all modern film making."

The basis of all modern film production was laid by two good Americans, Porter and Griffith, from whom the Russians borrowed far more than we have from them.

This is not to say that some of our best directors have not been influenced by Russian technique, although possibly to a lesser degree than they have been affected by the German camera angles and visual composition. Indeed, Mr. Jacobs has a surprising tendency to underestimate the German contribution. He says that, "The Cabinet of Dr. Caligari," "was never significantly followed up in America." On the contrary, "Caligari" has been the granddaddy of every American horror film from "Frankenstein" and "Dracula" to this day.

I notice some other factual errors which can be corrected in later editions. Sam Goldwyn had no connection with Goldwyn Pictures at the time of the formation of Metro-Goldwyn-Mayer. The NRA did not, "prevent block-booking and blind-buying of films." The Music Hall is not, "a gigantic failure," nor "The March of Time" sensationally popular." Eisenstein was recalled by the Soviet Government to Russia, prior to the cutting of "Thunder Over Mexico." That is the reason why the picture was not cut by him, but by other and less expert hands. Herbert Kline was the producer of "Heart of Spain," and the Civil Liberties picture which Frontier Films was making is, unfortunately, still incomplete.

It is not a factual error, but a legitimate critical opinion to say of Frank Capra, "his success has obscured his weaknesses and made a virtue of superficiality." Nonetheless, such an appraisal seems to one reader an indication of the weaknesses and superficialities which mar the undeniable merits of "The Rise of the American Film."

LET'S GO TO THE MOVIES, by William Clayton Pryor and Helen Sloman Pryor. 183 pages. Harcourt, Brace & Co., New York. 1939. $2.50.

Here is a welcome contribution to the growing number of books about the fabulous film industry. It is an informal and informative treatise and will leave with any reader a better understanding and keen appreciation of how movies are made and what makes a good one.

The authors' aim is to assist audiences in standards of judgment so that intelligent criticism will be aroused and applied. In lucid, simple and coherent style, they prove that it takes more than the stars and even a good story to make a good movie.

In detailing the complex work of production, the Pryors analyze a complete program beginning with the newsreel.

The chapter on direction is especially illuminating, outlining the qualifications and duties of a competent director who creates mood and tempo and must know a thousand shadings of timing and tempo if his work is to be effective.

Those God-like creatures, the stars, come next in importance largely because their work is related so closely to that of the director—the players under the guidance of the directors recreate in visual form the characters the authors created in words and make those characters and the situations in which they find themselves live and breathe and move.

Of course, without cameras there could be no movies so the role of cameraman is mighty important. The authors reveal what he does and why, rather than how he does it. He must be a lighting expert in particular to create proper mood or atmosphere and light each important player in order to accentuate certain characteristics and subdue others.

In subsequent chapters, functions of the costume, make-up, sets, editing and wardrobe departments are disclosed and, through the eyes of the authors, we sense the skill and ingenuity of these unsung stars of the films.

With "Let's Go to the Movies," as a measuring stick, audiences with new understanding, appreciation and discrimination will find increased enjoyment from their movies and will get more than a mere quarter's or half dollar's worth from their trip to the theatre.

The book, finally, leaves the intimation that this most democratic of all art forms owes its growth and gradual improvement during a comparatively brief period, more to customers than any other factor. Films can advance aesthetically only as fast as the vast vast audiences will permit.—*Mary Harden Looram.*

Pittsburgh Newsreel Theatre

The Palace theatre of Pittsburgh has been converted into a Newsreel theatre. This theatre, operated by the Harris Amusement Company, will be the first newsreel house in Pittsburgh.

Four circuits including more than 100 houses have just signed for RKO-Radio's 1939-40 pictures. These are R. E. Griffith Circuit with headquarters in Dallas and Kansas City; Charles Morse Circuit of New England; the Mamos Circuit of Pittsburgh and the Gregory Circuit of Indianapolis.

"Mister Durant's pinned under his car, and the fire's gonner git him if ye don't come and lift it up."

"JEEPERS CREEPERS"
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WEAVER BROTHERS and ELVIRY
ROY ROGERS • MARIS WRIXON
A Republic Picture

IN COURTS

Plea to Reopen Radtke Patent Case Is Denied

Edward A. Conger, federal judge, in New York this week handed down an opinion in which he denied the application of Virgil C. Crites for a new trial in his patent infringement suit against Warner Brothers, Radtke Patents Corporation, Albert A. Radtke, Leonard Day and Thomas A. Martin. The suit was dismissed following a trial on July 6th by Judge Mortimer W. Byers. Mr. Crites claimed that Judge Byers had been disqualified because he held Radio Corporation of America stock.

Judge Conger ruled that the plaintiff had waived his right to object during the trial. The suit involved alleged infringement of a patent called "Methods Of and Means For Optically Reproducing Sound."

RCA Manufacturing Named Defendant in Patent Suit

The RCA Manufacturing Company, Inc., is named defendant in a suit filed in the United States district court at Wilmington, Del., charging infringement of a patent for an invention in an "electrical system." The action was filed by Edward H. Loftin of Boonton, N. J., trustee and administrator.

Mr. Loftin charges that on October 16, 1934, a patent was issued to Ernest A. Tubbs for an invention in an "Electrical system" and that later Mr. Tubbs sold and transferred the letters patent to him. He contends that RCA has been and still is "wilfully and extensively infringing" by manufacturing, selling and causing to be sold devices embodying the patent, which is used in home and auto radio receivers.

Two Omaha Theatres Opened in Suit Moves

Two theatres were opened in the main business section of Omaha this week as part of a legal battle between R. D. Goldberg, circuit owner, and Tri-States Theatres of Des Moines. Tri-States opened the Paramount on a stage-screen policy with a 55 cent top and Mr. Goldberg opened the State with double features, an hour of short subjects and newsreels and a canned food giveaway at a 25 cent admission for afternoons and 35 cents at night.

An anti-trust suit recently was filed by Mr. Goldberg and a previous suit by Tri-States asked the federal court to keep Mr. Goldberg from opening the State because of an agreement to keep the house dark.

Argue 20th-Fox Suit

A suit for $1,000,000 against Twentieth Century-Fox filed by Robert Sheets in which he claims plagiarism of his scenario in "The Road to Glory" was argued this week in federal district court in Washington. Mr. Sheets claims his scenario bore the same title as the film and that pages of dialogue in his scenario were almost identical with that of the picture. Counsel for the defendant admitted there was a similarity in the dialogue but charged that Mr. Sheets wrote his scenario after seeing the film, which was released in 1936.

MGM Wins Appeal

Metro-Goldwyn-Mayer in London this week won a high court appeal from the judgment of £3,400 (about $13,500) awarded last March to Elizabeth Allen. The actress had sued charging breach of a contract she claimed to have signed with MGM, calling for her appearance in a role in "The Citadel," made by the company in England.

Frederic Ullman, Sr., Nickelodeon Exhibitor

Frederic Ullman, Sr., 75, Buffalo motion picture theatre owner, died November 11th after a five days' illness. Funeral services were on November 12th. His son, Frederic Ullman, Jr., is vice-president, general manager and director of Pathe News, Inc.

Mr. Ullman, Sr., a graduate of New York University and Columbia Law School, first converted an old barn into a nickelodeon back in the Nineties. Later with Mitchell Mark he built the old Family theatre in Buffalo and became owner of theatres in Syracuse, New York and Youngstown, Ohio.

Buddy Doyle Dies

Buddy Doyle, 38, singer and comedian, died in New York on November 10th. He had been appearing at Billy Rose's Diamond Horseshoe, where he impersonated Eddie Cantor. Mr. Doyle's real name was Benjamin Taubenhaus. Mr. Doyle appeared in "At a Talkie Studio" (1929) and played Eddie Cantor in "The Great Ziegfeld."

Isa Bluette

Isa Bluette, 41, Italian motion picture and music hall actress, died November 10th at Turin, Italy, following her deathbed marriage to her stage partner, Nuto Navarrini. She had appeared in theatres in Paris, London and Berlin.

Marie L. Day

The funeral of Mrs. Wilson Day, known on the stage for fifty years as a character actress under the name Marie L. Day, was held in Cleveland on November 11th. Her most famous characterization was that of "Aunt Miranda" in "Rebecca of Sunnybrook Farm."

Anna Bates

Anna Bates on the American stage from 1890 to 1927, died in Philadelphia on November 8th after an illness of almost a year. She would have been 70 years old last Friday. Miss Bates' last appearance was as "Mammy Lou" in "My Maryland" in 1927.

Paul Sadyker

Paul Sadyker, 50, assistant to Ernest Wetterstein, manager of Monogram's Paris office, died at his home in Paris on November 5th, according to word received at the Monogram home office.

Sidney Spier

Sidney Spier, 28, press agent for Billy Rose, died at Mt. Sinai Hospital, New York, November 14th of heart disease. He handled publicity for all of Mr. Rose's enterprises, including the World's Fair Aquacade, the Diamond Horseshoe and the Casa Manana.

McCoy Wins Award

A jury verdict of $37,000, including interest, was awarded Tim McCoy, western star, against William M. Pizor, president of Imperial Pictures, Inc., after a trial in New York supreme court this week. Mr. Pizor was charged with breaching a contract made on February 4, 1936, in which he agreed to use McCoy for eight westerns at $4,000 for each. McCoy testified that none of the films was produced.

Ordered to Show Cause

Hedy Lamarr has been ordered to show cause in superior court in Los Angeles Monday on why she should not be enjoined from appearing in a stage play, "Salome." Nicholas Nayfact, Loew's, Inc., filed an affidavit that the actress had been under an exclusive contract to Loew's since September 30, 1937, and had been denied permission to take the "Salome" role. A temporary restraining order was granted.

OBITUARIES

George Nicholls, Director, Killed

George Nicholls, Jr., 42, motion picture director, was killed November 13th when his car plunged 700 feet into Coldwater Canyon near Hollywood. Mrs. Acta Barnett, his sister-in-law, crawled more than a mile for help.

Mr. Nicholls, whose father also was a director, acted with Mary Pickford and other stars under the direction of D. W. Griffith. At 17 he joined the Selig stock company with Jack Pickford, and later was a film editor.

Among the pictures directed by Mr. Nicholls are "Anne of Green Gables," "Chasing Yesterday," "The Return of Peter Grimm," "The Big Game," "The Soldier and the Lady," and "Army Girl." Mr. Nicholls was to have begun work the day of the accident on a picture starring Richard Dix and Chester Morris.

Surviving are his wife and two children, George 3rd, 16, and Sue, 9.

Lois Weber, Film Director, Dies

Lois Weber, one of the few women motion picture directors, died in Hollywood November 13th after several years' illness. Anita Stewart, Billie Dove and Claire Windsor were among those helped to stardom by Miss Weber. She made Mildred Harris, first wife of Charles Chaplin, a star in "Borrowed Clothes" and "Husbands Only."

Miss Weber wrote, directed and produced four pictures a year on an allowance of $50,000 a picture and half the net profits.

Miss Weber was born in Pennsylvania and educated in Pittsburgh. First a singer and concert pianist, she turned to writing. One of her plays, "The Drunkard," has been revived. She was married to Phillips Smalley, actor, in 1906 and they were divorced in 1922. Four years later she married Capt. Harry Gantz. This marriage also was annulled. Her last picture was "The Marriage Clause," 1927.

"Ranger Bill" Miller, 61, Early Film Cowboy, Dies

William Joseph ("Ranger Bill") Miller, 61, one of the first motion picture cowboys in Hollywood, died there November 12th of a stroke suffered Saturday at his ranch. He had retired many years ago. Mr. Miller identified himself as the adopted son of Buffalo Bill Cody, and rode Buffalo Bill's "King, the Wonder Horse" to his first motion picture fame.

Etienne Girardot Dies; Screen and Stage Actor

Etienne Girardot, 83, died in Hollywood on November 10th after a two day illness. Mr. Girardot had played character roles in many motion pictures and had been in scores of Broadway plays. He had just finished a film role in the "Hunchback of Notre Dame."

Mr. Girardot was born in England. He played for three years on Broadway in the title part in "Charley's Aunt."

His screen career began at the old Vitagraph company in Brooklyn. In 1930 he went to Hollywood. Among his numerous pictures were "Hearts Divided," "The Garden Murder Case," "Music Goes Round and Round," "Metropolitan," "Spring in Paris," "In Old Kentucky" and "The Road Back."

WHAT THE PICTURE DID FOR ME

Columbia

COAST GUARD: Randolph Scott, Ralph Bellamy, Frances Dee, Walter Connolly—Fine "B" product. Stand alone in small towns and do itself credit. Strong half in the big spots.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

GOLDEN BOY: Barbara Stanwyck, Adolphe Menjou, William Holden, Joseph Calleia—A fine picture. Will please. Played October 13-15.—Harry Hobolth, De Luxe Theatre, Imlay City, Mich. Small town patronage.

GOOD GIRLS GO TO PARIS: Melvyn Douglas, Joan Blondell, Walter Connolly—Did not draw like it should and believe it belongs on a midweek program; certainly not on Sunday. Was a good picture, however, and pleased all who saw it. Running time, 78 minutes. Played October 22-23.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

LET US LIVE: Henry Fonda, Maureen O'Sullivan, Ralph Bellamy—Very good but again business was unexpectedly low. The patrons simply have not got the money owing to extremely low prices for local products. Played October 18-19.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

MAN THEY COULDN'T HANG, THE: Boris Karloff, Robert Wilcox, Roger Pryor—They'll come to see it. Played October 25.—Harry Hobolth, De Luxe Theatre, Imlay City, Mich. Small town patronage.

MR. SMITH GOES TO WASHINGTON: Jean Arthur, James Stewart, Edward Arnold, Thomas Mitchell, Claude Rains, Guy Kibbee, Beulah Bondi, Eugene Pallette, Ruth Donnelly—Here's a business getter. Will click with the masses 100 per cent. Dust off the extra seats. You are going to need them in the smallest town or the biggest city. Running time, 130 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

First National

COWBOY QUARTERBACK, THE: Bert Wheeler, Marie Wilson, Gloria Dickson—Very, very ordinary. So short had to build it up with a lot of shorts making the program cost more than one of the better features would cost. And it was just a mess of hokum supposed to be funny. Running time, 56 minutes. Played October 13-14.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

EACH DAWN I DIE: James Cagney, George Raft, Jane Bryan, George Bancroft—Good. Combined with "On Borrowed Time." Don't know just which picture they came to see but they seemed to enjoy the combination. Running time, 90 minutes. Played October 22-23.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

EACH DAWN I DIE: James Cagney, George Raft, Jane Bryan, George Bancroft—A prison picture that has too much sock in it. Too tough for the average theatre patron; as a result the box office suffers. Certainly not worth the allocation it is put to us at. The two stars are excellent in their parts and the criticism is the plot. Should never have been made for the public. Running time, 92 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Grand National

SIX-GUN RHYTHM: Tex Fletcher, Joan Barclay—A very good western. This was "Tex's" first offering and was exceptionally well received. With improvements in production values, Fletcher undoubtedly would become one of our top-flight western stars. Running time, 57 minutes. Played November 3-4.—James H. Tobin, Premier Theatre, Newburyport, Mass. General patronage.

SUNSET MURDER CASE: Sally Rand, Henry King and His Orchestra, Sugar Kane—Better little picture than expected. Henry King's music fine. Sugar Kane also good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Metro-Goldwyn-Mayer

BLACKMAIL: Edward G. Robinson, Ruth Hussey, Bobs Watson, Gene Lockhart—Typical Robinson picture. It's OK. Played October 18-19.—Harry Hobolth, De Luxe Theatre, Imlay City, Mich. Small town patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

DANCING CO-ED: Lana Turner, Richard Carlson, Ann Rutherford, Leon Errol, Artie Shaw and His Orchestra—This one is in there. Strong "B" product. Hardly a leader in the big spots but a strong second half. Running time, 85 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

FAST AND FURIOUS: Ann Sothern, Franchot Tone—Entertaining programmer that gets by nicely. Running time, 70 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

GOODBYE MR. CHIPS: Robert Donat, Greer Garson—It may be a good picture in some places but like the other English pictures in the past, it is just plain boresome. Don't use the trailer as it will kill most of your patronage. Ninety per cent of patronage of the theatre today go to forget their troubles; they want to laugh with good clever comedy, sigh with fast moving romance and thrill to spectacles of air, land and sea. One star in this picture would have made a world of difference. The sooner they stop making these grand opera, English and Russian films and get down to earth, the better things will be all around. If Metro will just compare notes with the public with "Citadel," "Maytime," "Pygmalion," "Chips" and other grand flops and set them alongside of "Mutiny," "San Francisco," "Boy's Town," "Let Freedom Ring" and other real hits they would have no difficulty in making pictures to please. The people are still interested in the theatre but the titles are running them out. There are three other major companies who are making the right stuff; the others better start soon. Running time 114 minutes. Played October 29-31.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

GOODBYE MR. CHIPS: Robert Donat, Greer Garson—Grand picture which we believe enthralled the majority of those who saw it. Some of the young folks could not get interested but that is to be expected. Did very poor business on it. Running time, 114 minutes. Played October 29-30.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

LADY OF THE TROPICS: Hedy Lamarr, Robert Taylor—The only MGM picture played at a fair price that made money the past year.—Harry Hobolth, De Luxe Theatre, Imlay City, Mich. Small town patronage.

MAISIE: Robert Young, Ann Sothern—Now, there's a picture! It's one of those kind which pleases practically everybody. Has lots of laughs. Running time, 74 minutes. Played October 27-28.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

MIRACLES FOR SALE: Robert Young, Florence Rice—Disappointed in this one. Was considered just ordinary by the few who saw it. Running time, 71 minutes. Played November 1-2.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

MIRACLES FOR SALE: Robert Young, Florence Rice—Just a picture. Title worse than the picture.—Harry Hobolth, De Luxe Theatre, Imlay City, Mich. Small town patronage.

ON BORROWED TIME: Lionel Barrymore, Bobs Watson, Sir Cedric Hardwicke, Beulah Bondi, Una Merkel—Where could you find a better combination than Lionel Barrymore and Bobs Watson? Although very unusual and not too well liked by some of our patrons, we believe the majority liked it very much. Running time, 99 minutes. Played October 8-9.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

ON BORROWED TIME: Lionel Barrymore, Bobs Watson, Sir Cedric Hardwicke, Beulah Bondi, Una Merkel—They seemed to have heard good comments on this before we played it. Business good. They mentioned they wanted to see "Mr. Brink" before he came to see them. Running time, 99 minutes. Played October 22-23.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

6,000 ENEMIES: Walter Pidgeon, Rita Johnson—And here is still another made for duals. Action picture which pleased generally but had no draw. Running time, 62 minutes. Played October 6-7.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

STRONGER THAN DESIRE: Walter Pidgeon, Virginia Bruce—Here's another of those programmers hardly worthy of single billings but better than most of those made for the second half of duals. Did very poor business. Running time, 78 minutes. Played October 18-19.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

TARZAN FINDS A SON! Johnny Weissmuller, Maureen O'Sullivan—Ah, there's the picture for draw! Personally would not care if we never saw another Tarzan but our people eat it up. Have not heard such favorable comment in months. Running time, 82 minutes. Played October 20-21.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

THEY ALL COME OUT: Rita Johnson, Tom Neal—Strong programmer. OK for the small towns. Strong second for the higher towns. Running time, 70 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

THUNDER AFLOAT: Wallace Beery, Chester Morris, Virginia Grey—On par with the better Wallace Beery pictures. Plenty of action. Very little romance. Pleased average Sunday business. Running time, 92 minutes.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

WOMEN, THE: Norma Shearer, Joan Crawford, Rosalind Russell, Paulette Goddard, Mary Boland, Joan Fontaine, Virginia Weidler—No draw for small town. Advertised hard but no business. Played October 26-28.—Harry Hobolth, De Luxe Theatre, Imlay City, Mich. Small town patronage.

Monogram

DOWN THE WYOMING TRAIL: Tex Ritter, Mary Brodell, Charles King—Monogram, please, please, give Charles King a little rest and get a new "heavy" for Ritter. What about it?—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Paramount

DISPUTED PASSAGE: Dorothy Lamour, John Howard, Akim Tamiroff—A dandy. Will please and draw.—Harry Hobolth, De Luxe Theatre, Imlay City, Mich. Small town patronage.

HONEYMOON IN BALI: Fred MacMurray, Madeleine Carroll, Allan Jones, Helen Broderick, Carolyn Lee—Not particularly big but seemed to please average attendance. The little Lee girl steals the show. Running time, 90 minutes. Played October 22-24.—N. E. Frank, Wayland Theatre, Walland, Mich. Small town patronage.

HONEYMOON IN BALI: Fred MacMurray, Madeleine Carroll, Allan Jones, Helen Broderick, Carolyn Lee—Good picture. Good B. O.—Harry Hobolth, De Luxe Theatre, Imlay City, Mich. Small town patronage.

NIGHT WORK: Mary Boland, Charles Ruggles—OK for the second half of a double bill. Just misses

(Continued on following page)

(*Continued from preceding page*)

being the first half. Will remind the oldtimers of Harold Lloyd's "Safety First." Running time, 60 minutes. Played October 29-30.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

$1,000 A TOUCHDOWN: Joe E. Brown, Martha Raye—If they like Joe, they'll like the picture. It's a fair comedy.—Harry Hobolth, De Luxe Theatre, Imlay City, Mich. Small town patronage.

RANGE WAR: William Boyd, Russell Hayden—Just a western.—Harry Hobolth, De Luxe Theatre, Imlay City, Mich. Small town patronage.

STAR MAKER, THE: Bing Crosby, Louise Campbell, Ned Sparks, Linda Ware—A fine picture. Will draw.—Harry Hobolth, De Luxe Theatre, Imlay City, Mich. Small town patronage.

TELEVISION SPY: Judith Barrett, William Collier, Sr., William Henry—Average "B" entertainment. Played October 25-27.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

UNION PACIFIC: Joel McCrea, Barbara Stanwyck, Robert Preston, Brian Donlevy, Akim Tamiroff, Lynne Overman—Here's one you can "step on," and will bring results. A really great production. One that will just about satisfy all types of patronage. Paramount's "Jesse James" for 1939. Let your countryside know you are playing "Union Pacific" and they will be there. Running time, 125 minutes. Played October 29-31.—J. K. Burgess, Iris Theatre, Velva, N. D. General and rural patronage.

WHAT A LIFE: Jackie Cooper, Betty Field, Lionel Stander, John Howard—Nice little program picture that will please the most of fans. You should have no trouble in selling this one. Most of the people will advertise it for you once they have seen it. Would be a sure bet in midweek. Running time, 78 minutes. Played November 1-2.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

Republic

ARIZONA KID, THE: Roy Rogers, George Hayes—Average western picture which pleased. Running time, 60 minutes. Played November 3-4.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

BACHELOR MOTHER: Ginger Rogers, David Niven, Charles Coburn—Here is an exceptional comedy. Everybody got a big laugh out of this unusual production. Business was only fair in spite of personal endorsement. Played November 1-2.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

BACHELOR MOTHER: Ginger Rogers, David Niven, Charles Coburn—A nice picture that should make money.—Harry Hobolth, De Luxe Theatre, Imlay City, Mich. Small town patronage.

CAREER: Anne Shirley, Edward Ellis—A very good production, although the ending was not too pleasing to Saturday night patrons. Played October 28.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

IN NAME ONLY: Carole Lombard, Cary Grant, Kay Francis—Fair picture but price too high to make money with a no draw title. Lombard fine.—Harry Hobolth, De Luxe Theatre, Imlay City, Mich. Small town patronage.

METROPOLIS-1939: March of Time No. 13.—Very fine two-reeler.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Twentieth Century-Fox

ESCAPE, THE: Kane Richmond, Amanda Duff, Edward Norris, June Gale—Just a waste of film; suitable maybe for lower half of a dual. No business, and no wonder. Running time, 60 minutes. Played October 31.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FRONTIER MARSHAL: Randolph Scott, Nancy Kelly, Cesar Romero, Binnie Barnes—A better than average western to regular business. Played October 21.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

IT COULD HAPPEN TO YOU: Stuart Erwin, Gloria Stuart—Good programmer for double bill. Plenty of good comedy. Played October 25-26.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

JESSE JAMES: Tyrone Power, Henry Fonda, Nancy Kelly, Randolph Scott—If you haven't played this, you've missed some real money. Great draw and a great picture. Color helps this picture. Power surprised me in this picture. He did a good job. That boy can act. I played late; still did a very good business. Running time, 110 minutes. Played October 12-14.—J. K. Burgess, Iris Theatre, Velva, N. D. General and rural patronage.

JONES FAMILY IN HOLLYWOOD: Jed Prouty, Spring Byington—This was the annual Hallowe'en party sponsored by the Community Chest. We had a full house and everybody pleased. Played October 31.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

MR. MOTO'S LAST WARNING: Peter Lorre, Ricardo Cortez, John Carradine, Virginia Field—Clever and very interesting. Let's hope they continue to make this series in the future and keep them as good as they were in the past. Running time, 71 minutes. Played October 27-28.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

NEWS IS MADE AT NIGHT: Preston Foster, Lynn Bari—Just another of the long list of programmers made exclusively for the lower half of double bills. And it did just that kind of business, too. Running time, 73 minutes. Played October 25-26.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

RAINS CAME, THE: Myrna Loy, Tyrone Power, George Brent—While a fair picture, this one was a distinct disappointment at the box office. Running time, 102 minutes. Played November 1-2.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SUSANNAH OF THE MOUNTIES: Shirley Temple, Randolph Scott, Margaret Lockwood—This little girl is still tops at the box office for us, although she does not draw as much as she used to. And this type of picture, admitting it was made rather cheaply, goes over big in our small town. Running time, 78 minutes. Played October 15-16.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

WIFE, HUSBAND AND FRIEND: Loretta Young, Warner Baxter, Binnie Barnes, Cesar Romero—We played this rather late which, coupled with rainy weather, held the attendance to a low point. Played October 25-26.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

United Artists

FOUR FEATHERS: John Clements, June Duprez, C. Aubrey Smith, Ralph Richardson—Fine picture. Will please thrill fans.—Harry Hobolth, De Luxe Theatre, Imlay City, Mich. Small town patronage.

INTERMEZZO, A LOVE STORY: Leslie Howard, Ingrid Bergman, Edna Best—Class picture. Not B. O. for small towns.—Harry Hobolth, De Luxe Theatre, Imlay City, Mich. Small town patronage.

MADE FOR EACH OTHER: Carole Lombard, James Stewart, Charles Coburn—We went back and picked up this sweetheart of a show. Tops in any house. If you have missed this sure fire hit, run it for complete satisfaction and entertainment. Excellent. Running time, 94 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

MAN IN THE IRON MASK, THE: Louis Hayward, Joan Bennett, Warren William, Joseph Schildkraut, Alan Hale—They turned out for this one. Well enjoyed by most of our patrons. Too long to mean much at the box office. Doubled with "Night Work." Running time, 111 minutes. Played October 29-30.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

REAL GLORY, THE: Gary Cooper, Andrea Leeds, David Niven—A dandy action picture. Will draw.—Harry Hobolth, De Luxe Theatre, Imlay City, Mich. Small town patronage.

THEY SHALL HAVE MUSIC: Jascha Heifetz, Andrea Leeds, Joel McCrea, Gene Reynolds—A sweet picture. Will please but not draw in small towns.—Harry Hobolth, De Luxe Theatre, Imlay City, Mich. Small town patronage.

WINTER CARNIVAL: Anna Sheridan, Richard Carlson, Helen Parrish, Robert Armstrong—An absolute bust, so amateurish that it is pitiful. Running time, 90 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

WINTER CARNIVAL: Ann Sheridan, Richard Carlson, Robert Armstrong, Helen Parrish—Pretty good picture but not much draw in our spot against "Andy Hardy Gets Spring Fever." Played October 15-17.—Gordon P. Held, Strand Theatre, Griswold, Iowa. General patronage.

Universal

ALL QUIET ON THE WESTERN FRONT (reissue): Lew Ayres, Slim Summerville—Will make money anywhere at this time.—Harry Hobolth, De Luxe Theatre, Imlay City, Mich. Small town patronage.

HONOR OF THE WEST: Bob Baker—Usual western to usual business. Played October 14.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

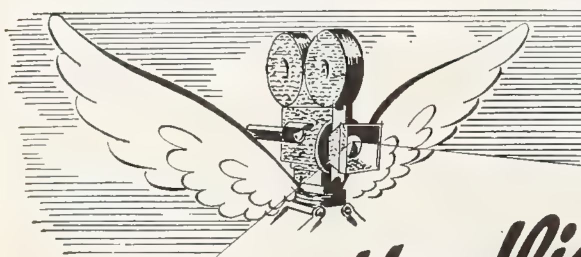
HOUSE OF FEAR, THE: Irene Hervey, William Gargan—Played with "Spirit of Culver." Strong double bill with the honors going to "Spirit of Culver."—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

SPIRIT OF CULVER: Jackie Cooper, Freddie Bartholomew, Andy Devine, Henry Hull, Jackie Moran—Played with "The House of Fear." Strong double bill with the honors going to "Spirit of Culver."—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

WHEN TOMORROW COMES: Irene Dunne, Charles Boyer—Satisfactory but business was poor. Miss Dunne is a favorite here and the small business was a surprise. Played October 11-12.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

Warner Brothers

DODGE CITY: Errol Flynn, Olivia de Havilland, Ann Sheridan, Bruce Cabot, Frank McHugh, Victor Jory—Perfect. Hurry, Warner, with "Virginia City." Perfect cast, including Victor Jory.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.



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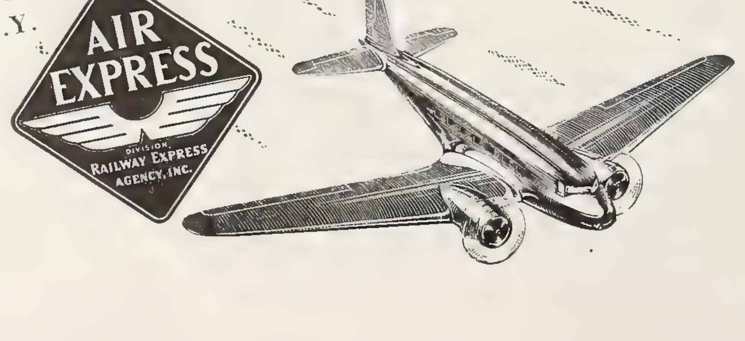


HELL'S KITCHEN: "Dead End Kids," Margaret Lindsay, Ronald Reagan—These "Dead End Kids" really are a good draw and this pleased all who saw it. Wish we could have more of Margaret Lindsay. Running time, 81 minutes. Played October 11-12.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

ROARING TWENTIES, THE: James Cagney, Priscilla Lane, Humphrey Bogart, Jeffrey Lynn, Gladys George—Good picture and good business. This is a gangster picture and the men will like it; the women probably won't. Running time, 104 minutes. Played October 29-30.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WATERFRONT: Dennis Morgan, Gloria Dickson, Marie Wilson—We played this on a double bill but it is good enough for single billing on midweek or weekend. Played October 13-14.—Gordon P. Held, Strand Theatre, Griswold, Iowa. General patronage.

WINGS OF THE NAVY: George Brent, Olivia de Havilland, John Payne, Frank McHugh—A very fine picture based on our naval academy. Good story, good direction. One "that clicks." Should be good in any spot. Played September 3-5.—J. K. Burgess, Iris Theatre, Velva, N. D. General and rural patronage.

YES, MY DARLING DAUGHTER: Priscilla Lane, Jeffrey Lynn, Fay Bainter, Roland Young, May Robson—Here's one that will pay you to go out and get. Does business. Publicity this picture got, being banned in New York, didn't hurt it a bit. Lot of people curious to see what it was. Nothing wrong with the picture. Just a good, natural story and this Priscilla Lane is very good in this. Running time, 90 minutes. Played October 8-10.—J. K. Burgess, Iris Theatre, Velva, N. D. General and rural patronage.

Short Features

Columbia

CHARM BRACELET, THE: Phantasies Cartoons—Not so hot. Just a filler. Running time, six minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

MOOCHING THROUGH GEORGIA: Buster Keaton—OK for the children. A bit too silly for the adults. We received a big kick out of just this sort of a comedy fifteen years ago. Running time, 18 minutes.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

Metro-Goldwyn-Mayer

DAD FOR A DAY: Our Gang—Very good Our Gang comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DAY ON TREASURE ISLAND, A: FitzPatrick Travel Talks—Another smash hit by Jimmy FitzPatrick. Absolutely no letdown from this producer. He is tops. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

HOME EARLY: Robert Benchley—Ran it one show and put it in the can. Running time, six minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

ONE AGAINST THE WORLD: Passing Parade, No. 9—Very good and a first rate cast minus stars. Running time, 11 minutes.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

UNSEEN GUARDIANS: Passing Parade, No. 10—When you want something different and exceptional in shorts, use Metro, and here you really have one of the best of the past season. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

YANKEE DOODLE GOES TO TOWN: Passing Parade, No. 6—Good Americanism short.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Paramount

FISHERMAN'S PLUCK: Paragraphics—Very good one-reel subject with the late Zane Grey. Play it.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

PLAYFUL POLAR BEARS: Color Classics—A good color cartoon. Running time, eight minutes.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

WOTTA NITEMARE: Popeye the Sailor—Popeye cartoons are on decline in entertainment value more than anything else I play. Children really complain about them.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

RKO Radio

FIVE TIMES FIVE: Dionne Quintuplets—These little girls are still mighty cute and so natural. Usually they are a big draw for us but for some reason they didn't do so well this time.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

NEW CONTRIBUTORS ON FILMS SHOWN

New contributors to "What the Picture Did for Me" this week are Harry Hobolth, DeLuxe Theatre, Imlay City, Mich., *and* James H. Tobin, Premier Theatre, Newburyport, Mass.

Read the reports of the showmen in this issue.

Twentieth Century-Fox

FILMING THE FLEET: Adventures of the Newsreel Cameraman—Don't fail to play this now. Best one-reeler in weeks. Advertise it big. People want to see U. S. Fleet.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

MOVIETONE NEWS: Vol. 22, No. 6—Latest war news and a variety of other items of interest including Lew Lehr. You can't go wrong on this News. Running time, 10 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

Universal

MARCH OF FREEDOM: Special—One of best shorts of the year. Many favorable comments. Play it and exploit.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Vitaphone

HAREM-UM SCARE-UM: Merrie Melodies—Good.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

ICE FROLIC: Broadway Brevities—Very good two-reeler. Running time, 20 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LITTLE BROTHER RAT: Merrie Melodies—Good. Vitaphone cartoons are OK for my money. Majority are above par. Running time, eight minutes.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

LITTLE BROTHER RAT: Merrie Melodies—Just good is all you can say. We hope we run nothing worse the entire season. Excellent in all respects. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SWORD FISHING: Vitaphone Varieties—A short in blue and white that is different from anything we have run. Excellent. Color causes special comment. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

THREE MINUTE FUSE: Floyd Gibbons' "Your True Adventure" Series—This had them on the edge of their seats. We hope someone may carry on the late Floyd Gibbons' thrilling series. Running time, 10 minutes.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

Serials

Monogram

DEVIL HORSE, THE: Harry Carey, Frankie Darro—This Mascot reissue started off OK on first chapter.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Republic

DICK TRACY'S G-MEN: Ralph Byrd—This new serial started off very good.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Universal

SCOUTS TO THE RESCUE: Jackie Cooper—Serial only fair. Cooper is popular but serial didn't seem to have much drawing power.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

"Friends, tonight, you have shown me how mean and ornery I've been, and I'm ashamed of myself."

"JEEPERS CREEPERS"
with
WEAVER BROTHERS and ELVIRY
ROY ROGERS • MARIS WRIXON
A Republic Picture

Conflicts Over "Hitler, Beast"

Producers Distributing Corporation, headed by Ben Judell, is finding many conflicting censorship and other official reactions to its "war" film, "Hitler, the Beast of Berlin." New actions this week placed the picture on the banned list in Chicago and Providence, but on the approved list in Virginia, Pennsylvania and in Detroit. In New York the state censors agreed to reverse a previous ban but required that the title be changed, eliminating Hitler's name.

The American Civil Liberties Union, which campaigns for the abolition of all forms of censorship, injected itself into the arguments, asserting there is no more reason for banning the film than there was for prohibiting the the showing of "Harvest." Quincy Howe, chairman of the National Council on Freedom from Censorship of the American Civil Liberties Union, said: "While our organization takes no stand on the artistic merits of any film, we feel that its censorship by your board, without any reason being originally given, was unjustified and contrary to the state education law. Only through fighting instances of censorship and publicizing the unwise decisions of censor boards, can we hope to defeat the censors."

The picture, "Hitler, Beast of Berlin," was denied a permit on November 8th by the Chicago censor board, which objected to it on its "strong flavor of propaganda." Appeals have been filed both in Chicago and on a previous ban in Ohio.

After attending a screening of the picture the Providence Bureau of Police and Fire, through Chairman Benjamin P. Moulton, refused to grant a license for the film.

The Virginia State Board of Censors has given its approval to the film.

Sergeant Charles W. Snyder, Detroit police censor, passed the picture.

The Pennsylvania board also approved the film. Mrs. Edna Carrol, chairman of the censor board, said that Pennsylvania law does not bar propaganda films. She denied that the picture was "sacrilegious," as alleged by the New York board. "The picture is almost documentary and stark in its simplicity," she said.

The New York censor board last Friday lifted its ban on "Hitler, Beast of Berlin" on the condition that the Producers Distributing Corporation change the title to "Beasts of Berlin." A few cuts were also ordered. The company was represented by Vincent G. Hart, formerly with the Production Code Administration in the East. The title had not been approved by the Code Administration.

The Wilmer and Vincent circuit has booked the picture in Altoona, Johnstown, Harrisburg, Easton, Reading and Allentown, also in Norfolk and Richmond, Va.

New Ohio Houses

Work has been started on two new theatres in the Columbus, Ohio, territory, and plans for two other houses in the same territory are under way. John Robertson is building a 600-seat theatre in Fairfield and Charlie Dixon is constructing a 300-seat house in Beverly. Ted Pekras is planning to build a 800-seat theatre on the Hilltop and Si James is preparing plans for a second house in Eaton.

Policy Changes

Two Hamrick-Evergreen theatres in Seattle have had a change of policy. The Blue Mouse, formerly an extended run house, is now a newsreel theatre on a "Trans-Lux" policy. The Music Box, former home of foreign films and "unusual" pictures, has taken over the Blue Mouse's extended run policy, playing attractions moved from the circuit's Fifth Avenue, Orpheum and Paramount theatres.

Hoffberg Acquires Product

J. H. Hoffberg announces the acquisition of theatrical and non-theatrical distribution throughout the world for "Mountain Barriers," "Men of the Alps" and four "Barriers," a series of featurettes and short subjects.

SHORT PRODUCT PLAYING BROADWAY

Week of November 11

CAPITOL

A Day on Treasure Island	FitzPatrick-MGM
Drunk Driving	MGM
Feature: Dancing Co-ed	MGM

CRITERION

Inside the Maginot Line, March of Time, No. 3	RKO Radio
Nevada Unlimited	RKO Radio
Feature: Main Street Lawyer	Republic

MUSIC HALL

Autograph Hound	Disney-RKO Radio
Feature: Ninotchka	MGM

PARAMOUNT

Popular Science, No. 2	Paramount
Moments of Charm of 1940	Paramount
Never Sock a Baby	Paramount
Feature: Rulers of the Sea	Paramount

RIALTO

Wee, Wee Marie	Universal
Society Dog Show	Disney-RKO Radio
Feature: Call a Messenger	Universal

RIVOLI

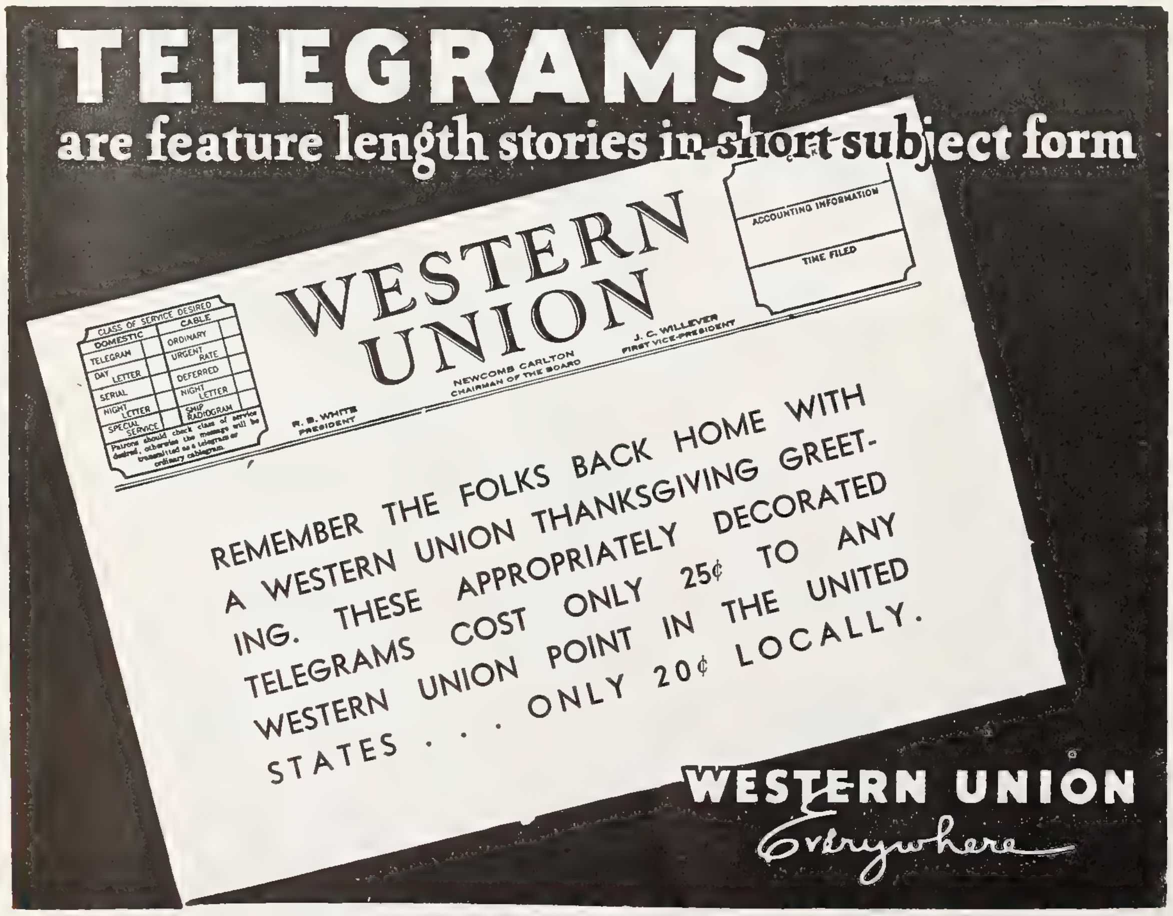
American Royal	RKO Radio
Autograph Hound	Disney-RKO Radio
Feature: First Love	Universal

ROXY

A Mouse and a Million	20th Cent.-Fox
The Silly Season	20th Cent.-Fox
Feature: Drums Along the Mohawk	20th Cent.-Fox

STRAND

Mechanix Illustrated, No. 2	Vitaphone
Land of the Midnight Fun	Vitaphone
Romance in Color	Vitaphone
Feature: Roaring Twenties	Warner Bros.


TELEGRAMS
are feature length stories in short subject form

REMEMBER THE FOLKS BACK HOME WITH A WESTERN UNION THANKSGIVING GREETING. THESE APPROPRIATELY DECORATED TELEGRAMS COST ONLY 25¢ TO ANY WESTERN UNION POINT IN THE UNITED STATES . . . ONLY 20¢ LOCALLY.

WESTERN UNION
Everywhere

Vaudeville Back

Vaudeville has been restored at the Paramount theatre in North Adams, Mass., after more than 10 years. The Court Square in Springfield and the Victory in Holyoke also have revived vaudeville.

United Artists has made the Bud Fox Enterprises of New York representative of the license division for Alexander Korda's new color film, "The Thief of Bagdad."

"Grande Gloire," French film set in Paris and London during the mobilization for the present war, is being released in the United States by Transatlantic Films. It stars Mirielle Balin and Erich von Stroheim.

Walter Bibo of Atlas Film Exchange, New York, has acquired the Gateway Production, "Bad Boy," starring Johnny Downs, for distribution in part of New York State and Northern New Jersey. Max J. Rosenberg is in charge of sales for Atlas.

Ted Fio Rito has signed an exclusive management contract with the William Morris agency.

Ernest A. MacKenna has been appointed Chicago branch manager for Ross Federal Service.

Bluebook School

Conducted by F. H. RICHARDSON

[Based on the Second Revision of the Sixth Edition, Bluebook of Projection]

ANSWER TO QUESTION NO. 4

Bluebook school question No. 4 was: "Explain the various effects of high- and low-speed intermittent movements. What approximate speed has been generally adopted for professional projectors? For what reason was it adopted?

From among several excellent answers that of L. Johnson, a Maine projectionist, has been selected as best covering all points. He says:

"As the term is here used, it refers to the ratio of time the intermittent sprocket, and therefore the film, is at rest, as compared with the time it is in movement. If the movement be fast, the visibility of flicker is reduced; if slow it is increased. As the speed of movement is increased, the strain upon all parts of the movement is increased and its speed of deterioration through frictional wear increased. As intermittent speed is increased, the strain and frictional wear upon edge of sprocket holes is increased, soon reaching the point where an unsteady screen image occurs, especially if aperture tension be excessive, as it all too often is. As intermittent speed is increased, the intermittent sprocket and film are in motion for a less space of time, hence the shutter master blade width may be reduced and a greater proportion of the available light made available to the screen.

"Summing these items up, higher speed means more rapid wear, hence added upkeep expense as compared with the lower speed.

"Lower speed relieves the strain on all moving parts involved, hence slower wear, other conditions (lubrication and correct adjustment) being equal, the limit of low speed being at the point shutter flicker becomes visible.

"Years of experience taught projector manufacturers the intermittent speed which fulfilled all the requirements at least acceptably under the wide range of conditions met with in theatre practice. It was found that what is known as a '90 degree' movement serves best, which movement means that the intermittent sprocket and films remains at rest three times as long as it is in movement, which answers, it would seem the last two sections of the question.

"May I add this remark? Provided the projector mechanism be kept in good condition and the aperture and take-up tension kept at lowest permissible level consistent with good screen results; further provided the intermittent mechanism be properly lubricated (which cannot be accomplished with poor oil), a print may be projected at least one hundred times without appreciable damage to its sprocket holes; also the intermittent movement deterioration through frictional wear will be very slow. In this theatre we have, by careful attention to the above enumerated points, had the intermittent movements (Simplex) run for a full six months without need for adjustment, producing a rock-steady screen image in a 12-hour-a-day house."

Question No. 8

(A) What three kinds of trouble are caused by overheating in amplifiers?

(B) Name three conditions that might cause hum in an amplifier.

(C) How may the makeup of amplifiers best be studied?

The National Board of Review of Motion Pictures will hold its 16th annual Conference on the dates of February 1-3 at the Hotel Pennsylvania in New York.

Wilby-Kincey Managers in Annual "Loyalty Drive"

Managers of the 75 Wilby-Kincey theatres operating in 25 towns in Alabama, Tennessee and the Carolinas, are conducting their 10th annual "Loyalty Drive" for increased business, in tribute to their employers, R. B. Wilby and H. F. Kincey, Paramount theatre partners.

In a broadside issued by the managers, expressions of tribute to Mr. Wilby and Mr. Kincey appear from many industry leaders: Ned E. Depinet, Y. Frank Freeman, John J. Friedl, Sidney Kent, Charles E. Kessnich, Ed Kuykendall, Martin J. Mullin, Leon D. Netter, R. J. O'Donnell, Martin Quigley, E. V. Richards, Jr., William F. Rodgers, E. J. Sparks, Walter Vincent and Adolph Zukor.

The "Loyalty Drive" is an expression of the circuit's employees for their executives, with special efforts in showmanship aimed to inform the public of the scope of the institution and the nature of the product it is exhibiting.

National Decency Legion Classifies Eight Films

Of eight pictures reviewed and classified by the National Legion of Decency in its listing for the current week three were approved for general patronage, four were found unobjectionable for adults and one was cited as objectionable in part. The films and their classification follow.

Class A-1, Unobjectionable for General Patronage: "The Mad Empress," "Main Street Lawyer," "Stranger from Texas." Class A-2, Unobjectionable for Adults: "The Honeymoon's Over," "Man from Montreal," "Reno," "La Tia de las Muchachas" (Spanish). Class B, Objectionable in Part: "Port of Shadows" (Le Quai des Brumes), French.

National Screen Has Holiday Trailers

Special institutional trailers, conveying the holiday sentiments of theatre owners to their patrons, have been prepared by National Screen and are ready for distribution. Two sets, the de luxe and junior, each including one Christmas and one New Year trailer, are available. The de luxe trailers are each 160 feet, the junior 75 feet.

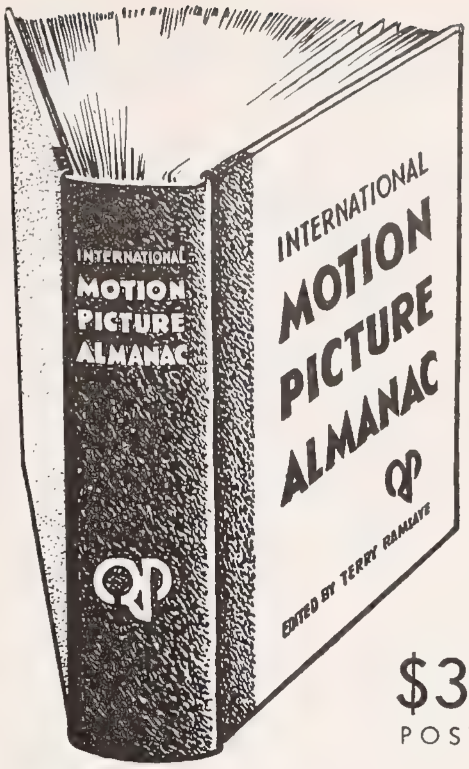
Chicago Community Fund

The amusement industry in Chicago is playing an important role again this year in solicitation of $3,611,000 for the Community Fund in behalf of 178 city charities. Citywide agencies representing Protestant, Catholic and Jewish faiths and non-sectarian organizations are included in the affiliated agencies.

Jack Kirsch, president of Allied Theatres of Illinois, Inc., is the Industrial Chairman of the Amusement group. John Balaban is chairman of the advisory committee, which includes Mr. Kirsch, Clyde W. Eckhardt and Edwin Silverman.

Open Washington Branch

International Pictures Distributing Company, Inc., new Philadelphia company, opens a branch in Washington this week. The company distributes Alliance Fims product and Mayer-Burstyn pictures in the Philadelphia and Washington territories.


INTERNATIONAL MOTION PICTURE ALMANAC
QP
INTERNATIONAL MOTION PICTURE ALMANAC
QP
EDITED BY TERRY RAMSAYE

$3.25
POSTPAID

YOU CAN TELL THIS BOOK BY ITS COVER

You've seen it everywhere throughout the Industry for the past ten years!

■ There is no mistaking the orange and black cover of The International Motion Picture Almanac, whose pages contain the most authoritative reference data on every branch of the business. No matter what you want to know about the motion picture industry, either here or abroad, you will find it in the Almanac. The new 1939-40 edition consists of more than 1,100 pages. Among other things it includes biographies of over 11,000 important personalities and reveals the very latest facts and figures on every phase of Production, Distribution and Exhibition. As a showman you need the Almanac—you will find it indispensable in your daily routine!

EDITED BY TERRY RAMSAYE

GET YOUR COPY OF
1939-40 ALMANAC
ORDER IT TODAY!

QP

QUIGLEY BOOKSHOP
ROCKEFELLER CENTER, NEW YORK

—AND WE'VE GOT SOMETHING TO MAKE A NOISE ABOUT!

We've got the only advertising medium in the field that never lets you down! . . . NATIONAL SCREEN TRAILERS.

- Only known advertising reaching all of your *customers* at every performance. Only known advertising which emphasizes the highlights of your picture in action as well as words.
- Only known advertising that is part of your show.
- Only known advertising that gives you an accurate check on how many people read your sales message. Only known advertising that makes them stop to LOOK *and* LISTEN. . . . They are in your theatre . . . CUSTOMERS in a mood to buy!

We've got something to shout about because NATIONAL SCREEN TRAILERS *SELL SEATS!*

PUT IT OVER WITH A BANG with Special Announcement Trailers by **NATIONAL SCREEN SERVICE** ...made especially for you from your own copy or ours!

NATIONAL *Screen* SERVICE

PRIZE BABY OF THE INDUSTRY

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

It Can Also Be Done In December

Let it be said, and immediately, there is no intent here to play down the effects of Christmas shopping upon theatre grosses. December has always been a tough time to swim against the holiday spending tide. But don't let's kid ourselves that December is any time to curl up and stop swimming. The fact remains, and the files prove it, that much more than a handful of theatremen refuse to "sit December out". These boys see no reason to lay off in the last month of the year than they do in any other. They have done business in other Decembers. They intend to do it again.

There is greater need this year for spirited showmanship than ever before. The reason is obvious. Retailers are moving in more and more with all kinds of fancy promotions that are strictly showbusiness. Merchants are going after the crowds with the very same methods that once were the exclusive property of the theatre. They are turning loose every trick in the bag to attract the buyers and getting results, while theatremen are inclined to sit back and shrug shoulders.

* *

Go ahead, someone, and say, "Why not? It's Yuletide and the stores have what the people want to buy." Of course they have, and certainly folks are going to buy. But no one ever said that every last circulating dime was pegged for gifts. There is still a chunk of that holiday-dollar to be had for theatre attendance from folks accustomed to theatregoing. As strong as is his draw, even Santa Claus isn't powerful enough to break that habit, providing theatremen are willing to give the old gent a tussle for some of the loose change.

Another answer given by exhibitors, and a familiar one, is that lack of top-grade product in the pre-Christmas period prevents them from going to town on exploitation. That may be, for all we know. But it's still no reason. As long as the theatre keeps open during December, it has got to be sold. And from reports of previous years, it has been sold with one kind of device or another, at least to the extent of allowing the theatreman to hold his own without losing any boxoffice ground.

On following pages are set down highlights of what has been done with effect in other Decembers by Round Tablers who like to slap that slump around. These records are detailed for the information of theatremen who want to know more about what others have done and for knowing theatremen who would like to refresh their memories.

For those who study, the listings tell more of a story—a story of men who refuse to be licked by December. They have lined up a raft of boxoffice ammunition that has definitely scored in disproving any widely accepted belief that the toy and gift vendors have a crotch-hold on all the spending money.

* *

No better buy, no greater bargain in merchandising, has ever topped what the average theatre offers for the average admission. December would be a far happier and more profitable month if every theatreman really felt so and worked accordingly.

This is still a 52-week business, this year and every year to come.

A SOURCE OF MANPOWER

To be hailed is the announcement from Miami Wometco Theatres of an eight-week course in theatre operation and maintenance for the direct benefit of assistant managers and ushers. Semi-weekly sessions are being held under the personal supervision of headman Sidney Meyer and conducted by the able Sonny Shepherd. The curriculum is extensive and more of it will be told in following issues. Included among the subjects to be covered in general are history of the industry, house operation, maintenance, finance, selling the show, bookings, use of the stage, motion picture production and active participation in community affairs.

The circuit course in showbusiness for members of the personnel eager to know more about it is an emphatic answer to the insistent call for executive manpower. The idea rates wider adoption.

A-Mike Vogel

Round Table In Pictures

Cameraman with tripod, director, megaphone and all was planted atop bannered truck by Russell Bovim at Loew's Ohio in Columbus for his street bally on "Hollywood Cavalcade". Following directly behind was police car in which were seated old Keystone cops and bathing "beauty". As entourage covered main streets, director called instructions while cameraman shot the proceedings.

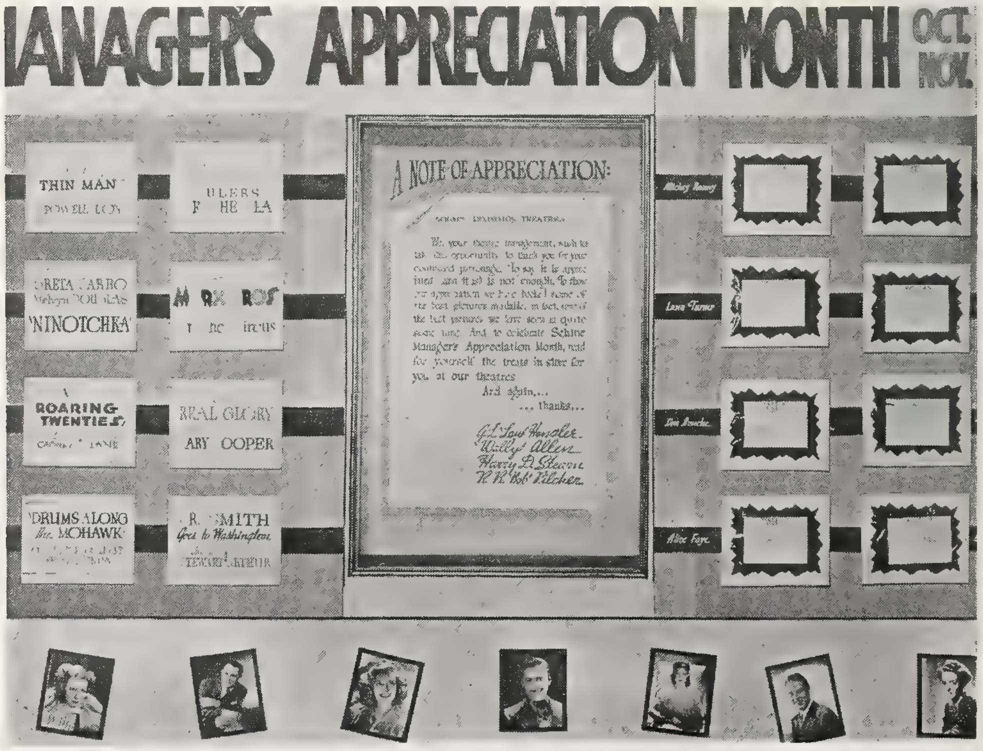
HOLLYWOOD CAVALCADE
LOEW'S OHIO
GRILL

Girl dressed as nurse and carrying first-aid bag lettered with "Nurse Edith Cavell" and theatre traveled the main sector of Rochester, N. Y., as part of the exploitation arranged by Round Tabler Arthur Krolich at the subsequent-run Regent Theatre. At intervals girl stopped and distributed cards carrying picture plug.

NURSE EDITH CAVELL AT REGENT

FROLIC THEATRE
"TARZAN FINDS A SON"
NOW PLAYING

Entered in the recent Hyde Park district Golden Jubilee parade was Ben Cohn's "Tarzan Finds a Son" float which brought a prize to the theatreman for that date at the Frolic Theatre, in Chicago. Lad atop float is a student from the University of Chicago, while the girl and child are well-known localites . . . Featuring Schine's Managers Appreciation Month was the lobby set-piece reproduced below and used at the Kentucky Theatre, in Lexington, Ky., by Wally Allen. Giant letter featured in center of display carried message to patrons, in addition to star wires and scene stills at base.


MANAGER'S APPRECIATION MONTH OCT. NOV.
A NOTE OF APPRECIATION:
THIN MAN
NINOTCHKA
ROARING TWENTIES
DRUMS ALONG THE MOHAWK
REAL GLORY
Goes to Washington

Five Schools Vote for Campus Romeos On Quintuple Date

Although Ray Bell's campaigns are habitually comprehensive, to be singled out for extra attention is the recent Ann Rutherford personal appearance advance as executed by the Washington, D. C., Loewman who tags it as one of his most effective promotions.

With five large universities in and near the Capitol city, Ray arranged with the student bodies of each school to vote for a "Campus Romeo." Each Romeo was to join in a "quintuplet date" with Andy Hardy's screen sweetheart. Every college paper ran a page one ballot, sororities and fraternities enthusiastically pitched in, newspapers contributed feature stories. Results of the voting brought three and four column news shots, was covered by college papers, night club columns, mentioned as news items on radio stations and carried over the AP and INS wires.

Sorority Honors Star

Another item that secured good space, good will and business was the crowning ceremonies in which Miss Rutherford was made "The Sweetheart of Sigma Nu," a national fraternity with 90 branches. This means, says Bell, that showmen will have the backing of 40,000 past and present Sigma Nus whenever Ann Rutheford appears on the screen.

A variety of other slants included mass interview with reporters and photographers of all high schools. Appearance of the star at the local YMCA anniversary celebration was good for stories as was photo plant of her posing with new models at the auto show. Much was also made over the luncheon tendered the star by the South Carolina Congressional delegation in the Senate restaurant.

"LET'S HEAR FROM YOU"

"Iron Mask" Bally Attends Football Game for Nelson

With a football game scheduled for the night ahead of Glenn Nelson's opening of "Man in the Iron Mask" at the Harris, in Findlay, Ohio, the Round Tabler sent an usher out to the stadium dressed in mask with front and back signs and had him wend his way slowly through the assembled crowds before the game and during the half intermission. Opening day, same lad covered the heart of the business district and into five and tens where many of the rural patronage is inclined to gather.

For "Dust Be My Destiny," Nelson contacted the Federation of the Child's Conservation League and personally guaranteed that the picture was ideally suited for their purposes. Organization agreed to sell tickets for a special benefit to raise money for their shoe fund and proceeded to sell tickets for the performance, on which they received a percentage. Special tickets were printed for the occasion and papers ran stories ahead of show and after, detailing account of the affair and amount of money raised.

32 "APPOINTMENTS"

As the 1939 Awards advance to the middle of the Last Quarter, the number of entrants taking down Fortnighters on the way to the finish remains consistent, with 32 theatremen voted Appointments in the second preliminary period. Names listed here are for the most part those who have been prominent throughout.

WALLY ALLEN
Kentucky, Lexington, Ky.

RAY BELL
Loew's, Washington, D. C.

PAUL BINSTOCK
Lyric, Hartford, Conn.

FRANK BOUCHER
LOU HART
Schine's Glove
Gloversville, N. Y.

LEW BRAY
Lyric, Brownwood, Tex.

LIGE BRIEN
Prince, Ambridge, Pa.

MARLOWE CONNER
Avalon, Chicago, Ill.

DICK CRUCIGER
Columbia, Portsmouth, Ohio

JOE DI PESA
Loew's, Boston, Mass.

DAVE WHYTE
BARNEY FEINGOLD
RKO Alden, Jamaica, L. I.

ED FITZPATRICK
Poli, Waterbury, Conn.

BOB FULTON
Paramount, Waterloo, Ia.

HAROLD GROTT
Met, Baltimore, Md.

MILT HARRIS
Loew's, Cleveland O.

LEW HENSLER
Ben Ali, Lexington, Ky.

GEORGE IRWIN
Lyceum, Duluth, Minn.

A. J. KALBERER
Indiana, Washington, Ind.

GUS LAMPE
Keith's, Syracuse, N. Y.

HAROLD LEAND
Revere, Revere, Mass.

P. E. McCOY
Georgia, Athens, Ga.

PAT McGEE
Paramount, Syracuse, N. Y.

FRANK MURPHY
Loew's State, Syracuse, N. Y.

FERD NESSEL
State, Anderson, Ind.

TOMMY READ
Fox, Atlanta, Ga.

JIM REDMOND
Bonham, Fairbury, Neb.

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

R. S. RODDICK
Capitol, Halifax, N. S.

BILL SAXTON
Loew's Century, Baltimore, Md.

STUART TOMBER
Fargo, Sycamore, Ill.

RALPH TULLY
Central, Biddeford, Me.

With the selections concluded for the current period, there remain but three Fortnights in the Last Quarter which ends on December 30. As has been emphasized previously, entrants considered for the annual honors will be selected from among theatremen who have made the most consistent effort over the four Quarters.

"The Real Glory" Receives Abundant Newspaper Breaks

Planted in the Los Angeles Times by the advertising department of Lou Halper's Pacific Coast zone of Warner Theatres were the 12 tap ads on "The Real Glory" using especially posed stills featuring Andrea Leeds and David Niven. This representation was climaxed with a full page, half of which was devoted to editorial matter on the picture and the remainder to a three color ad on the film.

Inspired by "Angels Wash Their Faces," another stunt was arranged by the department which culminated in having the Dead End kids at the Mayor's office, taking over the city for a day. Stunt landed much publicity in local dailies.

"LET'S HEAR FROM YOU"

Holland Plants Photo Of Himself with Withers

Additional publicity was garnered for "Pack Up Your Troubles" date at the Eckel, in Syracuse, when Sid Holland planted in papers photo of himself with Jane Withers taken on the Hollywood lot when Sid was out there as a Quigley Grand Awards winner.

For "Jamaica Inn," Holland tied up local restaurant on a lucky number program whereby folks holding programs with numbers corresponding with those printed on menus were guests of the restaurant. Front and inside spread carried theatre and picture copy, back devoted to store.

Kirsch Gets School Aid On "They Shall Have Music"

Contacting all the local schools, Manager Dick Kirsh at the Aldine, in Wilmington, Del., received the cooperation of superintendent who permitted the posting of announcements on all bulletin boards and urged the teachers to see the picture and recommend it to students. Arrangements were also made to bring the children to the show in groups. Junior high school classes marched to the theatre in a body with uniformed color guard bearing school banner and picture copy. On arrival at theatre, shots were taken for local dailies.

Special display was planted in the public libraries week ahead consisting of stills and card with theatre, playdate, title and cast. Tying in with Station WDEL on a music program, Heifetz recordings were played with special mention given to the date.

"LET'S HEAR FROM YOU"

Ingenious Gags Used by Morton for "First Love"

With the Narragansett Race Track close by to the RKO Albee in Providence, Manager Bill Morton for his date on "First Love" distributed envelopes front of which carried line "Today's best bet." Inside was small card on which was printed, "Win, place, show. A sure winner, see" etc., etc.

Morton also tied up with a local shoe store on a Cinderella gag, giving away a free pair of shoes to the first four girls who could fit the sample display in window.

37 Days to Christmas, and There Is Much to Do

Highlights of Previous December Tieins Found Successful In the Field

SINCE every merchandising indication points to more elaborate showmanship this December on the part of department stores and other retailers to build Christmas sales, it is indicated that theatremen will have greater need for promotional suggestions to hold up December grosses in the face of this distinct opposition. With this in mind, your Round Table is pleased to set down, in brief, the highlights of successful December exploitations used in the past years that members will have at hand a complete roundup of what has done the job over an extended period and reported here previously by the men in the field.

Quiz Night Found Popular

For instance, goodwill and civic activities were stressed by Rex Williams, included in which was his annual Toy Mountain in the lobby, patrons bring old and new toys to the theatre for the needy. These, together with baskets of food, were distributed by civic leaders, Santa and Williams. Also staged was a free show for all youngsters, tickets being distributed throughout the town, with the Mayor giving candy to all. In addition, a pre-Christmas quiz night was held with door prizes donated by merchants. Questions pertained to popular stars and current attractions. Also staged was a brief Krazy auction and amateur talent show.

Arranged by Johnnie Barcroft was tie-in with leading department store which brought a giant Christmas tree and toy display for all RKO theatres, cooperating merchant also agreed to decorate the entire house, including front and marquee in exchange for credits. Newspaper coverage included a jingle contest on shopping guide page, with guest tickets to those submitting best "last lines."

To help boost boxoffice receipts during the "rush" period, Moon Corker concentrated on holly-bound books of theatre tickets as an ideal Christmas gift. In connection with this, a three-day vacation was given to the employee selling the greatest number of books.

Stressed School Carol Contest

Of great interest locally was Lew Chatham's public schools carol contest with pupils of the eight grade schools competing in singing on theatre stage. One group appeared each night up until three days ahead of Christmas with the city's music teachers acting as judges. Prizes were free shows to the winners. Also planted by Lew was a citywide contest tied in with local paper for the best letter on "What Christmas Means to Me." On this, cash and guest tickets were awarded, rules of the contest stressing the spiritual side of the holiday.

For his Christmas prevue put over with 20 cooperating merchants, a lucky number party was held with stores and theatre distributing numbered coupons with purchases and admissions. Merchandise promoted from stores was given to winners, stunt being plugged in theatre, screen, lobby and store ads.

DEPARTMENT STORE SPONSORS FAN CLUB

Something new in fan clubs has been created by Manager Charlie Kurtzman at Loew's Penn, Pittsburgh, in selling a leading department store on sponsoring a Mickey Rooney - Judy Garland Club in conjunction with the theatre. Store headquarters have been established, where memberships are received, and, to announce the project, the merchants took three-column ads with illustrations of membership cards and badges and detailed rulings. Large part of the display was given over to date on "Babes In Arms" at theatre.

A "Christmas Tree Hunt" proved effective for J. B. Harrison, for 24 days ahead with listeners over local station asked to search through their effects for two or three articles, equivalent to the price of a theatre ticket. These articles were either food, clothing or toys and each day the items asked for were brought to one of the designated Texas Consolidated theatres, donor being admitted on presentation of articles. All material collected was divided equally among the churches for distribution to the needy. During the course of the daily program, theatres and current attractions came in for plugs.

A search for "Miss Spirit of Christmas" was instigated by Russ Hardwick in which 40 merchants participated at a cost of five dollars each. Entrants appeared at theatre on a given night, and through votes distributed by merchants and at theatre week ahead "Miss Spirit of Christmas" was selected by audience applause and awarded $25. Other activities engaged in by Hardwick included stage wedding of two couples, theatre giving cash prize in addition to promoted gifts secured from merchants.

Town Crier Visited Hotels

Originated by George Limerick, was his "best decorated home" contest, put on in cooperation of local paper and divided into three classifications: two-story homes; apartment and duplexes, and one-story homes and cottages. Prizes were given in each division to those decorating the exteriors of their homes in the most attractive holiday attire. Coupons were run in paper and on receipt of entries, George followed through by personally visiting entrant's home and presented guest ticket. Judging by local leaders took place few days ahead of the holiday with announcements and awards made from stage on Christms Eve.

Used with great success by Milt Harris was the selection of eight singers from the nationally-known A Capella Choir with town crier to visit leading restaurants and hotel dining rooms. Groups of four boys and girls sang carols after which the crier opened a scroll and in Colonial fashion announced the current screen attraction. Newspaper cooperations included a "bury the tree" party, whereby readers were invited to bring toys, clothing and nonperishables to be placed around tree in lobby until it was practically covered.

Most Courteous Salesgirl Chosen

Suggested by Harry Botwick was the choosing of the most courteous local salesgirl with each merchant contributing a certain amount of cash and articles of merchandise to be divided between three winners. Folks were enlisted to vote by securing ballots only after they had made purchases at any of the cooperating stores. Voting was done in the theatre lobby and winner announced from stage Christmas Day. Tiein was publicized in theatre and throughout cooperating stores.

Turning his lobby into a bureau of information, Botwick stationed girl in lobby at phone. In exchange for publicity, telephone was promoted and girl instructed to get information on trains, bus schedules, accept messages for friends and encouraged to make the theatre a general meeting place.

"Cheer Club" Inaugurated

Worked out for his theatres through the cooperation of local daily and radio station was Ray Bell's "Christmas Cheer Club," whereby folks were asked for old and new toys to be distributed to underprivileged children. Huge boxes were available in lobbies and through trailers, patrons were invited to fill them. Station contributed daily plugs, and project was climaxed with a large matinee several days ahead at one of the theatres, with a toy serving as admission.

Held "Mile of Dimes" Show

For the purpose of raising funds to provide Christmas dinners to the needy, Frank La Due cooperated with local paper's promotion in connection with their drive for a "Mile of Dimes." Donated were the services of the entire theatre personnel, newspaper advertising, film, sound truck and printing of tickets for a special show, proceeds on which were to go to the fund. Tickets were on sale at the boxoffice and various downtown stores. Cooperation of police department was also enlisted to aid on advance sale of tickets. Florists presented roses which were for sale in the lobby by junior leaguers. Proceeds on sale of blooms also went to the Fund.

(*Continued on following page*)

Elaborate Merchant Tieins Featured

(*Continued from preceding page*)

Another theatreman to tie into an annual charity campaign is Frank Harpster who aided the local paper on their "Three Muster Cheer" fund holding a canned goods matinee and midnight show with all proceeds going to the fund. Also promoted by the manager was a number of parties given by the various industrial plants. These are outright ticket sales to the plants which they distribute to the children of their employees. An ample supply of candy, oranges, nuts, etc., promoted from merchants was on hand for the kids.

Wayne Williams celebrates his theatre anniversary Christmas week thus enabling him to sell full page cooperative ads, heralds and birthday cake in lobby.

Harry Bodie works with the Women's Clubs for a big party for poor children on December 24th. Another feature is a matinee week ahead at which children are admitted for food stuffs which are used to fill baskets which are distributed by a group of organizations.

Played Santa Claus to Kids

Beginning with Thanksgiving, Louie Charninsky gives away 50 turkeys to each tenth person coming into his house. This is followed on December 10th with a special matinee at which each person bringing something wearable or some canned food is admitted free. On Christmas morning Charninsky himself plays Santa Claus and makes the rounds delivering the gifts. Entire theatre is decorated in festive attire, with silver tree dressed with blue lights featured in the lobby. Balance of lobby will be decorated with tinsel, holly and all the trimmings.

As part of his service policy, Bill Johnson establishes a special checking booth at which girl is stationed to take care of parcels, umbrellas, large packages, etc. Attention of women shoppers is also called to the fact that children can be kept conveniently and contentedly out of mischief for two hours any afternoon for the price of a 10-cent ticket.

Treasure Hunt Held at Store

Treasure Hunt promotion was arranged by Fred Reeths, Jr., with local stores tied in, whereby keys obtained at designated departments were given to customers to unlock the chest, prominently displayed in the lobby. Merchandise promoted from stores was locked in the chest and on a given day from afternoon until evening patrons with keys were invited to try their luck. Store publicized the tiein widely with generous theatre and picture mention in all their advertising.

Highly profitable to all concerned was the ticket selling slant instituted by Guy Martin with the Elks, Eagles, Woodmen and other fraternal organizations whereby two tickets were offered each member selling a punch board, proceeds of which went to local fund for needy. Theatre received full price for all tickets offered on the board as prizes, and Martin says over 1,000 boards were sold.

Guy went to town on a series of manufacturers' parties, with local factories taking over the theatre for special shows for employees and their children. Theatre received a flat rental, furnishing program, house staff, etc., sponsoring company defraying cost of toy and candy distribution.

SUBMARINE INVENTOR TIED TO "U-BOAT"

Recent newspaper interview with Simon Lake, submarine inventor and nearby resident, allowed Morris Rosenthal to tie in the publicity on "U-Boat 29" at Loew's Majestic, Bridgeport. Newspapers made much of Mr. Lake's prophecy of submarine freighters to come, Rosy stepping in by promoting lobby display of model "subs" from the inventor and having him at premiere of picture.

Securing the services of a popular local male singer, Ed McBride as an added attraction for his Christmas week prologue seated him at a small portable organ on stage with a church window scene and falling snow effect as a background. Surrounded by a group of altar boys, the aggregation sang carols. Theatre organist, concealed from audience, played the accompaniment so that it seemed the singer was playing the numbers.

Opened "Santa Claus Lane"

Charlie Taylor tied up local merchants to convert the main shopping district into a "Santa Claus Lane" with each store contributing a certain amount for the decorations aimed to draw folks to the shopping area. Lobbies and theatre ads publicized the Lane from Thanksgiving to Christmas as did all the merchants. Stores also agreed to have their Santas visit the lobbies of Taylor's houses during certain periods in the afternoon few weeks ahead of Christmas. Ballyhooing the stunt in advance, Santa led a parade from stores to theatres.

Dubbing it the "Baltimore Follies," Ted Routson produced an amateur revue under newspaper sponsorship. Tiein insures publicity, front page and all, for four weeks ahead, in course of which the theatre received consistent mention. In addition to name and address entrants filled in on blanks run in paper, whether they could sing or dance, ability to play musical instruments, do specialties, etc., with assurances given that all rehearsals would be attended. In addition, jitterbug contests were held and tied to a statewide contest, finals being decided at the theatre.

Started late in November and continuing for four consecutive Mondays, Bill Saxton secured a sponsor for a series of broadcasts from his theatre. Manufacturer supplied 15-piece orchestra and vocalists. In return for use of the stage, sponsor gave 1,000 half-sheet window cards weekly plugging current theatre attraction and spot announcements over air during the week, plugging both the broadcast and coming picture.

Contacting the studios in Hollywood, Matt Saunders secured wires of greetings from the stars appearing in his then current attractions. These were planted in local dailies and used for lobby setpieces.

Reported as an excellent pre-Christmas building was C. E. Carden's football night with tieups made with paper to handle publicity, merchants donating prizes. Local sports writer acted as master of ceremonies introducing players on the football team. As each player left stage he was presented with a gift. College swing band was on hand to supply music, local station broadcasting the event and plugging the special night.

Tagging his event "Merchants' Pre-Christmas Exhibit," Julius Lamm contacted some 35 stores for gift displays in his lobby. Each store paid a nominal sum according to space and location, the affair itself being sponsored by a recognized organization of business and professional men. All moneys taken in were used for publicity, window cards, handbills, full page ads in local papers. Cash prizes and other awards were given away during the exposition which lasted nine days.

Greeted Kris Kringle at Airport

Letter-writing contest on why they believe in Santa was arranged by Herb Grove for local youngsters with guest tickets for winners. Through tieup with local paper, plane and party flew north ostensibly to locate the home of Kris Kringle, with Grove shooting pictures of the party taking off at airport. Radio station contacted the plane in flight and finale of the stunt was for the plane to return with Santa and present him in the public square and at the theatre. Pictures of the take-off and landing shown on the screen with other subjects, paper and radio station getting behind the show to publicize it.

Most Popular Football Player Sought

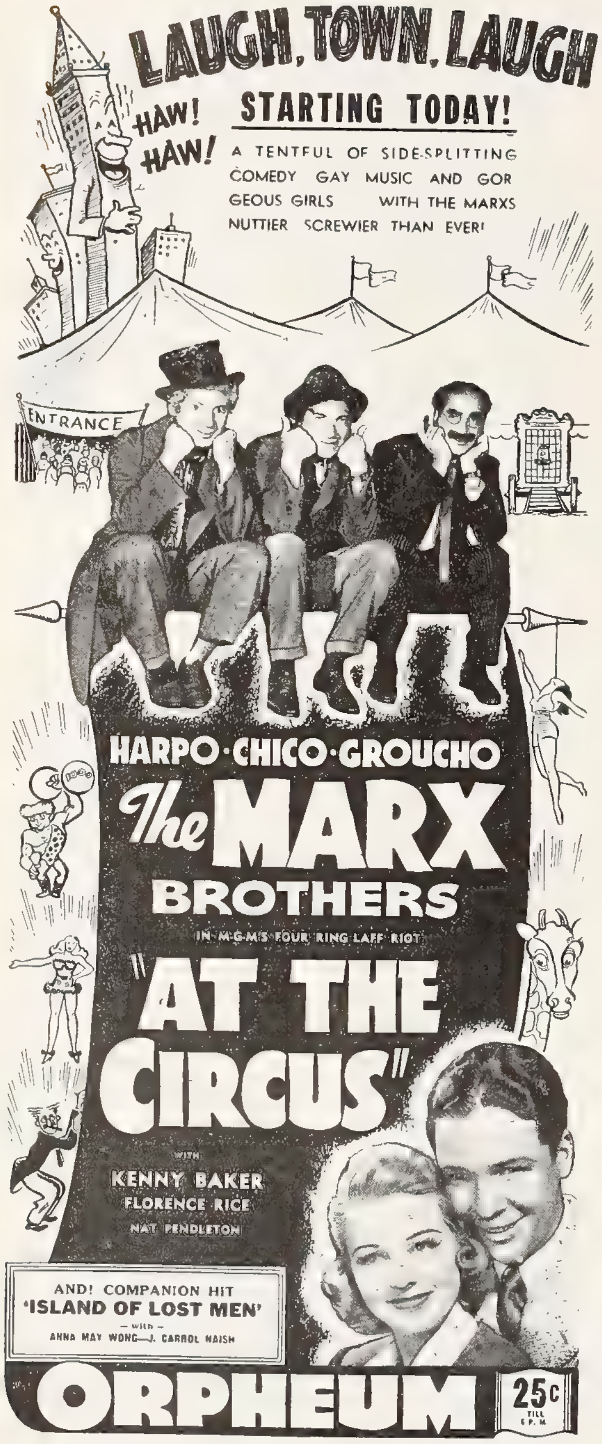
Planned by Sid Holland was an award to the most popular football player on local football team. Coupons were run in the daily paper for two weeks of voting and then compilation made at theatre so that no one was aware of the winner's identity until the stage presentations. On designated night, winner was presented with gold football appropriately engraved. Coach, school principal, local sports editor and others joined in the ceremonies.

Also arranged by Holland was a week of morning Christmas factory parties. Owners of plants were sold on the idea that for about ten cents per head they could give to all employees and families a Christmas party. Plant executives appeared on stage to greet guests and distribute toys to youngsters.

Santa's Toy Cave was erected in lobby by Marlowe Conner, interior of which was filled with toys for giveaways at kid matinees. Cave was made of chicken wire covered with papier mache painted white and tinted with red, blue and green, flitter sprinkled over all. Crepe paper icicles ranging from white to dark blue and color ball tree decorations completed the display.

REPRESENTATIVE NEWSPAPER ADS

Fitting the Showman's Campaign to the Local Reader's Film Appetite


HAW!
HAW!
ENTRANCE

LAUGH, TOWN, LAUGH

STARTING TODAY!

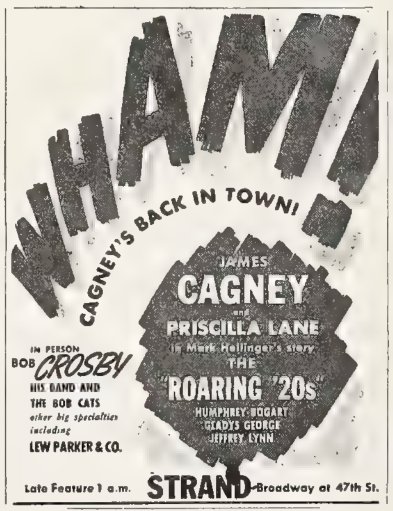
A TENTFUL OF SIDE-SPLITTING COMEDY GAY MUSIC AND GORGEOUS GIRLS WITH THE MARXS NUTTIER SCREWIER THAN EVER!

HARPO · CHICO · GROUCHO
The MARX BROTHERS
IN M-G-M'S FOUR RING LAFF RIOT
"AT THE CIRCUS"
WITH
KENNY BAKER
FLORENCE RICE
NAT PENDLETON

AND! COMPANION HIT
'ISLAND OF LOST MEN'
— with —
ANNA MAY WONG—J. CARROL NAISH

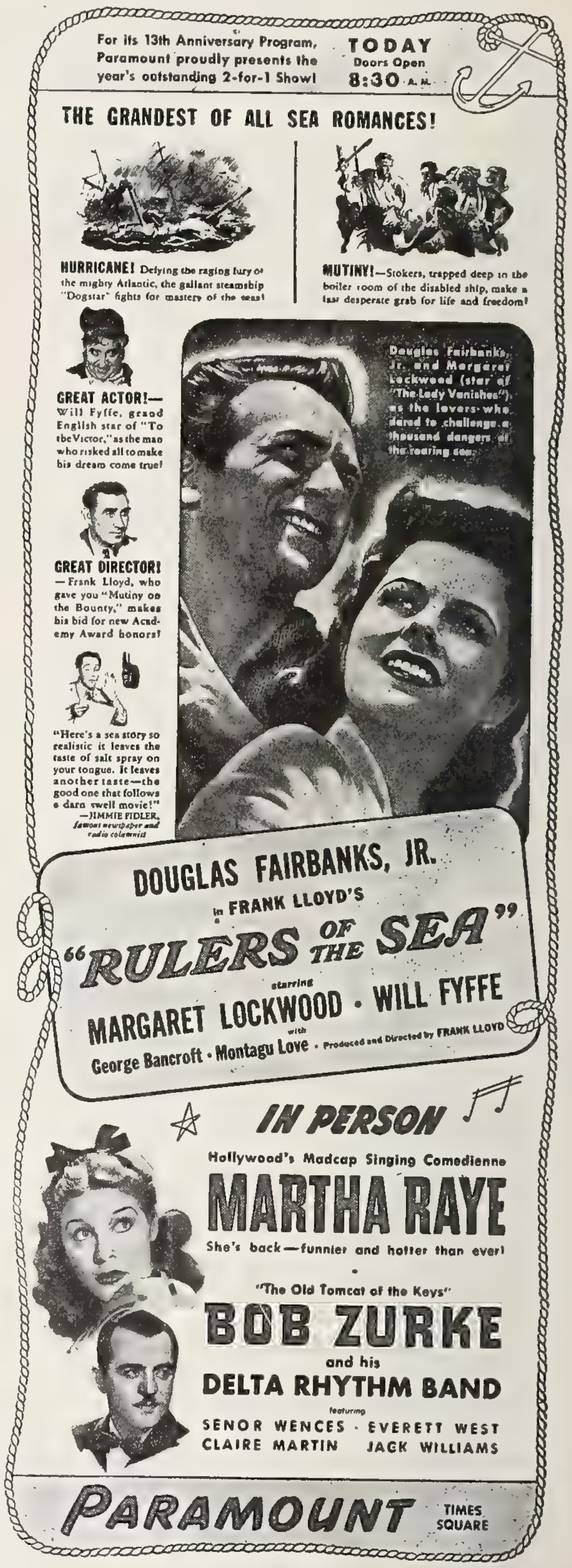
ORPHEUM 25c TILL 6 P.M.

(1) In this combination, 210 lines on 3, for the "Circus" date at the Paramount, Seattle, Vic Gauntlett, Evergreen Theatres ad head, aimed exclusively at the comedy end with the Brothers identifying the picture's screwballery. Love interest was concentrated in cut below of romantic leads. . . . (2) Unusual layout here, 75 lines on 6, used frequently by Jim Nairn, allows the Famous Players Canadian ad head flexibility in composition, as indicated for "Passage" at the Imperial, Toronto. Note stress on RKO Radio short, "Information Please", very popular there, Nairn reports. . . . (3) To trade on local popularity of Cagney was the purpose of this "now" 75 lines on 2, for "Roaring Twenties" at the New York Strand. Action of the picture was translated into the "What"atop and Cagney line below. . . . (4) Elaboration of the New York Paramount's 13th anniversary and stage show was the keynote of this 235 lines on 3. "See" copy, highlighting stars, director and top action sequence, was set to frame cut of leads in selling the romance and to identify the Lockwood picture background. . . . (5) Seeking a different twist on "Edith Cavell", John Denman tied in with the local Red Cross drive to sell the date at the Broadway, Denver. The 60 lines on 2 was reversed to spot the "$100" mortise.


WHAM!
CAGNEY'S BACK IN TOWN!
JAMES CAGNEY
and
PRISCILLA LANE
in Mark Hellinger's story
THE "ROARING '20s"
HUMPHREY BOGART
GLADYS GEORGE
JEFFREY LYNN

IN PERSON
BOB CROSBY
HIS BAND AND
THE BOB CATS
other big specialties
including
LEW PARKER & CO.

Late Feature 1 a.m. STRAND Broadway at 47th St.


For its 13th Anniversary Program, Paramount proudly presents the year's outstanding 2-for-1 Show!

TODAY
Doors Open
8:30 A.M.

THE GRANDEST OF ALL SEA ROMANCES!

HURRICANE! Defying the raging fury of the mighty Atlantic, the gallant steamship "Dogstar" fights for mastery of the seas!

MUTINY!—Stokers, trapped deep in the boiler room of the disabled ship, make a last desperate grab for life and freedom!

GREAT ACTOR!—Will Fyffe, grand English star of "To the Victor," as the man who risked all to make his dream come true!

GREAT DIRECTOR!—Frank Lloyd, who gave you "Mutiny on the Bounty," makes his bid for new Academy Award honors!

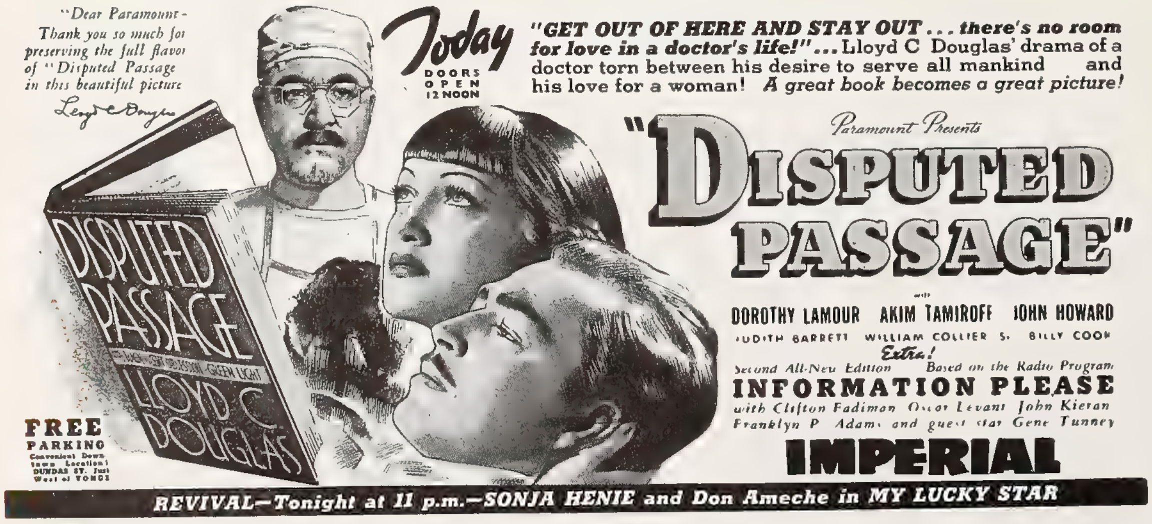
"Here's a sea story so realistic it leaves the taste of salt spray on your tongue. It leaves another taste—the good one that follows a darn swell movie!"
—JIMMIE FIDLER, *famous newspaper and radio columnist*

Douglas Fairbanks, Jr. and Margaret Lockwood (star of "The Lady Vanishes") as the lovers who dared to challenge a thousand dangers of the roaring sea.

DOUGLAS FAIRBANKS, JR.
in FRANK LLOYD'S
"RULERS OF THE SEA"
starring
MARGARET LOCKWOOD · WILL FYFFE
with
George Bancroft · Montagu Love · Produced and Directed by FRANK LLOYD

IN PERSON
Hollywood's Madcap Singing Comedienne
MARTHA RAYE
She's back—funnier and hotter than ever!
"The Old Tomcat of the Keys"
BOB ZURKE
and his
DELTA RHYTHM BAND
featuring
SENOR WENCES · EVERETT WEST
CLAIRE MARTIN JACK WILLIAMS

PARAMOUNT TIMES SQUARE



"Dear Paramount - Thank you so much for preserving the full flavor of "Disputed Passage" in this beautiful picture
Lloyd C. Douglas

Today
DOORS OPEN 12 NOON

"GET OUT OF HERE AND STAY OUT . . . there's no room for love in a doctor's life!" . . . Lloyd C Douglas' drama of a doctor torn between his desire to serve all mankind and his love for a woman! *A great book becomes a great picture!*

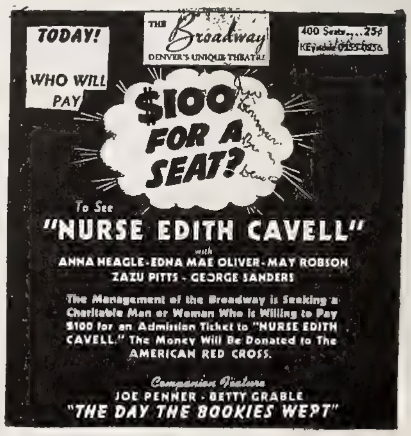
Paramount Presents
"DISPUTED PASSAGE"
with
DOROTHY LAMOUR AKIM TAMIROFF JOHN HOWARD
JUDITH BARRETT WILLIAM COLLIER Sr. BILLY COOK

Extra!
Second All-New Edition Based on the Radio Program
INFORMATION PLEASE
with Clifton Fadiman Oscar Levant John Kieran Franklyn P. Adams and guest star Gene Tunney

IMPERIAL

FREE PARKING
Convenient Downtown Location! DUNDAS ST. Just West of YONGE

REVIVAL—Tonight at 11 p.m.—SONJA HENIE and Don Ameche in MY LUCKY STAR


TODAY!

THE Broadway
DENVER'S UNIQUE THEATRE

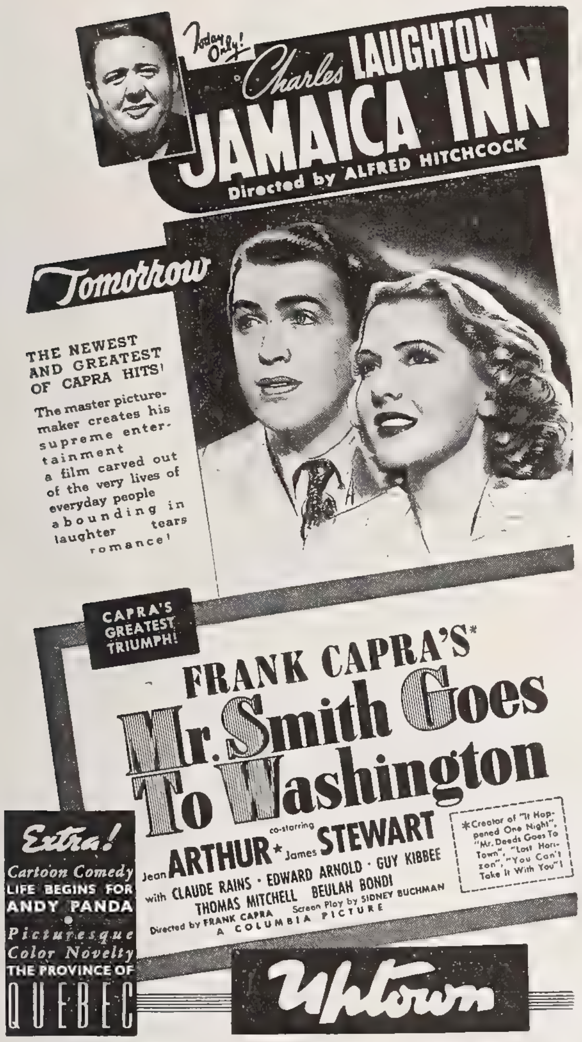
400 Seats...25¢
KEystone [illegible]

WHO WILL PAY
$100 FOR A SEAT?
To See
"NURSE EDITH CAVELL"
with
ANNA NEAGLE · EDNA MAE OLIVER · MAY ROBSON
ZAZU PITTS · GEORGE SANDERS

The Management of the Broadway is Seeking a Charitable Man or Woman Who is Willing to Pay $100 for an Admission Ticket to "NURSE EDITH CAVELL." The Money Will Be Donated to The AMERICAN RED CROSS.

Companion Feature
JOE PENNER · BETTY GRABLE
"THE DAY THE BOOKIES WEPT"

RECENT LAYOUTS ON RECENT DATES



Today Only!
Charles LAUGHTON
JAMAICA INN
Directed by ALFRED HITCHCOCK

Tomorrow

THE NEWEST AND GREATEST OF CAPRA HITS!

The master picture-maker creates his supreme entertainment a film carved out of the very lives of everyday people abounding in laughter tears romance!

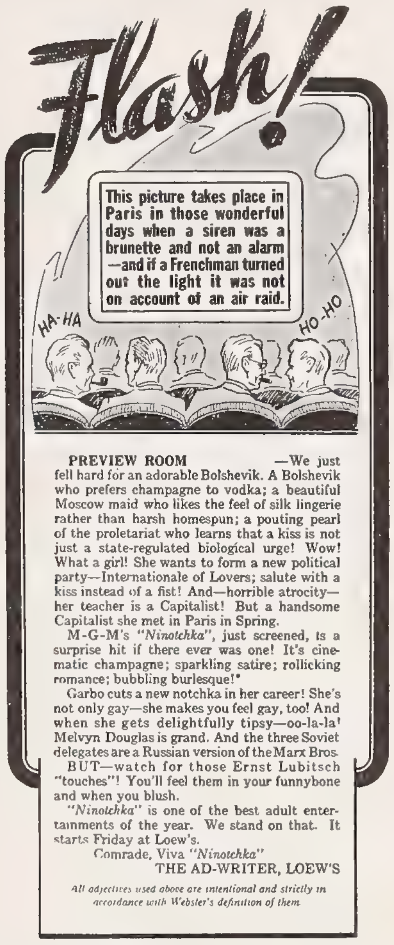
CAPRA'S GREATEST TRIUMPH!

FRANK CAPRA'S*
Mr. Smith Goes To Washington
Jean ARTHUR ★ co-starring James STEWART
with CLAUDE RAINS · EDWARD ARNOLD · GUY KIBBEE
THOMAS MITCHELL BEULAH BONDI
Directed by FRANK CAPRA Screen Play by SIDNEY BUCHMAN
A COLUMBIA PICTURE

*Creator of "It Happened One Night", "Mr. Deeds Goes To Town", "Lost Horizon", "You Can't Take It With You"!

Extra!
Cartoon Comedy
LIFE BEGINS FOR ANDY PANDA
Picturesque Color Novelty
THE PROVINCE OF QUEBEC

Uptown



Flash!

This picture takes place in Paris in those wonderful days when a siren was a brunette and not an alarm—and if a Frenchman turned out the light it was not on account of an air raid.

PREVIEW ROOM —We just fell hard for an adorable Bolshevik. A Bolshevik who prefers champagne to vodka; a beautiful Moscow maid who likes the feel of silk lingerie rather than harsh homespun; a pouting pearl of the proletariat who learns that a kiss is not just a state-regulated biological urge! Wow! What a girl! She wants to form a new political party—Internationale of Lovers; salute with a kiss instead of a fist! And—horrible atrocity—her teacher is a Capitalist! But a handsome Capitalist she met in Paris in Spring.

M-G-M's "*Ninotchka*", just screened, is a surprise hit if there ever was one! It's cinematic champagne; sparkling satire; rollicking romance; bubbling burlesque!*

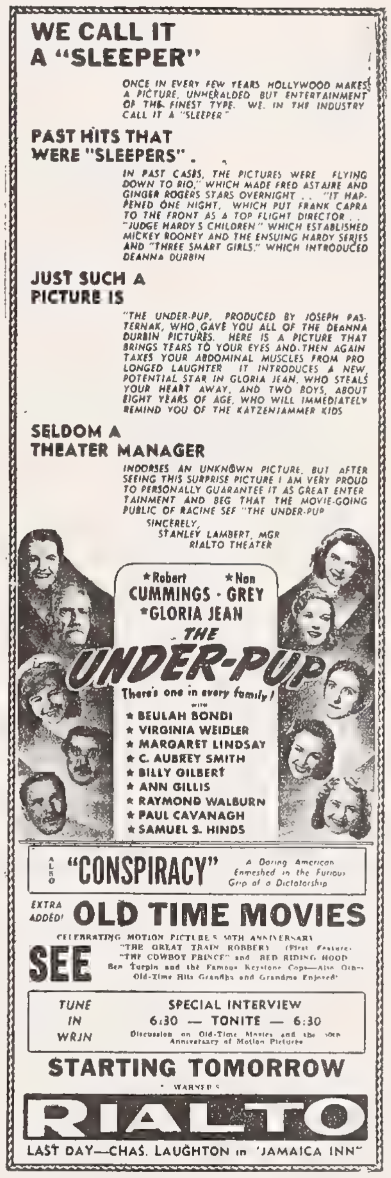
Garbo cuts a new notchka in her career! She's not only gay—she makes you feel gay, too! And when she gets delightfully tipsy—oo-la-la! Melvyn Douglas is grand. And the three Soviet delegates are a Russian version of the Marx Bros.

BUT—watch for those Ernst Lubitsch "touches"! You'll feel them in your funnybone and when you blush.

"*Ninotchka*" is one of the best adult entertainments of the year. We stand on that. It starts Friday at Loew's.

Comrade, Viva "*Ninotchka*"
THE AD-WRITER, LOEW'S

All adjectives used above are intentional and strictly in accordance with Webster's definition of them



WE CALL IT A "SLEEPER"

ONCE IN EVERY FEW YEARS HOLLYWOOD MAKES A PICTURE, UNHERALDED BUT ENTERTAINMENT OF THE FINEST TYPE. WE, IN THE INDUSTRY CALL IT A "SLEEPER"

PAST HITS THAT WERE "SLEEPERS" . .

IN PAST CASES, THE PICTURES WERE "FLYING DOWN TO RIO," WHICH MADE FRED ASTAIRE AND GINGER ROGERS STARS OVERNIGHT . . "IT HAPPENED ONE NIGHT," WHICH PUT FRANK CAPRA TO THE FRONT AS A TOP FLIGHT DIRECTOR . . "JUDGE HARDY'S CHILDREN" WHICH ESTABLISHED MICKEY ROONEY AND THE ENSUING HARDY SERIES AND "THREE SMART GIRLS," WHICH INTRODUCED DEANNA DURBIN

JUST SUCH A PICTURE IS

"THE UNDER-PUP," PRODUCED BY JOSEPH PASTERNAK, WHO GAVE YOU ALL OF THE DEANNA DURBIN PICTURES. HERE IS A PICTURE THAT BRINGS TEARS TO YOUR EYES AND THEN AGAIN TAXES YOUR ABDOMINAL MUSCLES FROM PROLONGED LAUGHTER. IT INTRODUCES A NEW POTENTIAL STAR IN GLORIA JEAN, WHO STEALS YOUR HEART AWAY, AND TWO BOYS, ABOUT EIGHT YEARS OF AGE, WHO WILL IMMEDIATELY REMIND YOU OF THE KATZENJAMMER KIDS

SELDOM A THEATER MANAGER

INDORSES AN UNKNOWN PICTURE, BUT AFTER SEEING THIS SURPRISE PICTURE I AM VERY PROUD TO PERSONALLY GUARANTEE IT AS GREAT ENTERTAINMENT AND BEG THAT THE MOVIE-GOING PUBLIC OF RACINE SEE "THE UNDER-PUP"

SINCERELY,
STANLEY LAMBERT, MGR
RIALTO THEATER

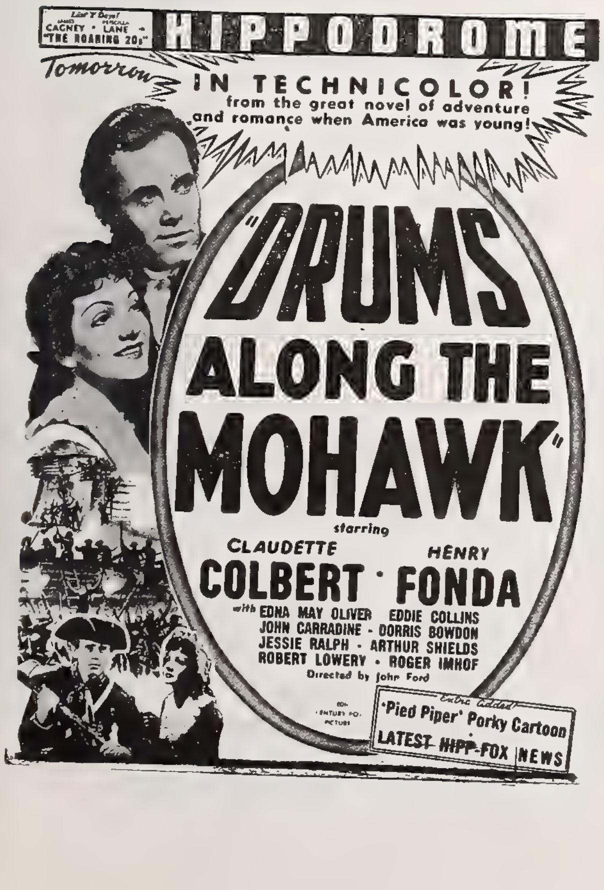
★Robert CUMMINGS · ★Nan GREY
★GLORIA JEAN
THE UNDER-PUP
There's one in every family!
with
★ BEULAH BONDI
★ VIRGINIA WEIDLER
★ MARGARET LINDSAY
★ C. AUBREY SMITH
★ BILLY GILBERT
★ ANN GILLIS
★ RAYMOND WALBURN
★ PAUL CAVANAGH
★ SAMUEL S. HINDS

ALSO "CONSPIRACY" A Daring American Enmeshed in the Furious Grip of a Dictatorship

EXTRA ADDED! OLD TIME MOVIES
CELEBRATING MOTION PICTURE'S 50TH ANNIVERSARY
SEE "THE GREAT TRAIN ROBBERY" (First Feature) "THE COWBOY PRINCE" and RED RIDING HOOD
Ben Turpin and the Famous Keystone Cops—Also Other Old-Time Hits Grandpa and Grandma Enjoyed!

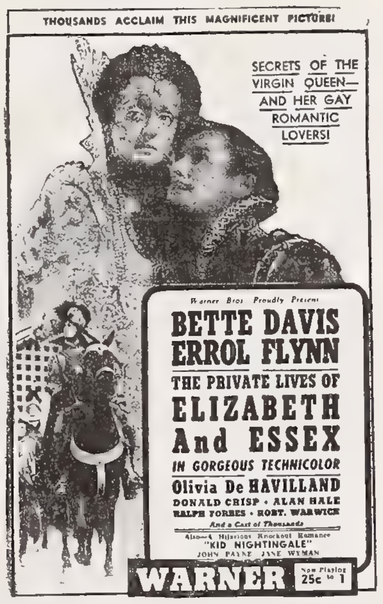
TUNE IN WRJN
SPECIAL INTERVIEW
6:30 — TONITE — 6:30
Discussion on Old-Time Movies and the 50th Anniversary of Motion Pictures

STARTING TOMORROW
WARNER'S
RIALTO
LAST DAY—CHAS. LAUGHTON in "JAMAICA INN"



Last 2 Days!
JAMES CAGNEY · PRISCILLA LANE in "THE ROARING 20s"
HIPPODROME
Tomorrow
IN TECHNICOLOR!
from the great novel of adventure and romance when America was young!
"DRUMS ALONG THE MOHAWK"
starring
CLAUDETTE COLBERT · HENRY FONDA
with EDNA MAY OLIVER · EDDIE COLLINS
JOHN CARRADINE · DORRIS BOWDON
JESSIE RALPH · ARTHUR SHIELDS
ROBERT LOWERY · ROGER IMHOF
Directed by John Ford
20th CENTURY-FOX PICTURE

Extra Added!
'Pied Piper' Porky Cartoon
LATEST HIPP-FOX NEWS

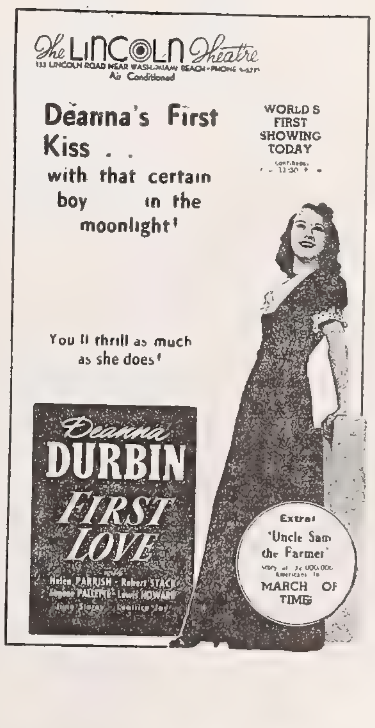


THOUSANDS ACCLAIM THIS MAGNIFICENT PICTURE!

SECRETS OF THE VIRGIN QUEEN—AND HER GAY ROMANTIC LOVERS!

Warner Bros. Proudly Present
BETTE DAVIS
ERROL FLYNN
THE PRIVATE LIVES OF
ELIZABETH And ESSEX
IN GORGEOUS TECHNICOLOR
Olivia De HAVILLAND
DONALD CRISP · ALAN HALE
RALPH FORBES · ROBT. WARWICK
And a Cast of Thousands
Also—A Hilarious Knockout Romance
"KID NIGHTINGALE"
JOHN PAYNE JANE WYMAN
WARNER
Now Playing 25c to 1

(1) Elimination of American political angle and stressing of Capra name was determined for this 155 lines on 3 by Jim Nairn for "Mr. Smith" at the Uptown, Toronto. Nairn also stresses "last day" box, reversing to advantage previous policy of burying such copy. . . . (2) Poster layout for immediate attention was aimed for by Manny Pearlstein for this 110 lines on 3 for "Drums" at the Warner Hipp, Cleveland. . . . (3) Trick stuff to sell the comedy of "Ninotchka" and new Garbo character is noted in the Loew's Theatres campaign designed by the Doob-Emerling ad forces. Size: 140 lines on 2. . . . (4) Copy tending to the formal to point up rich story background is represented in this "now" 90 lines on 2 by Jack Keegan at the Milwaukee Warner. . . . (5) To insure wide appeal locally for "Underpup" at Warners' Rialto, Racine, Wis., Stan Lambert ran endorsement copy with a "sleeper" angle in this 170 lines on 2. . . . (6) Hal Kopplin allowed the grownup cut of Durbin and title to do most of the selling job for "First Love" at the Lincoln, Miami Beach. White space was used conspicuously to set off the few lines of extra copy.



The LINCOLN Theatre
133 LINCOLN ROAD NEAR WASH.—MIAMI BEACH—PHONE [illegible]
Air Conditioned

Deanna's First Kiss . .
with that certain boy in the moonlight!

WORLD'S FIRST SHOWING TODAY
Continuous

You'll thrill as much as she does!

Deanna DURBIN
FIRST LOVE
with
Helen PARRISH · Robert STACK
Eugene PALLETTE · Lewis HOWARD
June Storey · Leatrice Joy

Extra!
'Uncle Sam the Farmer'
story of 32,000,000 Americans in
MARCH OF TIME

CHILLS AND CONTESTS WELCOME HALLOWE'EN

Animated Scare Lobby Features Grott Midnite Show; Binstock Party Attracts Record Crowd

Among the first Hallowe'en campaigns reported, importantly looms the work of Harold Grott, at the Met, Baltimore, who played a midnight show with "The Old Dark House." Patrons were informed some three weeks ahead via trailer, also shown at seven other Rome circuit houses, copy stressing the "beware" angle for all it was worth. Trailer also announced that tickets for the show were on sale in advance at all the houses. Lobby displays were also used in these units.

At the Met, Grott created an appropriate display in keeping with the picture, featuring a weird wind effect coming from a black seven by six frame, banded in metal. Animated horror scenes were depicted in the opening of the frame, such as a miniature black and grey house front, measuring two and a half by two feet showing a bat flying in and out the chimney and a jagged streak of lightning about to strike the roof. Three illustrated windows in green framed other horror scenes, a man striking with a club, a woman with a knife over her head, two men engaged in combat. Alongside the house were weeping willows moaning in the wind supplied by two fans, the moaning obtained with a wind-effects record on a concealed Victor. A white path across artificial grass led to a cemetery with tombstone and a black cat with tail erect and fur on end. Background was a painted landscape spotlighted to convey a scene of desolation. On the face of the frame, stills from the picture and theatre copy were carried, both outside and inside shots illustrated in column to right.

Uses Gag Lobby Display

Next to this display was a trick 40 by 60 with copy purporting to illustrate various things that happened at the Hollywood preview of the picture. Nailed to the board with explanatory captions were programs and handkerchiefs bitten and chewed by excited patrons, buttons twisted and torn off by the nervous, articles left behind by the thrill-shocked, part of a set of teeth swallowed by owner, arm of seat torn off by patron during thrill scenes.

To follow through, Harold planted spot announcements over WFBR, distributed special programs, colored heralds and bookmarks, used extra one-sheets and covered all available outlets with comprehensive publicity.

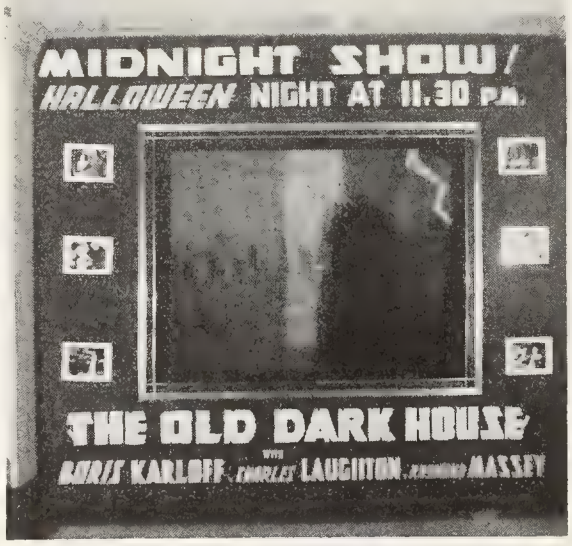
Over 500 in Binstock Contest

The Saturday matinee, of Oct. 28 at the second-run Warner Lyric, in Hartford, Conn., was occupied with a Hallowe'en Party and Masquerade together with an Old Fashioned Picnic, by Manager Paul Binstock, who detailed his contemplated program here some weeks back. The attraction drew a record children's attendance, according to Binstock, some with 552 children among those attending coming in costume to compete for the prizes promoted from among local merchants. Entrants were judged in groups of 100. In addition, other features of the afternoon included community singing, ghost stories, and appropriate contests, such as pie eating, balloon blowing, shoe-finding, baby milk bottle and apple dunking.

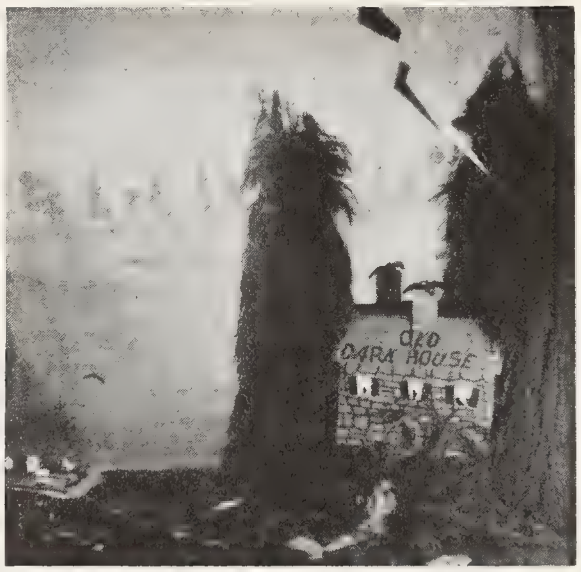
In advance, there was a special holiday lobby with all the trimmings and prizes for the various events. Trailers were run ahead, folders distributed in school and play grounds, poster displayed in schools and stage announcements made at every show. Proceedings were covered by the local press which carried stories and photos of the doings. Special colored pocket-size program selling the show was printed for the occasion, merchant ad on back covering cost.

Dallas Holds Pumpkin Show

David Dallas, manager of the Kansan Theatre, in Parsons, Kansas, staged a pumpkin show week ahead of his Hallowe'en prevue. An ad in the local daily announced that the farmer bringing the largest pumpkin would receive a prize. The pumpkins with credit cards were used in a lobby display to advertise the special show.


MIDNIGHT SHOW!
HALLOWEEN NIGHT AT 11.30 P.M.
THE OLD DARK HOUSE
WITH
BORIS KARLOFF · CHARLES LAUGHTON · RAYMOND MASSEY

Exterior of Grott's Hallowe'en Display



Animated Interior for Grott's Ghost Show

Golden Campaign On Goodman Date Nets 21,000 Lines

Inasmuch as the thirty-third anniversary of the RKO Orpheum, St. Paul, Minn., came about with the engagement of Benny Goodman, Manager Lou Golden, used one to celebrate the other with the cooperation of the newly formed Women's Institute of St. Paul, which sponsored the stage show to a resounding success. Together with "Thousand Dollars a Touchdown" on the screen, the Round Tabler was able to amass a total of over 21,000 lines of free space in advance and during the run, in a situation where there is only one paper with a combination morning and evening circulation.

The campaign was initiated five weeks ahead with lobby displays of giant setpieces, followed with 10-foot panels carrying life-size cutouts of the bandman and various featured acts in the unit. During the engagement, the advance art was moved out front and built over the regular frames, with 24-sheet panels on each end of the marquee. Goodman records were played in advance in the lobby and a leading baker promoted to create a special cake for the anniversary. Augmenting the regular trailer were single frame announcements on the screens of suburban and downtown Minnesota amusement houses and out-of-town units of the circuit.

School Cooperation Sought

Exploitation in the schools and colleges was spirited, with posters headed "Students—Major in Swing" placed on school bulletin boards, and student publications encouraged to seek interviews with the bandsmen. Goodman was also promoted to select the freshman queen at the university. Personal letters were addressed to clubs pointing out the civic importance of the date and that the bandsman would broadcast nationally during his engagement. This was emphasized by Golden in a meeting with leading business leaders. Other staff members personally contacted and phoned other organizations.

Radio Coverage Obtained

Over every possible outlet, a continuous radio barrage was maintained, starting with announcements of the playdate well ahead and leading to the theatre's regular Saturday morning program when the bandsman and others of the unit were interviewed. In advance of the regular Camel broadcast, the date was also plugged consistently, Golden making much of the fact that the program would be aired from the stage during the date. In advance and during the broadcast, KSTP brought to the theatre a short-wave and mobile television unit, a streamlined portable radio station mounted with loudspeakers which broadcast the program to the waiting crowds unable to gain admittance. In addition to the tieins with other stations, the Round Tabler was also able to obtain further publicity over the non-commercial university station. In each instance, the comprehensive radio publicity was promoted without cost.

• personalities

FRANK SCHOONOVER
will manage the remodeled Empire, in Storm Lake, Ia. New house will be known as the Lake.

▽

DAVID KORMAN
reopened the Broadway at Haileyburg, Ont.

▽

A. F. BAKER
and his son, GEORGE BAKER, have just purchased the Mainstreet at Oakley, Kan., and the Crystal, at Ellis.

▽

MURRAY LAFAYETTE
has succeeded AL BECKERICH, resigned, as manager of the Haven, in Olean. Other Warner changes include ARNOLD STOLTZ, formerly in the Philadelphia office, succeeding Lafayette at the Avon, in Utica. While ED YARBOROUGH replaces L. N. WESTFALL as manager of the Keeney, in Elmira.

▽

RICHARD WARFIELD
has been named assistant manager of the Warfield, in San Francisco.

▽

MARSLINE K. MOORE
has been shifted to the Worth, Fort Worth, Tex., succeeding FRANK WEATHERFORD, who has been named city manager of Interstate Theatres succeeding the late P. C. LEVY. CHARLES E. CARDEN, now at the Majestic, will shift to the Hollywood and WILLIAM FARNSWORTH has become manager of the Majestic.

▽

CHRIS HOLMES
manager of the Avalon, Ottawa, Canada, has been named manager of the Pylon.

▽

BERNARD DAVIS
assistant at Warner's Victor in McKeesport, Pa., has been promoted to manager there succeeding the late J. A. MACDONALD.

▽

ARTHUR BUTLER
has been appointed manager of the Capitol, in Halifax, while FREEMAN SKINNER, formerly at the Capitol, has been shifted to the Halifax Oxford.

▽

DAVID J. KANE
is now managing the Orpheum, in Jersey City, N. J.

▽

JOHN MARSHALL
of Des Moines goes into the New Grundy in Grundy Center, Ia., as manager replacing ARTHUR DOWNARD, who left to manage the Pioneer Theatres houses in Webster City.

▽

ROY CAMPBELL
goes in as manager of the new Shafer Theatre, Garde City, Wis.

▽

EDWARD PURCELL, 3RD
has been promoted from assistant manager of the Virginia Theatre, in Harrisonburg, Va., to the managership of that house.

▽

WILLARD COGHLIN
assistant manager at the Fox, Spokane, Wash., has been promoted to managership of the Blue Moose, in Portland, Ore.

GEORGE FALLERT
formerly at St. Louis has been made student assistant manager under John McManus of Loew's Midland, Kansas City, replacing ERNEST FOX who has gone to Loew's Penn, at Pittsburgh.

▽

SI GERTZ
resigned exploitation manager for the Civic Theatres, has been made manager of the Plaza, Denver.

▽

N. S. SAWAYA
has taken over the Strand at Trinidad, Colo.

▽

MYRON W. BOOTH
has been appointed manager of the Capitol, at Shreveport, succeeding H. C. ROBINSON, resigned to take charge of the Star, at Hot Springs.

▽

MADDRY WALLACE
formerly at the Forsyth Theatre, in Winston-Salem, N. C., has left there and is now managing the Tryon Theatre, in Charlotte, N. C., for Theatrical Enterprises.

▽

W. H. SMITH
formerly manager of the Trent at Trenton, Ont., has been appointed manager of the reopened Tivoli at Kingston, Ontario.

▽

S. GERTZ
resigned exploitation manager of the Civic Theatre, Denver, has taken over the managership of the Plaza Theatre.

▽

ALVIN SONNTAG
manager of the El Cerrito Theatre, El Cerrito, Cal., has been made manager of the Oaks Theatre, Berkeley, Cal., succeeding JAMES H. CHASE, resigned.

▽

LEONARD WILLINGER
assistant manager of the United Artists Theatre, in Berkley, Cal., has been transferred to the Paramount, Oakland, in a similar capacity.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

Rockefeller Center, N. Y.

Name..

Position..

Theatre..

Address..

City..

State..

Circuit..

Absolutely No Dues or Fees!

HARRY MINTZ
formerly manager of Warner's Theatre, in Hammond, Ind., has been named manager of the circuit's Sheboygan, in Sheboygan, Wis., succeeding FRED REETHS, JR., resigned.

▽

EDWARD BENJII
manager of the Capitol, in Madison, Wis., has been granted a month's leave of absence to go to Hot Springs for his health.

▽

HARRY WILSON
assistant of the Capitol, in Ottawa, has been promoted to manager of the Regent, at Brockville, Ontario.

▽

IRWIN DUBINSKY
who has been managing the Dubinsky Bros. Leavenworth, Kan., theatres, has been shifted to St. Joseph, Mo., where he will occupy the same post. He succeeds H. W. DUBINSKY, who goes into the home office of the circuit at the Liberty Theatre, Kansas City.

▽

VICTOR COFFEL
has been named manager of the Clifton, in Cincinnati; after remodelling the house will be known as the Vogue.

▽

HANK HAROLD
art man for United Detroit Theatres, in Detroit, is now with the Filmack Trailer, in Chicago.

▽

JACK SAGE
assistant at the Dickinson Theatre, in Chillicothe, Mo., has been promoted to manager of the Uptown and Chief Theatres in Marceline, Mo., succeeding BYRON TRUEX.

▽

WILLIAM F. O'DONNELL
city manager for the Interstate Theatres, in San Antonio, has been shifted to Dallas, replacing RAYMOND WILLIE, division manager who is now handling all important cities as aid to R. J. O'DONNELL. EDWARD COLLINS, manager of the Majestic, replaces WILLIAM O'DONNELL; JOHN T. FLOORE, manager of the Texas, goes to the Majestic; HENRY BERGMAN, manager of the Broadway, to the Texas; MAURICE GLEAVES, Uptown manager, to the Broadway; LYN KRUEGER, manager of the Harlandale, goes to the Uptown and LEE ROY HANDLEY, assistant manager of the Majestic, to the Harlandale as manager.

▽

BUSTER MORRIS
manager of the Teton, Powell, Wyo., has been shifted to Douglas to manage the Mesa. Other Gibralter Enterprises changes include HAROLD JOHNSON from the Douglas job to Glenwood Springs where he will manage the Orpheum and Colorado Theatres; EVERETT HAXBY, manager of the Bluff, Scottsbluff, Neb., is made assistant to WILLIAM BOSTON, manager of the Gibralter properties in Scottsbluff; HARRY RODEL, recently manager of the Crystal, Mitchell, Neb., joins the organization as manager of the Bluffs, and MORRIS BECK has been placed in charge of exploitation in Bridgeport, Morrill and Gering, Neb.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"His Girl Friday"	Director: Howard Hawks.	Cary Grant, Rosalind Russell, Ralph Bellamy, Helen Mack, Ernest Truex.	Shooting
Charles Starrett, No. 4	Director: Joe Lewis.	Charles Starrett, Iris Meredith, Henry Hall, George Cleveland, Dick Curtis, Sons of the Pioneers.	Shooting
METRO-GOLDWYN-MAYER			
"Not too Narrow, Not too Deep"	Director: Frank Borzage.	Joan Crawford, Clark Gable, Peter Lorre, Melvyn Douglas, Paul Lukas, John Arledge, Sarah Haden.	Editing
"The Shop Around the Corner"	Director: Ernst Lubitsch.	Margaret Sullavan, James Stewart, Joseph Schildkraut, Frank Morgan, Sarah Haden, Felix Bressart, Inez Courtney.	Shooting
"Congo Maisie"	Director: H. C. Potter.	Ann Sothern, John Carroll, Rita Johnson, Shepperd Strudwick, E. E. Clive, J. M. Kerrigan, Everett Brown, Tom Fadden.	Shooting
"Florian"	From the novel by Felix Salten. Producer: Winfield R. Sheehan. Director: Edw. L. Marin.	Robert Young, Helen Gilbert, Reginald Owen, Charles Coburn, Lee Bowman, Lucille Watson, Irina Baronova.	Shooting
"Young Tom Edison"	Director: Norman Taurog.	Mickey Rooney, Gene Reynolds, Virginia Weidler, Fay Bainter, George Bancroft, Bobby Jordan, Mitchell Lewis, Eily Malyon.	Shooting
"New Moon"	From the operetta by Sigmund Romberg. Director: W. S. Van Dyke.	Jeanette MacDonald, Nelson Eddy, Billie Burke, Nat Pendleton, Mary Boland, Dick Purcell, Buster Keaton, Grant Mitchell, Cecil Cunningham, John Miljan, George Zucco.	Shooting
PARAMOUNT			
"Road to Singapore"	Director: Victor Schertzinger.	Bing Crosby, Dorothy Lamour, Bob Hope, Judith Barrett, Anthony Quinn, Jerry Colonna.	Shooting
"The Biscuit Eater"	Director: Stuart Heisler.	Lonnie LeRoy, Cordell Hickman, Helene Millard, Richard Lane, Lester Mathews, Snowflake.	Shooting
"Buck Benny Rides Again"	Producer-director: Mark Sandrich.	Jack Benny, Eddie "Rochester" Anderson, Virginia Dale, Andy Devine, Phil Harris, Merriel Abbott Dancers.	Shooting
"Safari"	Director: Edward H. Griffith.	Madeleine Carroll, Douglas Fairbanks, Jr., Tullio Carminati, Lynne Overman, Muriel Angelus.	Shooting
"At Good Old Siwash"	Producer-director: Theodore Reed.	William Holden, Judith Barrett, Bonita Granville, Ezra Stone, Vaughan Glaser.	Shooting
REPUBLIC			
"Money to Burn"	Director: Gus Meins.	James Gleason, Lucile Gleason, Russell Gleason, Harry Davenport, Lois Ranson, Tommy Ryan, Thurston Hall, Lucien Littlefield, Douglas Meins.	Shooting
"The Narrow Path"	Director: John H. Auer.	Charles Bickford, Owen Davis, Jr., Doris Day, George Chandler, Paul Guilfoyle, Granville Bates, Charles Middleton, Sheila Bromley.	Editing
"South of the Border"	Director: George Sherman.	Gene Autry, Smiley Burnette, Mary Lee, Lupita Tovar, Claire Dubrey, Buddy Gilmore, Duncan Renaldo, Dick Botiller.	Editing
RKO RADIO			
"The Marines Fly High"	Director: George Nicholls, Jr.	Richard Dix, Chester Morris, Lucille Ball, John Eldridge, Steffi Dunna.	Shooting
"Saint's Double Trouble"	From the novel by Leslie Charteris. Screen play, Ben Holmes, Jerry Cady. Director: Jack Hively.	George Sanders, Helene Whitney, Jonathan Hale, Bela Lugosi, Donald MacBride, John F. Hamilton, Thomas W. Ross, Elliott Sullivan, Byron Foulger.	Shooting
"The Primrose Path"	Producer-director: Gregory La Cava.	Ginger Rogers, Joel McCrea, Marjorie Rambeau.	Shooting
TWENTIETH CENT.-FOX			
"Little Old New York"	Director: Henry King.	Alice Faye, Fred MacMurray, Richard Greene, Brenda Joyce, Andy Devine, Henry Stephenson, Ben Carter, Clarence Hummel Wilson.	Shooting
"Grapes of Wrath"	From the novel by John Steinbeck. Director: John Ford.	Henry Fonda, Dorris Bowdon, Charlie Grapewin, Jane Darwell, John Carradine, Eddie Quillan, Rusell Simpson.	Shooting
"Young As You Feel"	Director: Mal St. Clair.	Jed Prouty, Spring Byington, Ken Howell, George Ernest, June Carlson, Florence Roberts.	Shooting
UNITED ARTISTS			
"Rebecca" (David Selznick)	From the novel by Daphne DuMaurier. Director: Alfred Hitchcock.	Laurence Olivier, Joan Fontaine, Judith Anderson, Reginald Denny, George Sanders, Gladys Cooper, Philip Winters, Nigel Bruce, Edward Fielding, Florence Bates.	Shooting
"The House Across the Bay" (Walter Wanger)	From an original story by Myles Connolly. Screen play, Kathryn Scola. Director: Archie Mayo.	Joan Bennett, George Raft, Lloyd Nolan, Gladys George.	Shooting
Two's Company (Hal Roach)	Original screen play, Felix Adler, Charles Rogers. Director: Gordon Douglas.	Stan Laurel, Oliver Hardy, Harry Hayden, Gene Morgan, Eddie Borden, Eddie Conrad, Jimmy Finlayson.	Shooting
"1,000,000 B.C." (Hal Roach)	Associate producer: D. W. Griffith. Director: Hal Roach.	Carole Landis, Lon Chaney, Jr., Victor Mature, John Hubbard.	Shooting
UNIVERSAL			
"The Invisible Man Returns"	Director: Joe May.	Vincent Price, Sir Cedric Hardwicke, Nan Grey, John Sutton.	Editing
"My Little Chicadee"	Director: Edward Cline.	Mae West, W. C. Fields, Joseph Calleia, Dick Foran, Ann Nagel, Margaret Hamilton, George Moran.	Shooting
"Charlie McCarthy, Detective"	Director: Frank Tuttle.	Edgar Bergen, "Charlie McCarthy", "Mortimer Snerd," Robert Cummings, Constance Moore, John Sutton, Samuel Hinds, Ray Turner, Granville Bates.	Shooting
"Honeymoon Deferred"	Director: Lew Landers.	Edmund Lowe, Margaret Lindsay, Elizabeth Risdon, Ann Gwynn, Jerry Marlowe, Joyce Compton.	Shooting
WARNER BROTHERS-FIRST NATIONAL			
"Virginia City"	Original screen play, Robert Buckner, Howard Koch. Director: Michael Curtiz.	Errol Flynn, Miriam Hopkins, Randolph Scott, Alan Hale, Donald Crisp, Frank McHugh, Henry O'Neill.	Shooting
"The Life of Dr. Ehrlich"	Original screen play, Heinz Herald. John Huston. Director: William Dieterle.	Edward G. Robinson, Ruth Gordon, Maria Ouspenskaya, Donald Crisp, Otto Kruger, Montagu Love, Edward Norris, Henry O'Neill, John Litel, Sig Rumann, Donald Meek.	Shooting

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Com.-Mel. (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abe Lincoln in Illinois, 009, Mel........RKO
Across the Plains, 3855, West...........Mono
Adventures of Jane Arden, 321, Mel.......WB
Adventures of Sherlock Holmes, The, Mel. 20th-Fox
Affair Lafont, Mel....................Foreign
Allegheny Uprising, 006, Mel............RKO
All Quiet on the Western Front, 4073, Mel. Univ.
All This and Heaven Too, Mel............WB
All Women Have Secrets, Mel............Para
Almost a Gentleman, 920, Mel...........RKO
Amazing Mr. Williams, Com.-Mel.........Col
Andy Hardy Gets Spring Fever, 944, Com. MGM
Angels Wash Their Faces, The, 367, Mel...FN
Another Thin Man, 13, Com.-Mel.......MGM
Arizona Kid, The, 951, West............Rep
At Good Old Siwash, Com.-Mel.........Para
At Your Age, Com......................GN

B

Babes in Arms, 9, Mus.-Com...........MGM
Bachelor Mother, 932, Mel.............RKO
Back Door to Heaven, 3833, Mel.........Para
Bad Lands, 933, West..................RKO
Bad Little Angel, 10, Com.............MGM
Balalaika, Mus. ....MGM
Barricade, 026, Mel.................20th-Fox
Beachcomber, The, 3863, Mel............Para
Beau Geste, 3902, Mel...................Para
Behind the Facade, Mel..............Foreign
Behind Prison Gates......................Col
Betrayal, Mel. ....Foreign
Beware Spooks, Com......................Col
Big Guy, The, Mel.....................Univ
Big Town Czar, 3018, Mel..............Univ
Biscuit Eater, The, Mel.................Para
Billy the Kid Returns, 851, West.........Rep
Blackmail, 5, Mel......................MGM
Blackwell's Island, 361, Mel.............FN
Blind Alley, Mel.........................Col
Blondie Brings Up Baby, Com............Col
Blondie Takes a Vacation, Com...........Col
Blue Bird, The, 025, Com...........20th-Fox
Blue Montana Skies, 844, West...........Rep
Boy Friend, 943, Com...............20th-Fox
Boy's Reformatory, 3820, Mel...........Mono
Bridal Suite, 937, Com.-Mel............MGM
British Intelligence, Mel.................WB
Brivele Der Mamen, A, Mel.........Foreign
Broadway Melody of 1940, Mus..........MGM
Broadway Serenade, 931, Mus...........MGM
Brother Rat and the Baby, Com..........WB
Brother Orchid, Mel......................WB
Buck Benny Rides Again, Com...........Para
Bulldog Drummond's Secret Police, 3831, Mel. ....Para
Bulldog Drummond's Bride, Mel.........Para
Bullets for Rustlers, West.............Col.
Buried Alive, Mel.................Producers

C

Cafe Hostess, Mel........................Col
Cafe Society, 3826, Mel.................Para
Call a Messenger, 4020, Mel.............Univ
Calling All Marines, 912, Mel............Rep
Calling Dr. Kildare, 932, Mel..........MGM
Captain Fury, Mel........................UA
Career, 930, Mel.........................RKO
Cat and the Canary, The, 3909, Mel....Para
Chalked Out, Mel........................FN
Champ, The, Mel........................MGM
Charlie Chan at Treasure Island, Mel. 20th-Fox
Charlie Chan in Panama, Mel........20th-Fox
Charlie Chan in Reno, 948, Mel......20th-Fox
Charlie McCarthy, Detective, Com........Univ
Chasing Danger, 941, Mel...........20th-Fox
Chicago Ben, Mel.........................GB
Chicken Wagon Family, Com.........20th-Fox
Child Is Born, A, Mel.....................WB
Children of the Wild, Mel................GN
Chip of the Flying U, West.............Univ
Chump at Oxford, Com...................UA
Cisco Kid and the Lady, The, 012, Mel. 20th-Fox
City for Sale, Mel.......................UA
City, The, 023, Mel.................20th-Fox
Climbing High, 8072, Com................GB
Clouds Over Europe, Mel..................Col
Coast Guard, Mel.........................Col
Code of the Secret Service, 374, Mel.......FN
Code of the Streets, 3019, Mel...........Univ
Colorado Sunset, 846, West...............Rep
Comet Over Broadway, 370, Mel...........FN
Confessions of a Nazi Spy, Mel............FN
Congo Maisie, Mel......................MGM
Conspiracy, 935, Mel....................RKO
Covered Trailer, 915, Com................Rep
Cowboy Quarterback, The, 366, Com.......WB
Cowboys from Texas, West................Rep
Crashing Thru, 3936, Mel..............Mono

D

Dancing Co-ed, 3, Com.................MGM
Danger Flight, 3816, Mel...............Mono
Danger on Wheels, Mel..................Univ
Dark Command, The, Mel................Rep
Dark Victory, 354, Mel...................FN
Daughters Courageous, 360, Mel..........WB
Days of Jesse James, West...............Rep
Day the Bookies Wept, The, 002, Com...RKO
Day-Time Wife, 020, Mel............20th-Fox
Dead End Kids on Dress Parade, Com. Mel. ....WB
Dead Men Tell No Tales, Mel........Foreign
Death of a Champion, 3901, Mel.........Para
Demon Barber of Fleet Street, Mel....Foreign
Desperate Trails, The, 4058, West.......Univ
Destry Rides Again, Mel................Univ
Diamonds Are Dangerous, Mel...........Para
Discoveries, Mus. ....Foreign
Disputed Passage, 3908, Mel...........Para
Dock on the Havel, Mel..............Foreign
Dr. Cyclops, Mel........................Para
Dodge City, 304, Mel. (C)...............WB
Down Our Alley, Mus.-Com...........Foreign
Down the Wyoming Trail, 3864, West...Mono
Drums Along the Mohawk, 015, Mel. (C) 20th-Fox
Dust Be My Destiny, Mel.................FN

E

Each Dawn I Die, Mel...................FN
Earl of Chicago, Mel...................MGM
East Side of Heaven, Mus.-Com.........Univ
Elsa Maxwell's Hotel for Women, Mel.20th-Fox
Emergency Squad, Mel..................Para
Empty World, Mel.......................GB
End of a Day, Mel...................Foreign
Enemy Within, The, Mel..................WB
Englishman's Home, An, Mel..........Foreign
Escape, The, Mel....................20th-Fox
Escape to Paradise, Mus.................RKO
Espionage Agent, Mel.....................FN
Eternally Yours, Mel.....................UA
Everybody's Baby, 931, Com.........20th-Fox
Everybody's Hobby, 376, Com.............FN
Everything Happens at Night, Mel...20th-Fox
Everything's On Ice, 946, Mel...........RKO
Ex Champ, 3010, Mel...................Univ
Exile Express, 301, Mel..................GN

F

Family Next Door, 3020, Com...........Univ
Farmer's Daughter, The, Com............Para
Fast and Furious, 6, Mel...............MGM
Fifth Avenue Girl, 934, Com............RKO
Fight for Peace, The, 3831, Mel.......Mono
Fighting Gringo, 986, West.............RKO
Fighting, Mad, 3937, West.............Mono
Fighting 69th, Mel.......................WB
First Love, 3002, Mus..................Univ
First Offenders, Mel.....................Col
First World War, 062, Mel..........20th-Fox
Five Came Back, 927, Mel..............RKO
Five Little Peppers and How They Grew, Com. ....Col
Fixer Dugan, 922, Mel..................RKO
Flight at Midnight, 911, Mel.............Rep
Flirting With Fate, 914, Com.-Mel......MGM
Florian, Mel. ....MGM
Flying Deuces, 010, Com................RKO
Flying Irishman, 919, Mel...............RKO
Forgotten Woman, The, 3031, Mel.......Univ
For Love or Money, 3030, Mel...........Univ
Four Feathers, Mel. (C)..................UA
Four Just Men, Mel.....................Mono
Four Wives, Mel.........................FN
Framed, Mel. ....Univ
French Without Tears, Com............Para
Frog, The, Mel..........................GB
Frontier Marshal, West..............20th-Fox
Frontier Pony Express, West.............Rep
Fugitive at Large, Mel....................Col
Fugitive from Justice, Mel...............WB
Full Confession, 003, Mel...............RKO
Full Speed Ahead, Mel...................GN

G

Gambling on the High Seas, Mel.........WB
Gentleman from Arizona, West..........Mono
Geronimo, Mel. ....Para
Girl and the Gambler, 926, Mel.........RKO
Girl from Mexico, 928, Com.-Mel........RKO
Girl from Rio, 3825, Mel...............Mono
Girl Must Live, Com................20th-Fox
Golden Boy, Mel.........................Col
Gold Star Mothers, Mel.............Producers
Goodbye, Mr. Chips, 945, Com.-Mel.....MGM
Good Girls Go to Paris, Com.-Mel.........Col
Gorilla, The, 944, Com.-Mel.........20th-Fox
Gracie Allen Murder Case, Com.-Mel.....Para
Grand Jury Secrets, Mel.................Para
Granny Get Your Gun, Mel...............WB
Grapes of Wrath, Mel...............20th-Fox
Great Victor Herbert, The, Mus..........Para
Green Hell, Mel.........................Univ
Gulliver's Travels, Cartoon..............Para
Gun Chores, West.......................Para

H

Hardys Ride High, 934, Com.-Mel.......MGM
Harvest, Mel. ....Foreign
Hawaiian Nights, 4024, Mus.............Univ
Heartbeat, Mel. ....Foreign
Heaven With a Barbed Wire Fence, 019, Mel 20th-Fox
He Married His Wife, 023, Mel.....20th-Fox
Hell's Harbor, Mel...................St. Rts.
Hell's Kitchen, 312, Mel.................WB
Henry Goes Arizona, Com...............MGM
Here I Am a Stranger, Mel..........20th-Fox
Heritage of the Desert, West............Para
Hero for a Day, 4035, Mel..............Univ
Heroes in Blue, 3919, Mel.............Mono
Heroes of the Desert, 7118, West.........Rep
Hidden Power, Mel.......................Col
High School, 028, Com..............20th-Fox
His Girl Friday, Mel.....................Col
Hitler—The Beast of Berlin, Mel...Producers
Hollywood Cavalcade, Mel. (C)......20th-Fox
Home from Home, Com...............Foreign
Honeymoon in Bali, 3904, Com..........Para
Honeymoon Deferred, Mel. ....Univ
Honeymoon's Over, The, 024, Com.-Mel. 20th-Fox
Hotel Imperial, 3836, Mel...............Para
Hound of the Baskervilles, 936, Mel..20th-Fox
House Across the Bay, Mel...............UA
Housekeeper's Daughter, Com.............UA
Housemaster, Com.-Mel. ....Foreign
House of Fear, The, 3038, Mel...........Univ
Hunchback of Notre Dame, 015, Mel......RKO

I

I Killed the Count, Mel...............Foreign
I'm From Missouri, 3830, Com...........Para
I Met a Murderer, Mel...............Foreign
Indianapolis Speedway, The, 315, Mel.....WB
In Name Only, 936, Mel.................RKO
In Old Monterey, 847, West..............Rep
Inside Information, 3039, Mel............Univ
Inside Story, 934, Mel...............20th-Fox
Inspector Hornleigh, 945, Mel........20th-Fox
Inspector Hornleigh on Holiday, 029, Mel. 20th-Fox
Intermezzo, a Love Story, Mel............UA
International Crime, Mel.................GN
Invisible Killer, The, Mel...........Producers
Invisible Man Returns, Mel.............Univ
Invisible Stripes, Mel....................WB
Invitation to Happiness, Com.-Mel.......Para
Irish Luck, Mel........................Mono
I Stole a Million, 3007, Mel.............Para
Island of Lost Men, 3848, Mel...........Para
Isle of Destiny, Mel.....................RKO
It Could Happen to You, 950, Mel...20th-Fox
It's a Wonderful World, 936, Mel.......MGM
I Was a Convict, 824, Mel...............Rep

J

Jamaica Inn, 3906, Mel..................Para
Jeepers Creepers, 914, Com..............Rep
Joe and Ethel Turp Call on the President, Com.-Mel. ....MGM
Jones Family In Quick Millions, Com. 20th-Fox
Jones Family in Hollywood, 946, Com.20th-Fox
Juarez, 301, Mel.........................WB
Judge Hardy and Son, Com.............MGM
Just William, Com...................Foreign

K

Kansas Terrors, The, 961, West...........Rep
Kid from Kokomo, The, 363, Mel..........FN
Kid Nightingale, 411, Mel. ....WB
Kid from Texas, Mel...................MGM
King of Chinatown, 3827, Mel...........Para
King of the Lumberjacks, Mel............WB
Knights of the Range, West.............Para
Konga, the Wild Stallion, Mel............Col

L

Lady and the Mob, The, Mel..............Col
Lady Dick, Mel..........................FN
Lady of the Tropics, 947, Mel...........MGM
Lady's from Kentucky, The, 3834, Mel...Para
Lady Takes a Chance, The, Com-Mel......GN
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Law Comes to Texas, The, West...........Col
Law of the Pampas, 3955, West.........Para
Law of the Texan, West...................Col
Legion of Lost Flyers, 4053, Mel.........Univ
Legion of the Lawless, 082, West.......RKO
Life of Dr. Ehrlich, Mel.................WB
Light of the Western Stars, West........Para
Light That Failed, The, Mel.............Para
Little Accident, 4019, Com.............Univ
Little Miss Broadway, Mus..........20th-Fox
Little Old New York, Mel...........20th-Fox
Little Princess, The, 932, Mel. (C)...20th-Fox
Llano Kid, Mus..........................Para
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Lucky Night, 933, Com.................MGM
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M

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Mad Empress, The, 420, Mel............WB
Magnificent Fraud, The, 3847, Mel........Para
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Man About Town, 3845, Com.............Para
Man from Oklahoma, West..........Producers
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Man from Sundown, The, West............Col
Man from Texas, 3865, West............Mono
Man in the Iron Mask, Mel...............UA
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Marshal of Mesa City, 081, West........RKO
Marx Brothers "At the Circus," 8, Com. MGM
Meet Dr. Christian, 005, Mel............RKO
Mercy Plane, Mel...................Producers
Mexicali Kid, 3741, West...............Mono
Mexican Spitfire, Mel...................RKO
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Midnight, 3828, Mel.....................Para
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Million Dollar Legs, 3846, Mel..........Para
Mill on the Floss, Mel..............Foreian
Miracle on Main Street, Mel..............Col
Miracles for Sale, 946, Mel.............MGM
Mirele Efros, Mel.....................Foreign
Missing Daughters, Mel...................Col
Missing Evidence, Mel..................Univ
Mr. Moto in Danger Island, 937, Mel.20th-Fox
Mr. Moto Takes a Vacation, 952, Mel. 20th-Fox
Mr. Smith Goes to Washington, Com......Col
Mr. Wong in Chinatown, 3807, Mel......Mono
Money to Burn, Com.....................Rep
Mountain Rhythm, 845, West.............Rep
Music in My Heart, Mus.................Col
Mutiny in the Big House, 3803, Mel.....Mono
Mutiny on the Blackhawk, 4051, Mel.....Univ
Mutiny on the Bounty, 536, Mel.........MGM
Mutiny on the Seas, Mel..................Col
My Little Chickadee, Com.............Univ.
My Son Is Guilty, Mel...................Col
Mystery of Mr. Wong, The, 3806, Mel....Mono
Mystery of the White Room, 3037, Mel...Univ
Mystery Plane, 3809, Mel...............Mono
My Wife's Relatives, 810, Com.-Mel......Rep

N

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Narrow Path, The, Mel...................Rep
Naughty But Nice, 311, Com.-Mel........WB
Never Mind the Guard...................GN
Never Say Die, 3832, Com...............Para
New Frontier, 868, West.................Rep
New Moon, Mus. ....MGM
News Is Made at Night, 953, Mel....20th-Fox
Nick Carter, Master Detective, Mel......MGM
Night of Nights, Mel....................Para
90 Degrees South, Mel................Foreign
Night Work, 3849, Com.................Para
Ninotchka, 7, Mel......................MGM
No Place to Go, 469, Mel................FN
Northwest Passage, Mel. (C)...........MGM
Not Too Narrow, Not Too Deep, Mel....MGM
Nurse Edith Cavell, 001, Mel............RKO

O

Of Human Bondage, 993, Mel...........RKO
Of Mice and Men, Mel...................UA
Oklahoma Frontier, 4059, West.........Univ
Oklahoma Kid, 308, Mel.................WB
Oklahoma Terror, West..................Mono
Old Mail, The, 452, Mel..................FN
On Borrowed Time, Com.-Mel...........MGM
On Your Toes, Mus.......................FN
One Hour to Live, 4030, Mel...........Univ
$1,000 a Touchdown, 3903, Com..........Para
One of the Finest, Mel............Producers
1,000,000 B.C., Mel.....................UA
One Wild Night, Mel..............20th-Fox
Only Angels Have Wings, Mel............Col
On Trial, 323, Mel.......................WB
Opened By Mistake, Com................Para
Orage, Mel. ....Foreign
Our Leading Citizen, 3850, Com.........Para
Our Neighbors—the Carters, 3911, Com...Para
Our Town, Mel...........................UA
Outpost of the Mounties..................Col
Outside These Walls, Mel.................Col
Overland Mail, 3857, West..............Mono
Overland Stage Raiders, West...........Rep
Over the Moon, Mel. (C).................UA

P

Pack Up Your Troubles, 011, Com....20th-Fox
Panama Lady, 925, Mel.................RKO
Panama Patrol, 314, Mel.................GN
Papa's Misadventure, Com............Foreign
Parents on Trial, Mel.....................Col
Parole Fixer, Mel.......................Para
Phantom Strikes, The, Mel.............Mono
Philo Vance Comes Back, Mel...........WB
Pioneer Days, West....................Mono
Pioneers of the Frontier, West..........Col
Poisoned Pen, Mel...................Foreign
Pride of the Blue Grass, 418, Mel.......WB
Pride of the Navy, 822, Mel..............Rep
Primrose Path, The, Com.-Mel...........RKO
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Pygmalion, 980, Com.-Mel..............MGM

Q

Queen of Destiny, 061, Mel. (C)........RKO

R

Racketeers of the Range, 984, West......RKO
Raffles, Mel. ....UA
Rains Came, The, Mel...............20th-Fox
Range War, 3954, Wes..................Para
Rasputin, Mel. ....Foreign
Real Glory, The, Mel.....................UA
Rebeccca, Mel. ....UA
Reform School, Mel..................St. Rts.
Remember? 11, Com....................MGM
Remember the Night, Mel...............Para
Renegade Trail, 3859, West..............Para
Reno, 008, Mel.........................RKO
Return of Dr. X, Mel.....................FN
Return of the Cisco Kid, Mel........20th-Fox
Ride 'Em Cowgirl, WI-2, West...........GN
Riders of Black River, West.............Col
Riders of Destiny, West................Mono
Riders of the Frontier, West...........Mono
Riders of Pasco Basin, West............Univ
Rio, 4014, Mel..........................Univ
Risky Business, 3029, Mel..............Univ
Road Back, 4074, Mel...................Univ
Road to Glory, 061, Mel.............20th-Fox
Road to Singapore, Mus.................Para
Roaring Twenties, The, 403, Mel.........WB
Roll, Wagons, Roll, West...............Mono
Rollin' Westward, 3863, West...........Mono
Rookie Cop, Mel........................RKO
Rose Marie, 643, Mus..................MGM
Rose of Washington Square, 942, Mus.-Com. 20th-Fox
Rough Riders Round-up, 853, West.......Rep
Rovin' Tumbleweeds, 848, West..........Rep
Rulers of the Sea, 3910, Mel...........Para

S

Sabotage, 913, Mel......................Rep
Safari, Mel. ....Para
Saga of Death Valley, 952, West........Rep
Sagebrush Family Trails West, West. Producers
Sagebrush Trail, West..................Mono
Saint in London, 929, Mel...............RKO
Saint's Double Trouble, Mel.............RKO
Saint Strikes Back, 918, Mel............RKO
Santa Fe Marshal, West.................Para
Santa Fe Stampede, 863, West............Rep
San Francisco, 636, Mel................MGM
Scandal Sheet, Mel.......................Col
Second Fiddle, 949, Com.-Mel........20th-Fox
Secret of Dr. Kildare, 12, Mel.........MGM
Secret Service of the Air, 320, Mel.......WB
Sergeant Madden, 927, Mel.............MGM
Seventeen, Com. ....Para
She Goes to War, Mel................St. Rts.
She Married a Cop, Mel..................Rep
Shipyard Sally, 018, Com............20th-Fox
Shop Around the Corner, Mel...........MGM
Should a Girl Marry? 3830, Mel.........Mono
Should Husbands Work? 816, Com........Rep
Silver on the Sage, 3858, Mel...........Para
Singing Charro, The, West............Foreign
Singing Cowgirl, The, WI-3, West........GN
Six-Gun Rhythm, WI-19, West...........GN
6,000 Enemies, 938, Mel................MGM
Sky Patrol, 3815, Mel..................Mono
Smashing the Money Ring, Mel...........FN
Smuggled Cargo, 825, Mel................Rep
Society Lawyer, 930, Mel...............MGM
Some Like It Hot, 3837, Mus............Para
Song of the Street, Mel...............Foreign
Sorority House, 924, Mel................RKO
S.O.S.-Tidal Wave, 813, Mel.............Rep
So This Is London, Com..............Foreign
South of the Border, West...............Rep
Southward Ho, 855, West................Rep
Spellbinder, The, 931, Mel..............RKO
Spirit of Culver, 3014, Mel..............Univ
Spoilers of the Range, West..............Col
Stagecoach, Mel. ....UA
Stanley and Livingstone, Mel........20th-Fox
Star Maker, The, 3851, Mus.............Para
Stolen Life, 3864, Mel...................Para
Stop, Look and Love, 008, Com......20th-Fox
Story of Alexander Graham Bell, The, 938, Mel. 20th-Fox
Story of Vernon and Irene Castle, The, 838, Mus. ....RKO
Straight to Heaven, Mel..............St. Rts.
Stranger from Texas, The, West..........Col
Street of Missing Men, 811, Mel.........Rep
Streets of New York, 3802, Mel.........Mono
Stronger Than Desire, Mell.............MGM
Student Nurse, Mel.......................WB
Stunt Pilot, 3814, Mel..................Mono
Sudden Money, 3829, Com.-Mel..........Para
Sudan, Mel. ....St. Rts.
Sued for Libel, Mel.....................RKO
Sun Never Sets, Mel....................Univ
Susannah of the Mounties, 954, Com.-Mel. 20th-Fox
Swanee River, 017, Mus. (C)........20th-Fox
Sweepstake Winner, Com..................FN
Swiss Family Robinson, Mel.............RKO

T

Taming of the West, West................Col
Tarzan Finds a Son! 939, Mel..........MGM
Tear Gas Squard, Mel....................WB
Television Spy, 3907, Mel..............Para
Tell No Tales, 35, Mel.................MGM
Ten Days in Paris, Mel...............Foreign
Texas Renegades, West............Producers
Texas Wildcats, West................St. Rts.
That's Right You're Wrong, 011, Mus...RKO
That They May Live, Mel..........Foreign
They All Come Out, 943, Mel...........MGM
These Glamour Girls, 948, Mel..........MGM
They Asked for It, 3040, Mel............Univ
They Drive by Night, Mel............Foreign
They Made Me a Spy, 921, Mel.........RKO
They Shall Have Music, Mel..............UA
Thief of Bagdad, Mel. (C)...............UA
This Man in Paris, 3865, Mel...........Para
Those High Grey Falls, Mel..............Col
3 Smart Girls Grow Up, 3001, Mus.-Com. Univ
Three Sons, 004, Mel...................RKO
Three Texas Steers, 866, West............Rep
Thunder Afloat, 4, Mel.................MGM
Timber Stampede, 985, West............RKO
Too Busy to Work, 016, Com.........20th-Fox
Torchy Plays with Dynamite, 326, Mel....WB
Torchy Runs for Mayor, 322, Mel.........WB
Torture Ship, Mel..................Producers
Tower of London, Mel...................Univ
Trapped in the Sky, Mel..................Col
Trigger Smith, 3854, West..............Mono
Tropic Fury, 4052, Mel..................Univ
Trouble in Sundown, 893, West..........RKO
Tumbleweeds, West. ....St. Rts.
12 Crowded Hours, 917, Mel.............RKO
20,000 Men a Year, 013, Mel........20th-Fox
Two Bright Boys, 4017, Mel.............Univ
Two Fisted Rangers, West................Col
Two's Company, Com.....................UA
Two Thoroughbreds, 013, West.........RKO
Typhoon, Mel. ....Para

U

U-Boat 29, Mel..........................Col
Undercover Agent, 3824, Mel............Mono
Undercover Doctor, Mel.................Para
Under the Light of the Western Stars, West. ....Mono
Under-Pup, The, 4010, Mel..............Univ
Unexpected Father, 3008, Com..........Univ
Union Pacific, 3835, Mel................Para
Unmarried ....Para
Untamed, Mel. (C).......................Para
Untitled, West. ....Col.

V

Vigil in the Night, 007, Mel.............RKO
Virginia City, Mel.......................WB

W

Wall Street Cowboy, 857, West...........Rep
Wanted by Scotland Yard, 3829, Mel.....Mono
Ware Case, Mel......................20th-Fox
Waterfront, 325, Mel.....................WB
Way Down South, 947, Mus.............RKO
We Are Not Alone, Mel...................FN
Westbound Stage, West..................Mono
Western Caravan, West...................Col
West of Carson City, West..............Univ
West of the Divide, West...............Mono
What a Life, 3905, Com..................Para
What Do You Think, Chums? Mel.....Foreign
When Tomorrow Comes, 3003, Com.-Mel..Univ
Where's That Fire, Mel..............Foreign
Wife, Husband and Friend, 930, Com..20th-Fox
Wings Over the Pacific, Mel..............GN
Winner Take All, 939, Mus.-Com.....20th-Fox
Winter Carnival, Mel.....................UA
Within the Law, 928, Mel..............MGM
Witness Vanishes, The, 4027, Mel........Univ
Wizard of Oz, 949, Mus. (C)...........MGM
Wolf Call, 3827, Mel...................Mono
Woman Is the Judge, A, Mel..............Col
Women, The, 1, Com.-Mel..............MGM
Women in the Wind, 316, Mel............WB
Women Without Names, Mel.............Para
Wonder World, Mel.......................GN
World Moves On, The, Mel...............WB
Wuthering Heights, Mel..................UA
Wyoming Outlaw, 867, West.............Rep

Y

Years Without Days, Mel.................WB
You Can't Get Away With Murder, 364, Mel. ....FN
Young As You Feel, Com............20th-Fox
Young Man's Fancy, Mel..............Foreign
Young Mr. Lincoln, 947, Mel.........20th-Fox
Young Tom Edison, Mel................MGM
Youth in Revolt, Mel.................Foreign

Yukon Flight, Mel......................Mono

Z

Zenobia, Com. ....UA
Zero Hour, The, 812, Mel................Rep

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1939-40 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Behind Prison Gates (G)	Brian Donlevy-Jacqueline Wells	July 28,'39	62	Aug. 26,'39
Beware Spooks (G)	Joe E. Brown-Mary Carlisle	Oct. 24,'39†	68	Oct. 28,'39
Blind Alley (G)	Chester Morris-Ralph Bellamy-Joan Perry-Rose Stradner	May 11,'39	71	Apr. 29,'39
Blondie Brings Up Baby (G)	P. Singleton-A. Lake-L. Simms	Nov. 9,'39	*67	Nov. 11,'39
Blondie Takes a Vacation (G)	P. Singleton-A. Lake-L. Simms	July 20,'39	71	July 22,'39
Clouds Over Europe (G)	Laurence Olivier-Valerie Hobson	June 20,'39	79	Mar. 11,'39
(Reviewed under the title, "Q Planes"; exploittaion: July 29,'39, p. 67.)				
Coast Guard (G)	Randolph Scott-Ralph Bellamy-Frances Dee-Walter Connolly	Aug. 4,'39	72	Sept. 2,'39
Five Little Peppers and How They Grew	Edith Fellows-Dorothy Peterson	Aug. 22,'39	60	
First Offenders	W. Abel-B. Roberts-J. Downs	Apr. 12,'39	62	
Golden Boy (A)	Wm. Holden-Barbara Stanwyck-Adolphe Menjou-Jos. Callela	Sept. 5,'39	101	Aug. 19,'39
(Exploitation: Oct. 21,'39, p. 66; Nov. 4,'39, p. 66.)				
Good Girls Go to Paris (G)	Joan Blondell-Melvyn Douglas-Walter Connolly	June 30,'39	78	June 24,'39
(Exploitation: July 29,'39, p. 66.)				
Hidden Power (G)	Jack Holt-Gertrude Michael	Sept. 7,'39†	60	May 27,'39
Konga, the Wild Stallion	Fred Stone-Rochelle Hudson	Aug. 30,'39	65	
Lady and the Mob, The (G)	F. Bainter-I. Lupino-L. Bowman	Apr. 3,'39	66	Mar. 11,'39
Law Comes to Texas, The	Bill Elliott-Veda Ann Borg-Dorothy Faye	Apr. 16,'39	58	
Man From Sundown, The	Chas. Starrett - Iris Meredith - Sons of the Pioneers	July 15,'39	59	
Man They Could Not Hang, The (A)	B. Karloff-R. Pryor-R. Wilcox	Aug. 17,'39	65	Sept. 30,'39
Miracle on Main Street	Margo-W. Abel-L. Talbot	Oct. 29,'39†	78	
Missing Daughters (A)	R. Arlen-R. Hudson-M. Marsh	May 22,'39	59	June 24,'39
Mr. Smith Goes to Washington (G)	Jean Arthur-Jas. Stewart-Edw. Arnold - Claude Rains - Guy Kibbee - Eugene Pallette	Oct. 19,'39†	130	Oct. 7,'39
(Exploitation: Nov. 4,'39, p. 65.)				
Only Angels Have Wings (G)	Cary Grant - Jean Arthur - Richard Barthelmess - Thos. Mitchell	May 25,'39	121	May 20,'39
(Exploitation: June 24,'39, p. 75; July 15,'39, p. 62; July 29,'39, p. 69; Aug. 5,'39, pp. 100, 101, 102; Aug. 12,'39, p. 70; Aug. 19,'39, p. 72; Sept. 2,'39, p. 57; Sept. 9,'39, pp. 76, 77.)				
Outport of the Mounties	Chas. Starrett-Iris Meredith	Sept. 14,'39†	63	
Outside These Walls	Dolores Costello - M. Whalen - Virginia Weidler	June 29,'39	58	
Parents on Trial	Jean Parker - Johnny Downes - Noah Beery, Jr.	May 4,'39	59	
(See "In the Cutting Room," May 27,'39.)				
Riders of Black River	Chas. Starrett - Iris Meredith - Sons of the Pioneers	Aug. 23,'39	59	
Scandal Sheet	O. Kruger-O. Munson-N. Harrigan	Oct. 16,'39†	67	
Spoilers of the Range	Charles Starrett-Iris Meredith	Apr. 27,'39	58	
Stranger from Texas, The	Charles Starrett - Lorna Gray - Sons of the Pioneers	Nov. 2,'39	54	
Those High Grey Walls (G)	Walter Connolly-Iris Meredith	Sept. 21,'39†	82	Oct. 28,'39
Trapped in the Sky (G)	Jack Holt-Katherine DeMille	June 1,'39	61	Feb. 18,'39
U-Boat 29 (G)	C. Veldt-S. Shaw-V. Hobson	Oct. 7,'39†	82	Apr. 15,'39†
("Reviewed under the title, "Spy in Black.")				
Western Caravans	Chas. Starrett - Iris Meredith - Sons of the Pioneers	June 15,'39	58	
Woman Is the Judge, A (G)	Frieda Inescort-Rochelle Hudson-Otto Kruger	July 10,'39	62	Oct. 7,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amazing Mr. Williams, The	Joan Blondell-Melvyn Douglas	Nov. 23,'39†		
Bullets for Rustlers*	Charles Starrett-Lorna Gray			
Cafe Hostess	Preston Foster-Ann Dvorak	Nov. 30,'39†		
Fugitive at Large (G)	Jack Holt-Patricia Ellis		*65	Aug. 5,'39
His Girl Friday	C. Grant-R. Russell-R. Bellamy			
My Son Is Guilty	Jacqueline Wells-Bruce Cabot			
Music in My Heart	Tony Martin - Rita Haysworth - Edith Fellows-Eric Blore			
Mutiny on the Seas	J. Holt-D. Purcell-I. Ware			
Pioneers of the Frontier	Bill Elliott-Linda Winters			
Taming of the West	Bill Elliott-Iris Meredith	55		
Two Fisted Rangers	Charles Starrett - Lorna Gray - Sons of the Pioneers			
Untitled*	Charles Starrett-Iris Meredith-Sons of the Pioneers			

FIRST NATIONAL

(See Warner Brothers)

GB PICTURES

(Distributed in part by 20th Century-Fox)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Climbing High (G) 8012	Jessie Metthews-Michael Redgrave-Noel Madison	Apr. 28,'39	71	Dec. 17,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chicago Ben				
Empty World	Nova Pilbeam			
Frog, The	Noah Beery-Gordon Harker			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Children of the Wild	Joan Valerie-James Bush	Oct. 14,'39		
Exile Express (G) 301	Anna Sten-Alan Marshal	May 27,'39	71	Aug. 26,'39
Panama Patrol (G) 314	Leon Ames-Charlotte Wynters	May 20,'39	69	Feb. 25,'39
Singing Cowgirl, The WI-3	Dorothy Page	May 31,'39	57	
Six-Gun Rhythm (G) WI-19	Tex Fletcher-Joan Barclay	May 13,'39	57	Feb. 18,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
At Your Age				
Full Speed Ahead				
Lady Takes a Chance, The	Heather Angel-John King			
(See "Everything Happens to Ann," "In the Cutting Room," Mar. 25,'39.)				
Never Mind the Guard				
Wonder World				

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Andy Hardy Gets Spring Fever (G) 944	M. Rooney-L. Stone-C. Parker-F. Holden-A. Rutherford	July 21,'39	85	July 15,'39
(Exploitation: July 8,'39, p. 52; Aug. 12,'39, pp. 68, 74; Aug. 19,'39, p. 66; Aug. 26,'39, p. 86; Sept. 2,'39, pp. 56, 60; Sept. 9,'39, p. 70.)				
Another Thin Man 10	Myrna Loy - William Powell - Ruth Hussey-Virginia Grey	Nov. 17,'39†	102	
(See "In the Cutting Room," Sept. 9,'39.)				
Babes in Arms, 9 (G)	Mickey Rooney - Judy Garland - Charles Winninger-Henry Hull	Oct. 13,'39†	97	Sept. 23,'39
(Exploitation: Oct. 28,'39, p. 70.)				
Bad Little Angel (G) 10	Virginia Weidler-Gene Reynolds	Oct. 27,'39†	72	Oct. 28,'39
Blackmail (G) 5	Edw. G. Robinson-Ruth Hussey	Sept. 8,'39†	81	Sept. 9,'39
Bridal Suite (G) 937	R. Young-Annabella-W. Connolly	May 26,'39	70	May 27,'39
Broadway Serenade (G) 931	Jeanette MacDonald-Lew Ayres-Ian Hunter-Frank Morgan	Apr. 7,'39	113	Apr. 8,'39
(Exploitation: Apr. 15,'39, p. 81.)				
Calling Dr. Kildare (G) 932	Lionel Barrymore-Lew Ayres	Apr. 28,'39	86	Oct. 17,'38
Champ, The (reissue) (G) 201	W. Beery-J. Cooper-I. Rich	June 2,'39	86	Apr. 29,'39
Dancing Co-ed (G) 3	Lana Turner-Richard Carlson	Sept. 29,'39†	84	Sept. 23,'39
Fast and Furious (G) 6	Ann Sothern-Franchot Tone	Oct. 6,'39†	73	Oct. 7,'39
Goodbye, Mr. Chips (G) 945	Robert Donat-Greer Garson	July 28,'39	114	May 20,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; July 29,'39, p. 67; Aug. 5,'39, pp. 101, 102; Aug. 12,'39, p. 74; Aug. 26,'39, pp. 86, 88; Sept. 9,'39, p. 76.)				
Hardys Ride High, The (G) 934	M. Rooney-L. Stone-F. Holden-C. Parker-A. Rutherford	Apr. 21,'39	81	Apr. 22,'39
(Exploitation: May 20,'39, p. 64; June 3,'39, p. 65; June 24,'39, p. 76.)				
It's a Wonderful World (G) 936	James Stewart-Claudette Colbert	May 19,'39	86	May 6,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Kid from Texas, The (G) 929	Dennis O'Keefe-Florence Rice	Apr. 14,'39	71	Apr. 1,'39
Lady of the Tropics (A) 947	Robert Taylor-Hedy Lamarr	Aug. 11,'39	91	Aug. 12,'39
(Exploitation: Oct. 7,'39, p. 64.)				
Lucky Night (G) 933	Robert Taylor-Myrna Loy	May 5,'39	81	Apr. 29,'39
(Exploitation: Aug. 19,'39, p. 67.)				
Maisie (A) 940	R. Young-A. Sothern-R. Hussey	June 23,'39	74	July 1,'39
(Exploitation: July 1,'39, p. 61; July 8,'39, p. 51; July 15,'39, p. 61; July 22,'39, p. 89; Aug. 5,'39, p. 98; Aug. 12,'39, p. 74; Aug. 26,'39, p. 85; Sept. 2,'39, p. 60; Sept 16,'39, p. 83; Nov. 4,'39, p. 70.)				
Marx Brothers "At the Circus" (G)	Marx Bros.-F. Rice-K. Baker	Oct. 20,'39†	87	Oct. 21,'39
(Exploitation: Nov. 11,'39, pp. 64, 66.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Miracles for Sale (G) 946	R. Young-F. Rice-H. Hull	Aug. 4,'39	71	Aug. 5,'39
Mutiny on the Bounty (reissue) (G) 536	C. Laughton-C. Gable-F. Tone	May 5,'39	133	Nov. 9,'35
Ninotchka (G) 7	G. Garbo-M. Douglas-I. Claire	Nov. 3,'39†	110	Oct. 14,'39
On Borrowed Time (G) 942	Lionel Barrymore-Sir C. Hardwicke-B. Watson-U. Merkel-Beulah Bondi	July 7,'39	99	July 1,'39
(Exploitation: Sept. 9,'39, pp. 75, 76; Sept. 16,'39, p. 85; Oct. 14,'39, p. 62; Oct. 21,'39, pp. 62, 64.)				
Pygmalion (A) 980	Leslie Howard-Wendy Hiller	Mar. 3,'39	87	Sept. 10,'38
(Exploitation: Feb. 18,'39, pp. 68, 70; Feb. 25,'39, p. 67; Mar. 4,'39, p. 70; Mar. 25,'39, p. 83; Apr. 1,'39, p. 76; Apr. 22,'39, p. 64; May 6,'39, p. 62; May 13,'39, pp. 68, 70; July 8,'39, p. 51.)				
Remember? (A) 11	R. Taylor-G. Garson-L. Ayres	Nov. 10,'39†	83	Nov. 11,'39
Rose Marie (reissue) (G) 643	Jeanette MacDonald - Nelson Eddy	July 7,'39	112	Jan. 18,'35
San Francisco (reissue) (G) 636	C. Gable-J. MacDonald-S. Tracy	May 27,'39	115	July 4,'36
Sergeant Madden (G) 927	Wallace Beery - Tom Brown - Alan Curtis - Laraine Day	Mar. 24,'39	83	Mar. 18,'39
(Exploitation: Apr. 22,'39, p. 60; Apr. 29,'39, p. 72; May 6,'39, p. 63; May 20,'39, p. 62; May 27,'39, p. 65; June 10,'39, p. 59; July 8,'39, p. 51.)				
6,000 Enemies (G) 938	Walter Pidgeon-Rita Johnson	June 9,'39	62	May 27,'39
Society Lawyer (A) 930	W. Pidgeon-V. Bruce-L. Carrillo	Mar. 31,'39	78	Apr. 1,'39
Stronger Than Desire (A) 941	Virginia Bruce-Walter Pidgeon	June 30,'39	78	June 4,'39
Tarzan Finds a Son! (G) 939	J. Weissmuller-M. O'Sullivan	June 16,'39	82	June 3,'39
(Exploitation: July 1,'39, p. 49; Aug. 5,'39, pp. 98, 100; Aug. 19,'39, pp. 67, 70; Sept. 2,'39, pp. 54, 60; Sept. 23,'39, pp. 68, 70.)				
Tell No Tales (G) 935	Melvyn Douglas-Louise Platt	May 12,'39	69	May 13,'39
These Glamour Girls (A) 948	L. Ayres-L. Turner-A. Louise-T. Brown-R. Carlson-J. Bryan	Aug. 18,'39	80	Aug. 19,'39
(Exploitation: Sept. 23,'39, p. 73.)				
They All Come Out (G) 943	Rita Johnson-Tom Neal	July 14,'39	70	July 8,'39
Thunder Afloat (G) 4	W. Beery-C. Morris-V. Grey	Sept. 15,'39†	95	Sept. 23,'39
(Exploitation: Sept. 30,'39, pp. 56, 58; Nov. 4,'39, p. 64.)				
Within the Law (G) 928	Ruth Hussey-Paul Kelly	Mar. 17,'39	65	Mar. 18,'39
Wizard of Oz (G) 949	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-J. Haley	Aug. 25,'39	101	Aug. 12,'39
(Exploitation: Aug. 26,'39, pp. 84, 87; Sept. 2,'39, p. 55; Sept. 9,'39, pp. 71, 77; Sept. 16,'39, p. 83; Sept. 23,'39, pp. 66, 73; Sept. 30,'38, p. 61; Oct. 7,'39, pp. 63, 64; Oct. 14,'39, pp. 62, 66; Oct. 21,'39, pp. 62, 66; Nov. 11,'39, p. 68.)				
Women, The (A) 1	Norma Shearer-Joan Crawford-Rosalind Russell-Mary Boland	Sept. 1,'39†	134	Sept. 2,'39
(Exploitation: Sept. 30,'39, p. 57; Oct. 7,'39, pp. 62, 63, 67; Oct. 14,'39, pp. 60, 61; Oct. 21,'39, p. 66; Oct. 28,'39, p. 72; Nov. 4,'39, p. 65; Nov. 11,'39, p. 68.)				

Coming Attractions

Title	Star	Rel. Date	Minutes	Reviewed
Balalaika	Nelson Eddy-Ilona Massey-Chas. Ruggles - Ray Bolger - Edna May Oliver	Dec. 29,'39†		
(See "In the Cutting Room," Aug. 12,'39.)				
Broadway Melody 1940	E. Powell-F. Astaire-G. Murphy			
(See "In the Cutting Room," Nov. 11,'39.)				
Congo Maisie*	A Southern- J. Carroll-R. Johnson			
Earl of Chicago	Robt. Montgomery - Reginald Owen - Edward Arnold			
(See "In the Cutting Room," Nov. 11,'39.)				
Florian*	Robert Young-Helen Gilbert			
Henry Goes Arizona	Frank Morgan-George Murphy-Ann Morriss	Dec. 8,'39†		
(See "In the Cutting Room," Aug. 12,'39.)				
Joe and Ethel Turp Call on the President	Ann Sothern-William Gargan-Walter Brennan	Dec. 1,'39†		
(See "A Call on the President," "In the Cutting Room," Oct. 21,'39.)				
Judge Hardy and Son	Lewis Stone - Mickey Rooney - Cecilia Parker - Fay Holden	Dec. 22,'39†		
New Moon*	Jeanette MacDonald - Nelson Eddy - Billie Burke - Mary Boland			
Nick Carter, Master Detective	Walter Pidgeon-Rita Johnson	Dec. 15,'39†		
(See "In the Cutting Room," Nov. 11,'39.)				
Northwest Passage	S. Tracy-R. Young-W. Brennan			
(See "In the Cutting Room," Oct. 14,'39.)				
Not Too Narrow, Not Too Deep	Clark Gable - Joan Crawford - Peter Lorre-Melvyn Douglas-Betty Compson			
(See "In the Cutting Room," Nov. 11,'39.)				
Secret of Dr. Kildare 12	Lionel Barrymore - Lew Ayres - Laraine Day-Helen Gilbert	Nov. 24,'39†	85	
Shop Around the Corner	M. Sullavan-J. Stewart-F. Morgan			
Young Tom Edison*	M. Rooney - G. Reynolds - V. Weidler-F. Bainter-George Bancroft			

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Across the Plains (G) 3855	Jack Randall	Apr. 30,'39	52	May 27,'39
Boy's Reformatory (G) 3820	Frankie Darro-Grant Withers	May 1,'39	61	May 13,'39
Crashing Thru 3936	J. Newell-W. Hull-M. Stone	Oct. 1,'39†	60	
Danger Flight (G) 3816	J. Trent-M. Reynolds-M. Stone	Nov. 1,'39	65	Oct. 28,'39
Down the Wyoming Trail (G) 3864	Tex Ritter-Mary Brodell	May 18,'39	62	June 24,'39
Fight for Peace, The (A) 3831		Sept. 30,'39	63	
Fighting Mad 3937	James Newell	Nov. 5,'39†	60	
Girl from the Rio 3825	Movita-Warren Hull	Aug. 7,'39	62	
(See "In the Cutting Room," July 15,'39.)				
Heroes in Blue 3919	D. Purcell-B. Hayes-C. Quigley	Nov. 7,'39†	61	
Irish Luck (G) 3826	Frankie Darro-Dick Purcell	Aug. 22,'39	58	Aug. 26,'39
Man from Texas 3865	Tex Ritter	July 21,'39	60	
Mr. Wong in Chinatown (G) 3807	Boris Karloff-Marjorie Reynolds	Aug. 1,'39	70	July 22,'39
Mutiny in the Big House (G) 3803	Chas. Bickford-Barton MacLane	Oct. 25,'39	83	Oct. 14,'39
(Exploitation: Oct. 28,'39, p. 70.)				
Mystery of Mr. Wong, The (G) 3808	Boris Karloff-Dorothy Tree	Mar. 8,'39	67	Mar. 18,'39
Mystery Plane (G) 3809	John Trent-Marjorie Reynolds	Mar. 8,'39	60	Feb. 25,'39
(Reviewed under the title, "Sky Pirate"; exploitation: Apr. 29,'39, p. 72.)				
Oklahoma Terror 3856	Jack Randall	Aug. 25,'39	50	
Overland Mail 3857	Jack Randall	Oct. 31,'39	59	
Phantom Strikes, The	S. Hale-W. Lawson-L. Henry	Nov. 15,'39†		
Riders of the Frontier (G) 3866	Tex Ritter	Aug. 16,'39	58	Sept. 9,'39
Rollin' Westward (G) 3823	Tex Ritter	Mar. 1,'39	55	Apr. 1,'39
Sagebrush Trail (G) (re-issue)	John Wayne	Oct. 20,'39	55	June 24,'39
Should a Girl Marry? 3830	Anne Nagel-Warren Hull	June 10,'39	61	
(See "Girl from Nowhere," "In the Cutting Room," June 17,'39.)				
Sky Patrol (G) 3815	J. Trent-M. Reynolds-M. Stone	Sept. 12,'39	61	Sept. 23,'39
Streets of New York (G) 3802	Jackie Cooper-Marjorie Reynolds-Dick Purcell-Martin Spellman	Apr. 12,'39	73	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 62.)				
Stunt Pilot (G) 3814	J. Trent-M. Reynolds-M. Stone	July 1,'39	62	July 1,'39
Trigger Smith 3854	Jack Randall	Mar. 22,'39	51	
Undercover Agent 3824	Russell Gleason-Shirley Deane	Apr. 5,'39	56	
(See "In the Cutting Room," Apr. 8,'39.)				
Wanted by Scotland Yard 3829	James Stephenson-Betty Lynne	Apr. 19,'39	62	
Wolf Call (G) 3827	Movita-John Carroll	May 18,'39	60	May 20,'39

Coming Attractions

Title	Star	Rel. Date	Minutes	Reviewed
Four Just Men (A)	H. Sinclair-F. Lawton-A. Lee	Dec. 15,'39†	85	June 24,'39
Gentleman from Arizona*	Craig Reynolds-John King	Dec. 5,'39†	85	June 24,'39
Lucky Texan (reissue) (G)	John Wayne	Dec. 10,'39†	56	Jan. 27,'34
Riders of Destiny (re-issue) (G)	John Wayne-Cecilia Parker	Oct. 20,'39	58	Jan. 27,'34
Pioneer Days	Jack Randall	Dec. 15,'39†		
Roll, Wagons, Roll	Tex Ritter	Nov. 25,'39		
Westbound Stage	Tex Ritter	Dec. 22,'39†		
(See "In the Cutting Room," Nov. 11,'39.)				
West of the Divide (reissue) (G)	John Wayne	Dec. 10,'39†	55	Jan. 20,'34
Yukon Flight	James Newell	Dec. 1,'39†		

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Back Door to Heaven (G) 3833	Patricia Ellis-Wallace Ford	Apr. 21,'39	85	Apr. 15,'39
Beachcomber, The (A) 3863	Chas. Laughton-Elsa Lanchester	Mar. 10,'39	88	Nov. 26,'38
(Exploitation: Jan. 14,'39, p. 65.)				
Beau Geste (G) 3902	Gary Cooper-Ray Milland-Robert Preston - Brian Donlevy - Donald O'Connor	Sept. 15,'39†	114	July 22,'39
(Exploitation: Oct. 14,'39, p. 62; Oct. 21,'39, p. 64; Nov. 4,'39, pp. 64, 66, 67.)				
Bulldog Drummond's Bride (G) 3844	John Howard-Heather Angel	June 30,'39	57	July 8,'39
Bulldog Drummond's Secret Police (G) 3831	John Howard-Heather Angel	Apr. 14,'39	55	Apr. 8,'39
Cafe Society (G) 3826	Fred MacMurray - Madeleine Carroll - Shirley Ross	Mar. 3,'39	76	Feb. 11,'39
(Exploitation: Mar. 11,'39, p. 57; Apr. 22,'39, p. 60.)				
Cat and the Canary, The (G) 3909	Bob Hope-Paulette Goddard	Nov. 10,'39†	74	Oct. 29,'39
Death of a Champion (G) 3901	Lynne Overman-Susan Paley	Sept. 1,'39†	67	Sept. 2,'39
Disputed Passage (G) 3908	Dorothy Lamour-Akim Tamiroff-John Howard	Oct. 27,'39†	91	Oct. 21,'39
Gracie Allen Murder Case (G) 3839	Gracie Allen-Warren William-Kent Taylor-Ellen Drew	June 2,'39	74	May 20,'39
Grand Jury's Secrets (G) 3842	John Howard-Gail Patrick	June 23,'39	68	June 10,'39
Heritage of the Desert (G) 3843	Evelyn Venable-Donald Woods	June 23,'39	74	Mar. 18,'39
Honeymoon in Bali (G) 3904	Fred MacMurray-Madeline Carroll-H. Broderick-A. Jones	Sept. 29,'39†	95	Sept. 16,'39
Hotel Imperial 3836	Isa Miranda-Ray Milland	May 12,'39	80	May 13,'39
I'm from Missouri (G) 3830	Bob Burns-Gladys George	Apr. 7,'39	80	Mar. 25,'39
(Exploitation: May 13,'39, p. 66; June 10,'39, p. 55; Aug. 5,'39, p. 99; Oct. 14,'39, p. 61.)				
Invitation to Happiness (G) 3841	Irene Dunne-Fred MacMurray	June 16,'39	95	May 13,'39
(Exploitation: Nov. 11,'39, p. 66.)				
Island of Lost Men (G) 3848	Anna May Wong-Anthony Quinn	July 28,'39	64	Aug. 5,'39
Jamaica Inn (A) 3906	Charles Laughton-Leslie Banks-Maureen O'Hara-Emlyn Williams	Oct. 13,'39†	99	May 27,'39
(Exploitation: Oct. 7,'39, p. 66.)				
King of Chinatown (G) 3827	Anna May Wong-A. Tamiroff	Mar. 17,'39	57	Mar. 18,'39
Lady's from Kentucky, The (G) 3834	George Raft-Ellen Drew-Hugh Herbert-Zasu Pitts	Apr. 28,'39	77	Apr. 15,'39
Law of the Pampas (G) 3955	W. Boyd-R. Hayden-S. Duna	Nov. 3,'39†	74	Oct. 21,'39
Magnificent Fraud, The (A) 3847	A. Tamiroff-L. Nolan-P. Morison	July 21,'39	78	July 22,'39
Man About Town (G) 3845	J. Benny-D. Lamour-E. Arnold	July 7,'39	85	June 17,'39
(Exploitation: Aug. 12,'39, pp. 69, 72, 74; Aug. 19,'39, p. 70.)				
Midnight (G) 3828	Claudette Colbert-Don Ameche-Francis Lederer-John Barrymore-Mary Astor	Mar. 24,'39	94	Mar. 18,'39
(Exploitation: May 27,'39, p. 68; June 3,'39, p. 66; July 1,'39, p. 58.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Million Dollar Legs (G) 3846	Betty Grable-John Hartley-Donald O'Connor-Jackie Coogan	July 14,'39	65	July 8,'39
Never Say Die (G) 3832	Bob Hope-Martha Raye	Apr. 14,'39	82	Mar. 11,'39
Night Work (G) 3849	Mary Boland-Charles Ruggles	Aug. 4,'39	62	Aug. 12,'39
$1,000 a Touchdown (G) 3903	Joe E. Brown-Martha Raye	Sept. 22,'39†	73	Sept. 30,'39
Our Leading Citizen (G) 3850	Bob Burns-Susan Hayward	Aug. 11,'39	88	Aug. 5,'39
(Exploitation: Sept. 23,'39, p. 66; Sept. 30,'39, p. 61.)				
Range War (G) 3954	William Boyd-Russell Hayden	Sept. 8,'39†	66	Aug. 5,'39
Renegade Trail 3859	W. Boyd-R. Hayden-G. Hayes	Aug. 18,'39	58	
(See "Arizona Bracelets," "In the Cutting Room," Dec. 31,'38.)				
Rulers of the Sea (G) 3910	Douglas Fairbanks, Jr. - Mar't Lockwood-Will Fyffe	Nov. 17,'39†	97	Sept. 16,'39
Silver on the Sage (G) 3858	Wm. Boyd-Geo. Hayes	Mar. 31,'39	68	Feb. 11,'39
(Exploitation: Jan. 7,'39, p. 53.)				
Some Like It Hot (G) 3837	Gene Krupa and Orch.-Shirley Ross-Bob Hope-Una Merkel	May 19,'39	64	May 13,'39
(Exploitation: June 10,'39, p. 54; June 17,'39, p. 77; Aug. 26,'39, p. 85.)				
Star Maker, The (G) 3851	Bing Crosby-Louise Campbell-Ned Sparks-Linda Ware	Aug. 25,'39	94	Aug. 26,'39
(Exploitation: Oct. 7,'39, p. 65; Oct. 14,'39, pp. 63, 66; Nov. 4,'39, pp. 66, 67.)				
Stolen Life (A) 3864	Elisabeth Bergner-Michael Redgrave	May 26,'39	92	Feb. 18,'39
Sudden Money (G) 3829	B. Lee-M. Rambeau-C. Ruggles	Mar. 31,'39	62	Mar. 25,'39
This Man in Paris (A) 3865	Barry K. Barnes-Valerie Hobson	Aug. 18,'39	86	July 8,'39
Undercover Doctor (G) 3840	L. Nolan-J. C. Naish-H. Angel	June 9,'39	65	June 3,'39
Union Pacific (G) 3835	Joel McCrea-Barbara Stanwyck-Akim Tamiroff-Robt. Preston	May 5,'39	125	Apr. 29,'39
(Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 18,'39, p. 73; May 27,'39, p. 64; June 3,'39, p. 65; June 10,'39, pp. 54, 59, 60; June 17,'39, p. 75; June 24,'39, p. 76; July 8,'39, pp. 50, 51; July 15,'39, p. 61; Aug., '39, p. 102; Oct. 14,'39, pp. 61, 62, 63; Oct. 21,'39, p. 68.)				
Unmarried (G) 3838	Buck Jones-Helen Twelvetrees	May 26,'39	65	May 27,'39
What a Life (G) 3905	Jackie Cooper - Betty Field - Lionel Stander - John Howard	Oct. 6,'39†	79	Sept. 23,'39
(Exploitation: Nov. 11,'39, p. 66.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Women Have Secrets	J. Allen-Jean Cagney-V. Dale	Dec. 15,'39†		
(See "In the Cutting Room," Nov. 11,'39.)				
At Good Old Siwash*	Wm. Holder - J. Barrett -B. Granville- E. Stone-V. Glaser			
Biscuit Eater, The	Lonnie LeRoy-Helene Millard			
Buck Benny Rides Again	Jack Benney - Ed. "Rochester" Anderson-Andy Devine			
Diamonds Are Dangerous	Isa Miranda-George Brent			
(See "In the Cutting Room," Nov. 11,'39.)				
Dr. Cyclops	Albert Dekker-Janice Logan	Dec. 22,'39†		
(See "In the Cutting Room," Sept. 23,'39.)				
Emergency Squad	W. Henry-R. Paige-L. Campbell	Jan. 5,'40†		
(See "In the Cutting Room," Nov. 11,'39.)				
Farmer's Daughter, The (G)	Martha Raye-Charlie Ruggles	Feb. 2,'40†		
(See "In the Cutting Room," Oct. 21,'39.)				
French Without Tears* (A)	Ray Milland-Ellen Drew		86	Nov. 11,'39
Geronimo	P. Foster-A. Devine-E. Drew	Jan. 12,'40†		
(See "In the Cutting Room," Apr. 15,'39.)				
Great Victor Herbert, The	Allan Jones - Mary Martin - Walter Connolly	Dec. 29,'39†		
(See "The Gay Days of Victor Herbert," "In the Cutting Room," Oct. 28,'39.)				
Gun Chores	William Boyd-Russell Hayden			
Gulliver's Travels	Color Cartoon-Feature	Dec. 22,'39†		
Knights of the Range	Russell Hayden-Jean Parker	Feb. 16,'40†		
(See "In the Cutting Room," Nov. 11,'39.)				
Lights of the Western Stars	V. Jory-R. Hayden-N. Beery, Jr.			
Light That Failed, The	R. Coleman-W. Huston-I. Lupino	Feb. 9,'40†		
(See "In the Cutting Room," Sept. 23,'39.)				
Llano Kid (G)	Tito Guizar-Gale Sondergaard	Dec. 8,'39†	70	Nov. 4,'39
London After Dark (G)	Charles Laughton-Vivien Leigh	Jan. 26,'40†	85	July 9,'38
(Reviewed under the title "St. Martin's Lane.")				
Night of Nights	P. O'Brien-O. Bradna-R. Young	Dec. 1,'39†		
(See "Heaven on a Shoestring," "In the Cutting Room," June 24,'39.)				
Opened by Mistake	C. Ruggles-R. Paige-J. Logan			
Our Neighbors—the Carters (G) 3911	Fay Bainter-Frank Craven	Nov. 24,'39†	85	Nov. 4,'39
Parole Fixer	W. Henry-V. Dale-R. Paige	Jan. 12,'40†		
Remember the Night	Barbara Stanwyck-Fred MacMurray-Beulah Bondi- Elizabeth Patterson	Jan. 26,'40†		
(See "In the Cutting Room," Oct. 14,'39.)				
Road to Singapore	B. Crosby-D. Lamour-B. Hope			
Safari	Madeleine Carroll-Douglas Fairbanks, Jr.			
Santa Fe Marshal	William Boyd-Russell Hayden	Jan. 12,'40†		
Seventeen	J. Cooper-B. Field-O. Kruger	Jan. 19,'40†		
(See "In the Cutting Room," Aug. 19,'39.)				
Television Spy, The (G) 3907	William Henry-Judith Barrett	Feb. 2,'40†	55	Oct. 14,'39
Typhoon	Dorothy Lamour-Robert Preston			
(See "In the Cutting Room," Oct. 28,'39.)				
Untamed	Ray Milland-Patricia Morison-Akim Tamoriff	Feb. 23,'40†		
(See "In the Cutting Room," Sept. 23,'39.)				
Women Without Names	Ellen Drew-Robert Paige			
(See "In the Cutting Room," Nov. 11,'39.)				

PRODUCERS DISTRIBUTING CORP.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Buried Alive	Bevery Roberts-Robert Wilcox	Nov. 6,'39†		
Hitler—The Beast of Berlin	Roland Drew-Steffi Duna	Oct. 29,'39†		
(See "In the Cutting Room." Oct. 21,'39.)				
Invisible Killer, The*	Grace Bradley-Roland Drew	Nov. 14,'39†		
Torture Ship	Lyle Talbot-Jacqueline Wells	Oct. 22,'39†		
(See "In the Cutting Room," Sept. 16,'39.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Gold Star Mothers				
Man from Oklahoma	George Houston			
Mercy Plane *				
One of the Finest*				
Sagebrush Family Trails, West, The	Bobby Clark			
Texas Renagades*	Tim McCoy			

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Kid, The (G) 951	Roy Rogers-George Hayes	Sept. 29,'39†	61	Oct. 14,'39
Blue Montana Skies (G) 844	G. Autry-S. Burnette-J. Storey	May 4,'39	56	May 6,'39
Calling All Marines (G) 912	D. Barry-H. Mack-W. Hymer	Sept. 21,'39†	66	Sept. 9,'39
Colorado Sunset (G) 848	Gene Autry-Smiley Burnette-June Storey-Buster Crabbe	July 31,'39	64	Aug. 5,'39
Covered Trailer, The 915	Jas., Lucile & Russell Gleason	Nov. 10,'39†	66	Nov. 11,'39
Flight at Midnight (G) 911	Col. Roscoe Turner-Phil Regan-Jean Parker-Robt. Armstrong	Aug. 28,'39†	66	Sept. 2,'39
Frontier Pony Express (G) 854	Roy Rogers-Mary Hart	Apr. 19,'39	58	Feb. 11,'39
I Was a Convict (G) 824	Barton MacLane-Beverly Roberts	Mar. 6,'39	65	Feb. 25,'39
In Old Caliente (G) 856	R. Rogers-M. Hart-G. Hayes	June 19,'39	57	July 22,'39
In Old Monterey (G) 847	G. Autry-S. Burnette-G. Hayes	Aug. 14,'39	73	Aug. 12,'39
(Exploitation: Oct. 7,'39, p. 65.)				
Jeepers Creepers (G) 914	Weaver Bros. & Elviry - Roy Rogers	Oct. 27,'39†	69	Nov. 4,'39
Kansas Terrors, The (G) 961	3 Mesquiteers-Jacqueline Wells	Oct. 6,'39†	57	Oct. 21,'39
Main Street Lawyer 905	Edward Ellis-Anita Louise	Nov. 3,'39†	72	Nov. 11,'39
Man of Conquest (G) 801	Richard Dix-Gail Patrick-Edw. Ellis-Joan Fontaine	May 15,'39	97	Apr. 15,'39
(Exploitation: May 27,'39, pp. 64, 68; July 15,'39, pp. 60, 66.)				
Mexicali Rose (G) 843	Gene Autry-Smiley Burnette	Mar. 27,'39	58	Apr. 1,'39
Mickey the Kid (G) 814	Bruce Cabot-Ralph Byrd-Zasu Pitts-Tommy Ryan	July 3,'39	65	July 1,'39
Mountain Rhythm (G) 845	G. Autry-S. Burnette-J. Storey	June 9,'39	59	July 1,'39
My Wife's Relatives (G) 810	Gleasons, Jas., Lucile, Russell	Mar. 20,'39	65	Mar. 4,'39
Narrow Path	Charles Bickford-Sheila Bromley	Nov. 1,'39†		
New Frontier (G) 868	Wayne-R. Corrigan-R. Hatton	Aug. 10,'39	57	Aug. 19,'39
Night Riders, The (G) 865	Three Mesquiteers-Ruth Rogers	Apr. 12,'39	58	Apr. 8,'39
Rough Riders' Round-up (G) 853	Roy Rogers-Mary Hart	Mar. 13,'39	58	Mar. 25,'39
Rovin' Tumbleweeds 848	G. Autry-S. Burnette-M. Carlisle	Nov. 16,'39	64	
Sabotage (G) 913	Chas. Grapewin-Arleen Whelan-Gordon Oliver	Oct. 13,'39†	69	Oct 14,'39
She Married a Cop (G) 815	Phil Regan-Jean Parker	July 12,'39	66	June 24,'39
Should Husbands Work? (G) 816	Gleasons, James, Lucile, Russell-Marie Wilson-Tommy Ryan	July 26,'39	65	July 15,'39
Smuggled Cargo (G) 825	Rochelle Hudson-Barry MacKay	Aug. 21,'39	62	Aug. 26,'39
S.O.S.-Tidal Wave (G) 813	Ralph Byrd-Kay Sutton	June 2,'39	61	June 3,'39
(Exploitation: Sept. 30,'39, p. 61.)				
Southward Ho! (G) 855	Roy Rogers-Mary Hart	May 19,'39	58	June 10,'39
Street of Missing Men (G) 811	Charles Bickford-Nana Bryant	Apr. 28,'39	65	Apr. 29,'39
Three Texas Steers (G) 866	Three Mesquiteers-Carole Landis	May 12,'39	57	June 17,'39
Wall Street Cowboy (G) 857	R. Rogers-G. Hayes-R. Hatton	Sept. 6,'39	66	Sept. 9,'39
Wyoming Outlaw (G) 867	Three Mesquiteers	June 27,'39	56	July 15,'39
Zero Hour, The (G) 812	Frieda Inescort-Otto Kruger	May 26,'39	65	May 27,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cowboys from Texas	Three Mesquiteers			
Dark Command, The	J. Wayne-C. Trevor-B. Donlevy			
Days of Jesse James	Roy Rogers-Geo. "Gabby" Hayes			
Money to Burn	Jas., Lucile & Russell Gleason			
Saga of Death Valley 952	Roy Rogers-George Hayes	Nov. 22,'39†		
South of the Border	Gene Autry-Smiley Burnette			
(See "In the Cutting Room," Nov. 11,'39.)				

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Allegheny Uprising (G) 008	John Wayne-Claire Trevor-Brian Donlevy-George Sanders	Nov. 10,'39†	81	Oct. 28,'39
Almost a Gentleman (G) 920	James Ellison-Helen Wood	Mar. 31,'39	65	Mar. 25,'39
Bachelor Mother (A) 932	G. Rogers-D. Niven-C. Coburn	Aug. 4,'39	82	July 1,'39
(Exploitation: Aug. 19,'39, p. 70; Aug. 26,'39, p. 84; Sept. 2,'39, p. 60; Sept. 9,'39, p. 74: Sept. 23,'39, p. 70; Oct. 14,'39, pp. 60, 64.)				
Bad Lands (G) 933	Robert Barrat-Noah Beery, Jr.-Andy Clyde	Aug. 11,'39	70	Aug. 19,'39
Career (G) 930	Anne Shirley-Edward Ellis	July 7,'39	80	July 8,'39
Conspiracy (G) 935	Allan Lane-Linda Hayes	Sept. 1,'39	59	Aug. 26,'39
Day the Bookies Wept, The (G) 002	Joe Penner-Betty Grable	Sept. 15,'39†	64	Sept. 16,'39
Everything's on Ice (G) 940	Irene Dare-Edgar Kennedy	Oct. 6,'39	67	Sept. 9,'39
Fighting Gringo (G) 986	George O'Brien-Dick Lane	Sept. 8,'39	59	Aug. 26,'39
Fifth Avenue Girl (G) 934	Ginger Rogers - James Ellison - Tim Holt-Walter Connolly	Sept. 22,'39	83	Aug. 26,'39
(Exploitation: Oct. 14,'39, p. 66; Oct. 21,'39, pp. 62, 68; Nov. 4,'39, p. 65.				
Five Came Back (G) 927	C. Morris-W. Barrie-L. Ball	June 23,'39	75	June 10,'39
Fixer Dugan (G) 922	Lee Tracy-Virginia Weidler	Apr. 21,'39	68	Jan. 28,'39
Flying Deuces (G) 010	Laurel & Hardy-J. Parker	Nov. 3,'39†	65	Oct. 14,'39
Flying Irishman, The (G) 919	Douglas Corrigan - Paul Kelly - Robert Armstrong	Apr. 7,'39	72	Mar. 4,'39
(Exploitation: May 20,'39, pp. 61, 62; June 24,'39, p. 72.)				
Full Confession (G) 003	Victor McLaglen-Sally Eilers	Sept. 8,'39†	73	Aug. 26,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Girl and the Gambler (G) 926	S. Duna-L. Carrillo-T. Holt	June 16,'39	63	June 10,'39
Girl from Mexico, The (G) 928	Lupe Velez-Leon Errol	June 2,'39	71	May 20,'39
In Name Only (G) 936	C. Lombard-C. Grant-K. Francis	Aug. 18,'39	94	Aug. 5,'39
(Exploitation: Sept. 16,'39, pp. 84, 85; Sept. 30,'39, p. 61; Nov. 11,'39, p. 68.)				
Love Affair (G) 916	I. Dunne-C. Boyer-L. Bowman	Apr. 7,'39	89	Mar. 18,'39
(Exploitation: Apr. 8,'39, p. 80; Apr. 15,'39, p. 82; Apr. 29,'39, pp. 72, 74; June 3,'39, p. 68.)				
Marshal of Mesa City (G) 081	George O'Brien-Virginia Vale	Nov. 3,'39†	62	Oct. 7,'39
Meet Dr. Christian (G) 005	Jean Hersholt-Dorothy Lovett	Nov. 17,'39†	70	Oct. 21,'39
Nurse Edith Cavell (G) 001	Anna Neagle-Edna May Oliver-M. Robson-G. Sanders-Z. Pitts	Sept. 29,'39†	97	Aug. 26,'39
Of Human Bondage (re-issue) (A) 993	L. Howard-B. Davis-F. Dee	July 14,'39	83	July 7,'34
Panama Lady (G) 925	Lucille Ball-Allan Lane	May 12,'39	65	May 13,'39
Racketeers of the Range (G) 984	George O'Brien - Marjorie Reynolds - Ray Whitley	May 26,'39	62	June 3,'39
Rookie Cop (G) 923	T. Holt-V. Weidler-F. Thomas	Apr. 28,'39	60	May 13,'39
Saint in London (G) 929	George Sanders-S. Grey	June 30,'39	72	July 1,'39
Saint Strikes Back, The (G) 918	George Sanders-Wendy Barrie	Mar. 10,'39	64	Feb. 18,'39
Sorority House (G) 924	Anne Shirley-James Ellison	May 5,'39	64	Apr. 22,'39
Spellbinder, The (G) 931	L. Tracy-B. Read-P. Knowles	July 28,'39	69	July 29,'39
Story of Vernon and Irene Castle, The (G) 398	Fred Astaire - Gingers Rogers Edna May Oliver - Walter Brennan	Apr. 28,'39	93	Apr. 1,'39
(Exploitation: Apr. 8,'39, p. 81; May 13,'39, p. 68; June 17,'39, p. 76.)				
Sued for Libel (G) 012	Kent Taylor-Linda Hayes	Oct. 27,'39†	69	Mar. 25,'39
They Made Her a Spy (G) 921	Sally Eilers-Allan Lane	Apr. 14,'39	65	Oct. 14,'39
Three Sons (G) 004	E. Ellis-W. Gargan-K. Taylor	Oct. 13,'39†	72	Sept. 30,'39
Timber Stampede (G) 985	Geo. O'Brien-Marjorie Reynolds	June 30,'39	59	June 24,'39
Trouble in Sundown (G) 893	G. O'Brien-R. Keith-R. Whitley	Mar. 24,'39	60	Mar. 18,'39
Twelve Crowded Hours (A) 917	Richard Dix-Lucille Ball	Mar. 3,'39	64	Feb. 18,'39
Way Down South (G) 947	B. Breen-S. Blane-A. Mowbray	July 21,'39	63	July 22,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Abe Lincoln in Illinois 009	R. Massey-R. Gordon-M. Howard			
(See "In the Cutting Room," Sept. 16,'39.)				
Escape to Paradise	Bobby Breen-Kent Taylor			
(See "In the Cutting Room," Oct. 28,'39.)				
Hunchback of Notre Dame, The 015	C. Laughton-M. O'Hara-Sir C. Hardwicke - W. Hampden - T. Mitchell - B. Rathbone	Dec. 29,'39†		
(See "In the Cutting Room," Sept. 9,'39.)				
Isle of Destiny	W. Gargan-W. Ford-J. Lang	Jan. 15,'40†		
Legion of the Lawless 082	Georg O'Brien-Virginia Vale	Jan. 5,'40†		
Marines Fly High	R. Dix-C. Morris-L. Ball	Jan. 26,'40†		
Married and in Love	Alan Marshal - Barbara Read - Helen Vinson-Patric Knowles	Dec. 22,'39†		
(See "In the Cutting Room," Nov. 11,'39.)				
Mexican Spitfire	L. Velez-D. Woods-L. Errol	Jan. 12,'40†		
Primrose Path*	Ginger Rogers-Joel McCrea			
Queen of Destiny (G) 061	Anna Neagle-Anton Walbrook-C. Aubrey Smith		95	Oct. 29,'38
(Reviewed under the title, "Sixty Glorious Years.")				
Reno 008	R. Dix-G. Patrick-A. Louise	Dec. 1,'39†		
(See "In the Cutting Room," Oct. 14,'39.)				
Saint's Double Trouble*	G. Sanders - H. Whitney - B. Lugosi			
Swiss Family Robinson	Thomas Mitchell - Edna Best - Freddie Bartholomew - Terry Kilburn - Tim Holt	Jan. 19,'40†		
That's Right, You're Wrong 011	Kay Kyser & Orch.-A. Menjou-M. Robson - E. E. Horton - L. Ball	Nov. 24,'39†		
(See "In the Cutting Room," Oct. 28,'39.)				
Two Thoroughbreds 013	Jimmy Lydon-Joan Brodell	Dec. 8,'39†		
Vigil in the Night 007	Carole Lombard - Anne Shirley - Brian Aherne	Feb. 2,'40†		
(See "In the Cutting Room," Oct. 7,'39.)				

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Sherlock Holmes, The (G) 005	B. Rathbone-I. Lupino-N. Bruce	Sept. 1,'39†	82	Aug. 26,'39
Boy Friend (G) 943	Jane Withers - Richard Bond - Arleen Whelan	May 19,'39	72	May 13,'39
Charlie Chan at Treasure Island (G) 006	S. Toler-C. Romero-P. Moore	Sept. 8,'39†	74	Aug. 26,'39
Charlie Chan in Reno (G) 948	S. Toler-P. Brooks-R. Cortez	June 16,'39	71	June 3,'39
Chasing Danger (G) 941	Preston Foster-Lynn Bari	May 5,'39	60	Jan. 14,'39
Chicken Wagon Family (G) 002	Jane Withers - Leo Carrillo - Marjorie Weaver	Aug. 11,'39†	64	Aug. 19,'39
Drums Along the Mohawk (A) 015	Henry Fonda-Claudette Colbert-Doris Bowdon - Edna May Oliver	Nov. 10,'39†	102	Nov. 11,'39
Elsa Maxwell's Hotel for Women (G) 001	Linda Darnell - Jas. Ellison - Ann Sothern - Elsa Maxwell - Lynn Bari	Aug. 4,'39†	83	Aug. 5,'39
(Exploitation: Sept. 16,'39, p. 88.)				
Escape, The (G) 010	Amanda Duff-Kane Richmond	Oct. 6,'39†	62	Nov. 11,'39
Everybody's Baby (A) 935	J. Prouty-S. Byington-S. Deane	Mar. 24,'39	62	Nov. 26,'38
First World War, The (re-issue) (A) 062	Documentary	Oct. 27,'39†	78	Nov. 17,'34
Frontier Marshal, The (G) 951	Randolph Scott - Nancy Kelly - Cesar Romero-Binnie Barnes	July 28,'39	71	July 29,'39
(Exploitation: Sept. 2,'39, p. 54; Oct. 14,'39, pp. 60, 66.)				
Gorilla, The (G) 944	Ritz Bros. - Anita Louise - Bela Lugosi - Patsy Kelly	May 26,'39	66	May 27,'39
Heaven with a Barbed Wire Fence (G) 019	Jean Rogers-Glenn Ford	Nov. 3,39†	62	Oct. 7,'39
Here I Am a Stranger (G) 009	Richard Greene-Brenda Joyce-R. Dix-R. Young-G. George	Sept. 29,'39†	83	Sept. 30,'39
(Exploitation: Oct. 21,'39, p. 66; Oct. 28,'39, p. 72.)				
Hollywood Cavalcade (G) 007	Alice Faye - Don Ameche - Stuart Erwin-Buster Keaton	Oct. 13,'39†	96	Oct. 7,'39
(Exploitation: Nov. 4,'39, p. 67.)				
Hound of the Baskervilles, The (G) 936	Richard Greene-Basil Rathbone-Wendy Barrie-Nigel Bruce	Mar. 31,'39	80	Apr. 1,'39
(Exploitation: June 17,'39, p. 75; July 1,'39, p. 60.)				
Inside Story (G) 934	Michael Whalen-Jean Rogers	Mar. 10,'39	61	Oct. 22,'38
Inspector Hornleigh (A) 945	Gordon Harker-Alastair Sim	Apr. 21,'39	76	Apr. 22,'39
It Could Happen to You (G) 950	Gloria Stuart-Stuart Erwin	June 30,'39	65	June 17,'39
Jones Family in Hollywood (G) 946	Jed Prouty-Spring Byington	June 2,'39	60	May 27,'39
Jones Family in Quick Millions (G) 004	Jed Prouty-Spring Byington	Aug. 25,'39†	61	Aug. 12,'39
Little Princess, The (G) 932	Shirley Temple-Richard Greene-Anita Louise - Ian Hunter - Cesar Romero-Arthur Treacher	Mar. 17,'39	93	Feb. 25,'39
(Exploitation: Apr. 15,'39, pp. 84, 85.)				
Mr. Moto in Danger Island (G) 937	P. Lorre-J. Hersholt-A. Duff	Apr. 7,'39	70	Mar. 18,'39
(Reviewed under the title, "Danger Island.")				
Mr. Moto Takes a Vacation (G) 952	Peter Lorre - Virginia Field - John King-Joseph Schildkraut	July 7,'39	68	Nov. 19,'38
News Is Made at Night (G) 953	Preston Foster-Lynn Bari	July 21,'39	73	July 15,'39
Pack Up Your Troubles (G) 014	J. Withers-Ritz Brothers-Lynn Bari-Stanley Fields	Oct. 20,'39†	75	Oct. 14,'39
Rains Came, The (G) 011	T. Power-M. Loy-G. Brent	Sept. 15,'39†	104	Sept. 9,'39
(Exploitation: Sept. 30,'39, p. 56; Oct. 28,'39, pp. 70, 72.)				
Return of the Cisco Kid, The (G) 940	Warner Baxter-Lynn Bari-Henry Hull-Cesar Romero	Apr. 28,'39	71	Apr. 22,'39
Road to Glory (reissue) (G) 061	Fredric March-Lionel Barrymore-Warner Baxter-June Lang	Oct. 13,'39†	101	June 6,'36
Rose of Washington Square (G) 942	T. Power-A. Faye-A. Jolson	May 12,'39	86	May 13,'39
(Exploitation: Apr. 22,'39, p. 62; May 6,'39, p. 64; June 24,'39. p. 73.)				
Second Fiddle (G) 949	S. Henie-T. Power-R. Vallee	July 14,'39	87	July 8,'39
(Exploitation: Aug. 26,'39, p. 86; Oct. 21,'39, p. 66.)				
Shipyard Sally (A) 018	Gracie Fields-Sydney Howard	Oct. 20,'39†	80	July 29,'39
Stanley and Livingstone (G) 003	S. Tracy-R. Greene-N. Kelly-W. Brennan - C. Coburn - H. Hull - Sir C. Hardwicke	Aug. 18,'39†	101	Aug. 5,'39
(Exploitation: Aug. 19,'39, p. 67; Sept. 23,'39, p. 73; Oct. 7,'39, p. 64; Nov. 4,'39, p. 64; Nov. 11,'39, p. 67.)				
Stop, Look and Love (G) 008	Jean Rogers-Robert Kellard	Sept. 22,'39†	57	Sept. 2,'39
Story of Alexander Graham Bell, The (G) 938	Don Ameche - Henry Fonda - Loretta Young-Young Sisters	Apr. 14,'39	97	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 60; May 6,'39, p. 60; May 13,'39, p. 64; May 27,'39, pp. 64, 68; June 17,'39, p. 75; July 1,'39, p. 59.)				
Susannah of the Mounties (G) 954	Shirley Temple-Randolph Scott	June 23,'39	78	June 24,'39
(Exploitation: July 29,'39, p. 69; Aug. 26,'39, p. 88.)				
Too Busy to Work (G) 016	J. Prouty-S. Byington-J. Davis	Nov. 17,'39†	65	Nov. 4,'39
20,000 Men in a Year (G) 013	R. Scott-P. Foster-M. Lindsay	Oct. 27,'39†	84	Oct. 28,'39
Ware Case, The (A) 8014	Clive Brooks-Jane Baxter	July 21,'39	72	Dec. 31,'38
Wife, Husband and Friend (G) 930	Loretta Young-Warner Baxter-Binnie Barnes-Cesar Romero	Mar. 3,'39	80	Feb. 18,'39
Winner Take All (G) 939	Tony Martin-Gloria Stuart-Slim Summerville-Henry Armetta	Apr. 21,'39	62	Feb. 25,'39
Young Mr. Lincoln (G) 947	Henry Fonda-Marjorie Weaver-Arleen Whelan-Alice Brady	June 9,'39	101	June 3,'39
(Exploitation: July 29,'39, p. 67; Aug. 12,'39, p. 70; Oct. 21,'39, p. 62.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barricade 026	Alice Faye-Warner Baxter	Dec. 8,'39†		
Blue Bird 025	Shirley Temple-Helen Ericson			
Charlie Chan in Panama	Sidney Toler-Jean Rogers			
Cisco Kid and the Lady, The 012	C. Romero-V. Field-M. Weaver	Dec. 29,'39†		
City, The 027	Lynn Bari-Donald Woods	Jan. 12,'40†		
City of Darkness 021	Sidney Toler-Lynn Bari	Dec. 1,'39†	74	
(See "In the Cutting Room," Oct. 28,'39.)				
Day-Time Wife 020	Tyrone Power - Linda Darnell - Warren William-B. Barnes	Nov. 24,'39†		
(See "First Kiss," "In the Cutting Room," Oct. 21,'39.)				
Everything Happens at Night	Sonja Henie - Ray Milland - Robert Cummings	Dec. 22,'39†		
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92	May 13,'39
Grapes of Wrath	Henry Fonda - Dorris Bowdon - Charlie Grapewin - Jane Darwell			
He Married His Wife 023	J. McCrea-N. Kelly-M. Boland	Jan. 19,'40†		
High School 028	Jane Withers-Joe Brown, Jr.	Jan. 26,'40†		
Honeymoon's Over, The 024	M. Weaver-S. Erwin-P. Knowles	Dec. 15,'39†	70	
(See "In the Cutting Room," Oct. 21,'39.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Inspector Hornleigh on Holiday 022	Gordon Harker-Alastair Sim	Dec. 1,'39†		
Little Old New York	Alice Faye - Fred MacMurray - Richard Greene-Brenda Joyce			
Man Who Wouldn't Talk, The	L. Nolan-J. Rogers-M. Marsh			
Swanee River 017	D. Ameche-A. Jolson-A. Leeds	Jan. 5,'40†		
Young As You Feel*	Jed Prouty-Spring Byington			

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Fury (G)	Brian Aherne-Victor McLaglen-Paul Lukas-June Lang	May 26,'39	91	May 6,'39
Eternally Yours (A)	Loretta Young - David Niven - H. Herbert-B. Burke-Z. Pitts	Oct. 12,'39†	95	Oct. 7,'39
(Exploitation: July 22,'39, p. 81.)				
Four Feathers (A)	John Clements - June Duprez - C. Aubrey Smith-Ralph Richardson	Aug. 4,'39†	115	May 6,'39
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, pp. 82, 84; Feb. 11,'39, p. 59; Feb. 25,'39, p. 68; Mar. 4,'39, pp. 70, 72; Oct. 7,'39, p. 65; Oct. 21,'39, p. 62.)				
Housekeeper's Daughter (G)	Joan Bennett-Adolphe Menjou	Oct. 26,'39†	80	Sept. 16,'39
Intermezzo, a Love Story (A)	L. Howard-I. Bergman-E. Best	Sept. 22,'39†	70	Sept. 30,'39
Man in the Iron Mask (G)	Louis Hayward - Joan Bennett - Warren William - Joseph Schildkraut - Alan Hale	Aug. 11,'39†	112	July 1,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; Aug. 12,'39, p. 69; Aug. 19,'39, p. 66; Aug. 26,'39, p. 85; Sept. 2,'39, p. 53; Sept. 16,'39, p. 82; Sept. 30,'39, p. 56; Oct. 28,'39, p. 70.)				
Prison Without Bars (A)	Corinne Luchaire-Edna Best	Mar. 10,'39	79	Apr. 15,'39
Real Glory, The (G)	C. Cooper-A. Leeds-D. Niven	Sept. 29,'39†	96	Sept. 16,'39
(Exploitation: Oct. 7,'39, p. 62.)				
Stagecoach (G)	Claire Trevor-Andy Devine-John Wayne-George Bancroft	Mar. 3,'39	96	Feb. 11,'39
(Exploitation: Mar. 25,'39, p. 81; Apr. 1,'39, pp. 72, 75; Apr. 15,'39, p. 80; May 13,'39, p. 67; May 20,'39, p. 60; July 15,'39, p. 60; July 22,'39, p. 82.)				
They Shall Have Music (G)	Jascha Heifetz-Andrea Leeds-Joel McCrea-Gene Reynolds	Aug. 18,'39†	101	July 15,'39
(See musical analysis, July 22,'39, p. 54; exploitation: Oct. 7,'39, p. 66; Oct. 14,'39, p. 62.)				
Winter Carnival (G)	Ann Sheridan-Richard Carlson-Helen Parrish-R. Armstrong	July 28,'39†	100	July 22,'39
(Exploitation: Aug. 5,'39, p. 98; Aug. 19,'39, p. 67; Aug. 26,'39, p. 86.)				
Wuthering Heights (A)	Merle Oberon-Laurence Olivier-Flora Robson-David Niven	Apr. 7,'39	104	Apr. 1,'39
(Exploitation: Apr. 2,'39, p. 62; May 13,'39, p. 68; May 27,'39, p. 65; Sept. 9,'39, p. 71.)				
Zenobia (G)	Oliver Hardy - Harry Langdon - Billie Burke - Alice Brady - James Ellison - June Lang - Jean Parker	Apr. 21,'39	73	Mar. 18,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
City for Sale	Pat O'Brien-Ruth Terry-Broderick Crawford-Edward Arnold	Nov. 23,'39†		
Chump at Oxford	Laurel and Hardy			
House Across the Bay	Joan Bennett-Geo. Raft-Lloyd Nolan-Gladys George			
Of Mice and Men	Burgess Meredith-Lon Chaney, Jr.-Betty Field-Chas. Bickford			
1,000,000 B.C.*	Carole Landis-Lon Chaney, Jr.-John Hubbard			
Our Town	Frank Craven			
Over the Moon	Merle Oberon - Rex Harrison - Louis Borell			
Raffles	David Niven-Olivia de Havilland			
Rebecca	Laurence Olivier-Joan Fontaine-Judith Anderson-Nigel Bruce			
Thief of Bagdad	Sabu-J. Duprez-C. Veidt			
Two's Company	Laurel and Hardy			

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Qiet on the Western Front (re-issue) (G) 4073	Lew Ayres-Slim Summerville	Sept. 29,'39†	93	Apr. 26,'30
(Exploitation: Oct. 28,'39, p. 70.)				
Big Town Czar (G) 3018	Barton MacLane-Tom Brown-Ed Sullivan	Apr. 21,'39	66	Apr. 22,'39
Call a Messenger (G) 4020	Billy Hallop-Huntz Hall-Mary Carlisle-Larry Crabbe	Nov. 3,'39†	65	Sept. 23,'39
Code of the Streets (G) 3019	Frankie Thomas-Harry Carey-"Little Tough Guys"	Apr. 14,'39	69	Feb. 4,'39
Desperate Trails, The 4058	John Mack Brown-Bob Baker-F. Robinson-F. Knight	Sept. 8,'39†	58	
(See "In the Cutting Room," July 15,'39.)				
East Side of Heaven (G) 3006	B. Crosby-J. Blondell-M. Auer	Apr. 7,'39	88	Apr. 8,'39
(Exploitation: June 3,'39, p. 66.)				
Ex Champ (G) 3010	Victor McLaglen-Tom Brown-Nan Grey-Constance Moore	May 19,'39	72	May 20,'39
Family Next Door (G) 3020	Hugh Herbert - Joy Hodges - Juanita Quigley-Eddie Quillan	Mar. 31,'39	61	Apr. 15,'39
First Love (G) 3002	Deanna Durbin-Helen Parrish-R. Stack-E. Pallette-Leatrice Joy	Nov. 10,'39	84	Nov. 4,'39
For Love or Money (G) 3030	June Lang-Robert Kent	Apr. 28,'39	67	May 6,'39
Forgotten Woman, The (A) 3031	S. Gurie-D. Briggs-E. Arden	July 7,'39	67	July 1,'39
Hawaiian Nights (G) 4024	J. Downs-C. Moore-M. Carlisle	Sept. 8,'39†	65	Aug. 19,'39
Hero for a Day 4035	Charles Grapewin-Anita Louise-Dick Foran	Oct. 6,'39†	66	
House of Fear, The (G) 3038	Irene Hervey-William Gargan	June 30,'39	66	June 10,'39
Inside Information (G) 3039	J. Lang-D. Foran-H. Carey	June 2,'39	62	June 10,'39
I Stole a Million (G) 3007	George Raft - Claire Trevor - D. Foran-H. Armetta-V. Jory	July 21,'39	80	July 22,'39
Last Warning, The (G) 3027	P. Foster-F. Jenks-F. Robinson	Jan. 6,'39	63	Dec. 10,'38
Legion of Lost Flyers (G) 4053	R. Arlen-A Devine-A. Nagel	Nov. 3,'39†	65	Nov. 4,'39
Little Accident (G) 4019	Baby Sandy - Hugh Herbert - Richard Carlson - Florence Rice - Joy Hodges	Oct. 27,'39†	65	Nov. 4,'39
Mikado, The (G) 4044	Kenny Baker-Jean Colin	Sept. 8,'39†	91	May 20,'39
(Exploitation: July 22,'39, p. 82; Aug. 26,'39, p. 86.)				
Mutiny on the Blackhawk (G) 4051	R. Arlen-A. Devine-C. Moore	Sept. 1,'39†	66	Aug. 12,'39
Mystery of the White Room 3037	B. Cabot-H. Mack-C. Worth	Mar. 17,'39	57	
(See "In the Cutting Room," Mar. 18,'39.)				
Oklahoma Frontier 4059	John Mack Brown-Bob Baker-Fuzzy Knight	Oct. 20,'39†	58	
One Hour to Live (G) 4030	C. Bickford-D. Nolan-J. Litel	Nov. 10,'39†	59	Nov. 11,'39
Rio (G) 4014	Sigrid Gurie - Basil Rathbone - Victor McLaglen-Robert Cummings-Leo Carrillo	Sept. 29,'39†	77	Oct. 14,'39
Risky Business (G) 3029	George Murphy-Dorothea Kent	Mar. 3,'39	67½	Mar. 11,'39
Road Back (re-issue (G) 4074	John King-Richard Cromwell	Nov. 3,'39†	69	June 26,'37
Spirit of Culver (G) 3014	Jackie Cooper-F. Bartholomew-A. Devine-H. Hull-J. Moran	Mar. 10,'39	90	Mar. 4,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Sun Never Sets, The (G) 3009	B. Rathbone-D. Fairbanks, Jr.	June 9,'39	96	June 10,'39
They Asked for It (G) 3040	Michael Whalen - Joy Hodges - William Lundigan	May 26,'39	61	July 15,'39
Three Smart Girls Grow Up (G) 3001	D. Durbin-N. Grey-H. Parrish-C. Winninger-R. Cummings-William Lundigan	Mar. 24,'39	87	Mar. 25,'39
Tower of London	Basil Rathbone-Boris Karloff-N. Grey-B. O'Neil-I. Hunter	Nov. 17,'39†		
(See "In the Cutting Room," Sept. 30,'39.)				
Tropic Fury 4052	R. Arlen-A. Devine-B. Roberts	Oct. 13,'39†	62	
(See "In the Cutting Room," July 29,'39.)				
Two Bright Boys (G) 4017	Jackie Cooper-F. Bartholomew	Sept. 15,'39†	70	Sept. 16,'39
Under-Pup, The (G) 4010	Gloria Jean-N. Grey-R. Cummings-V. Weidler-A. Gillis	Sept. 1,'39†	88	Aug. 26,'39
(Exploitation: Oct. 7,'39, p. 65; Oct. 14,'39, p. 66; Nov. 11,'39, p. 67.)				
Unexpected Father (G) 3008	Baby Sandy-Mischa Auer	July 14,'39	78	July 15,'39
(Exploitation: July 1,'39, p. 62.)				
When Tomorrow Comes (G) 3003	Irene Dunne-Charles Boyer	Aug. 11,'39	92	Aug. 19,'39
Witness Vanishes, The (G) 4027	Edmund Lowe-Wendy Barrie	Sept. 22,'39†	66	Oct. 28,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Guy, The	Victor McLaglen-Jackie Cooper	Nov. 24,'39†		
Charlie McCarthy Detective	E. Bergen-"Charlie McCarthy,"-"Mortimer Snerd"-R. Cummings"-C. Moore			
Chip of the Flying "U"	John Mack Brown-Bob Baker-Fuzzy Knight-Doris Weston	Nov. 24,'39†		
Danger on Wheels	R. Arlen-A. Devine-P. Moran			
Destry Rides Again	Marlene Dietrich-Jas. Stewart-Chas. Winninger-Mischa Auer	Dec. 29,'39†		
(See "In the Cutting Room," Oct. 14,'39.)				
Framed	Constance Moore-F. Albertson			
Green Hell	Douglas Fairbanks, Jr. - Joan Bennett - John Howard - Alan Hale - George Sanders-George Bancroft - Vincent Price	Dec. 29,'39†		
(See "In the Cutting Room," Oct. 28,'39.)				
Honeymoon Deferred*	Edmund Lowe-Margaret Lindsay			
Invisible Man Returns	Vincent Price-Sir Cedric Hardwicke-Nan Grey	Dec. 22,'39†		
(See "In the Cutting Room," Nov. 11,'39.)				
Laugh It Off	C. Moore-J. Downs-E. Kennedy	Dec. 1,'39†	63	
Man from Montreal	R. Arlen-A. Devine-G. Gwynne	Dec. 8,'39†		
Missing Evidence	Preston Foster-Irene Hervey	Dec. 15,'39†		
(See "In the Cutting Room," Sept. 9, '39.)				
My Little Chickadee	Mae West-W. C. Fields-Jos. Calleia-D. Foran-A. Nagel			
Riders of Pasco Basin	John Mack Brown-Bob Baker-Fuzzy Knight-Frances Robinson	Jan. 15,'40		
West of Carson City	John Mack Brown-Bob Baker-Fuzzy Knight-Peggy Moran	Dec. 15,'39†		

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels Wash Their Faces, The (G) 367	Ronald Reagan - Ann Sheridan - "Dead End Kids"-B. Granville	Aug. 26,'39	86	Sept. 9,'39
Blackwell's Island (G) 361	J. Garfield-R. Lane-D. Purcell	Mar. 25,'39	71	Mar. 11,'39
Code of the Secret Service (G) 374	Ronald Reagan-Rosella Towne	May 27,'39	58	May 20,'39
Confessions of a Nazi Spy (G) 353	Edw. G. Robinson - Francis Lederer - Paul Lukas	May 6,'39	102	Apr. 29,'39
(Exploitation: July 29,'39, p. 69; Oct. 14,'39, p. 66.)				
Cowboy Quarterback, The 366	Bert Wheeler - Marie Wilson - Gloria Dickson	July 29,'39	56	
(See "In the Cutting Room," June 3,'39.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dark Victory (G) 354	Bette Davis - George Brent - Geraldine Fitzgerald - Ronald Reagan - Humphrey Bogart	Apr. 22,'39	106	Mar. 11,'39
(Exploitation: June 3,'39, p. 66; June 10,'39, p. 55; June 24,'39, pp. 75, 76; July 1,'39, pp. 61, 62; Aug. 5,'39, p. 102.)				
Daughters Courageous (G) 360	Lane Sisters - John Garfield - F. Bainter - C. Rains - G. Page-J. Lynn-F. McHugh-M. Robson-D. Foran	July 22,'39	107	June 24,'39
(Exploitation: Aug. 19,'39, p. 72.)				
Dust Be My Destiny (G) 461	John Garfield-Priscilla Lane	Sept. 16,'39†	88	Aug. 19,'39
(Exploitation: Nov. 11,'39, p. 66.)				
Each Dawn I Die (G) 356	James Cagney-Jane Bryan-Geo. Raft-Geo. Bancroft	Aug. 19,'39	92	July 22,'39
(Exploitation: Aug. 19,'39, p. 72; Sept. 16,'39, p. 88; Oct. 14,'39, p. 66.)				
Espionage Agent (G)	Joel McCrea - Brenda Marshall - Jeffrey Lynn-Frank McHugh	Sept. 30,'39†	83	Sept. 30,'39
Everybody's Hobby, The 736	Henry O'Neill-Irene Rich	Aug. 26,'39	54	
Kid from Kokomo, The (G) 363	Wayne Morris-Pat O'Brien-Joan Blondell-May Robson	June 24,'39	92	May 27,'39
Man Who Dared (G) 375	Chas. Grapewin-Jane Bryan	June 3,'39	60	Apr. [illegible],'39
(Reviewed under the title, "I Am Not Afraid.")				
No Place to Go 469	F. Stone-G. Dickson-D. Morgan	Sept. 23,'39†	57	
Old Maid (A) 452	Bette Davis - Miriam Hopkins - Geo. Brent-Jas. Stephenson	Sept. 1,'39†	95	Aug. 5,'39
(Exploitation: Oct. 21,'39, p. 62; Nov. 11,'39, p. 68.)				
On Your Toes (G)	Zorina-Eddie Albert-A. Hale-J. Gleason-G. Dickson	Oct. 14,'39†	94	Oct. 28,'39
Smashing the Money Ring 470	R. Reagan-Margot Stevenson	Oct. 21,'39†	57	
Sweepstakes Winner 373	M. Wilson-J. Davis-A. Jenkins	May 20,'39	59	
You Can't Get Away with Murder (G) 364	Humphrey Bogart-Gale Page	May 20,'39	75	Jan. 21,'39
(Exploitation: June 17,'39, p. 74.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Four Wives	Lane Sisters-G. Page-J. Garfield - E. Albert - C. Rains-J. Lynn-D. Foran-F. McHugh-M. Robson	Dec. 25,'39†		
(See "In the Cutting Room," Sept. 23,'39.)				
Private Detective 471	Jane Wyman-Dick Foran	Dec. 9,'39†	55	
Return of Dr. X, The	Wayne Morris - H. Bogart - Lya Lys-Rosemary Lane	Dec. 2,'39†	62	
(See "In the Cutting Room," July 8,'39.)				
We Are Not Alone (G)	Paul Muni - Jane Bryan - Flora Robson - Una O'Connor	Nov. 25,'39†	112	Nov. 11,'39

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Jane Arden, The (G) 321	Rosella Towne-William Gargan	Mar. 18,'39	58	Feb. 11,'39
Dead End Kids on Dress Parade (G)	Dead End Kids-John Litel	Nov. 18,'39†	62	Nov. 4,'39
Dodge City (G) 304	Errol Flynn-Olivia de Havilland-Ann Sheridan-Bruce Cabot-A. Hale-F. McHugh-V. Jory	Apr. 8,'39	104	Apr. 8,'39
(Exploitation: Mar. 25,'39, p. 82; Apr. 22,'39, p. 61; May 20,'39, p. 61; May 27,'39, pp. 65, 68; June 3,'39, p. 64; June 10,'39, p. 59; June 24,'39, pp. 76, 77; July 8,'39, pp. 48, 50; July 15,'39, p. 61; July 22,'39, p. 81; Aug. 12,'39, p. 72.)				
Hell's Kitchen (G) 312	Margt. Lindsay-Ronald Reagan-"Dead End Kids"	July 8,'39	81	July 8,'39
Indianapolis Speedway (G) 315	Pat O'Brien - John Payne - Ann Sheridan - Gale Page	Aug. 5,'39	82	July 22,'39
(Exploitation: Sept. 30,'39, p. 59; Oct. 7,'39, p. 65; Oct. 14,'39, p. 66.)				
Juarez (G) 301	Paul Muni - Better Davis - B. Aherne-C. Rains-J. Garfield	June 10,'39	127	Apr. 29,'39
(Exploitation: May 13,'39, p. 64; July 1,'39, p. 58; July 15,'39, p. 66; July 22,'39, p. 81; Aug. 5,'39, p. 102; Aug. 26,'39, p. 86; Oct. 21,'39, p. 68.)				
Kid Nightingale (G) 411	J. Payne-J. Wyman-W. Catlett	Nov. 4,'39†	57	Sept. 23,'39
Nancy Drew and the Hidden Staircase 419	B. Granville-F. Thomas-J. Litel	Sept. 1,'39†	60	
Nancy Drew, Trouble Shooter 324	B. Granville-F. Thomas-J. Litel	June 17,'39	69	
Naughty But Nice (G) 311	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan	July 1,'39	90	July 1,'39
Oklahoma Kid (G) 308	J. Cagney-H. Bogart-R. Lane	Mar. 11,'39	80	Mar. 18,'39
(Exploitation: Mar. 11,'39, p. 57; Apr. 1,'39, pp. 74, 75; Apr. 29,'39, pp. 74, 75; May 13,'39, p. 67; June 10,'39, p. 60; July 15,'39, p. 66.)				
On Trial (G) 323	John Litel-Margaret Lindsay	Apr. 1,'39	61	Mar. 25,'39
Pride of the Blue Grass (G) 418	Edith Fellows-James McCallion	Oct. 7,'39	65	Nov. 11,'39
Roaring Twenties, The (G) 403	Jas. Cagney-Humphrey Bogart-Priscilla Lane-Jeffrey Lynn	Oct. 28,'39†	106	Oct. 21,'39
Secret Service of the Air (G) 320	R. Reagan-I. Rhodes-J. Litel	Mar. 4,'39	61	Mar. 11,'39
Torchy Plays with Dynamite 326	Jane Wyman-Allen Jenkins	Aug. 12,'39		
Torchy Runs for Mayor (G) 322	Glenda Farrell-Barton MacLane	May 13,'39	60	Apr. 1,'39
Waterfront (G) 325	G. Dickson-D. Morgan-M. Wilson	July 15,'39	59	July 22,'39
Women in the Wind (G) 316	K. Francis-W. Gargan-V. Jory	Apr. 15,'39	65	Feb. 4,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All This and Heaven Too				
And It All Came True				
British Intelligence	Boris Karloff-Margaret Lindsay			
Brother Orchid	Edward G. Robinson - Wayne Morris - Gale Page			
Brother Rat and the Baby	Wayne Morris - Jane Bryan - R. Reagan-J. Wyman-E. Albert			
Child Is Born, A	Geraldine Fitzgerald - Jeffrey Lynn - Gladys George		79	
(See "Give Me a Child," "In the Cutting Room," May 6,'39.)				
Enemy Within, The	Ronald Reagan-Lya Lys			
Fighting 69th	J. Cagney-P. O'Brien-J. Lynn-G. Brent-A. Hale-D. Morgan			
Fugitive from Justice	Roger Pryor-Lucille Fairbanks			
Gambling on the High Seas	W. Morris-J. Wyman-J. Litel			
Granny, Get Your Gun	May Robson - H. Davenport - M. Stevenson			
Invisible Stripes	George Raft - William Holden - Humphrey Bogart-Jane Bryan			
(See "In the Cutting Room," Oct. 28,'39.)				
King of the Lumberjacks	John Payne-Gloria Dickson			
Life of Dr. Ehrlich	Edw. G. Robinson-Ruth Gordon-Donald Crisp-Otto Kruger			
Mad Empress, The (G) 420	M. Novara-C. Nagel-L. Atwill		*95	Apr. 22,'39
(Reviewed under the title, "Jaurez and Maximilian.")				
Philo Vance Comes Back	J. Stephenson-Margot Stevenson			
Private Lives of Elizabeth and Essex, The (G) 402	Bette Davis - Errol Flynn - O. de Havilland-Vincent Price	Nov. 25,'39†	106	Sept. 30,'39
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne			
Tear Gas Squad	D. Morgan-J. Payne-G. Dickson			
Virginia City	Errol Flynn-Miriam Hopkins-Randolph Scott-Alan Hale			
Years Without Days	John Garfield - Pat O'Brien - Ann Sheridan			
(See "In the Cutting Room," Oct. 28,'39.)				

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Reform School (G)	Louise Beavers	Million	Apr. 27,'39	*80	May 6,'39
She Goes to War		Leichter	Nov. 10,'39†	90	
Sudan		Leichter	Oct. 10,'39	58	
Texas Wildcats	Tim McCoy	Victory	Apr. 10,'39		
Tumbleweeds (G) (reissue)	William S. Hart	Astor	May 20,'39	88	May 13,'39

Coming Attractions

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Hell's Harbor	Lupe Velez	Leichter	Dec. 10,'39†	80	
Straight to Heaven (G)	Nine May McKinney	Domino		56	July 1,'39

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Affair Lafont, The (A)	Corinne Luchaire	Transatlantic	Nov. 4,'39	85	Nov. 4,'39
Behind the Facade (Derriere la Facade) (A)	Lucien Baroux	Francinex		85	May 27,'39
Betrayal (A)	Annie Vernay	World	Sept. 15,'39	78	Sept. 23,'39
Black Limelight (A)	Raymond Massey	Alliance	Sept. 15,'39	68	July 8,'39
Boys' School	E. Von Stroheim	Columbia	June 5,'39	90	June 17,'39
Brivele Der Mamen,* A	Lucy & Misha Gehrman	Sphinx	Sept. 14,'39	106	
Dead Men Tell No Tales (A)	Emlyn Williams	Alliance	Aug. 15,'39	70	July 29,'39
Demon Barber of Fleet Street, The (A)	Tod Slaughter	Select	Sept. 29,'39	67	Oct. 7,'39
Discoveries	Carroll Levis	Grand National		66	Sept. 2,'39
Down Our Alley (G)	Hughie Green	British Screen		65	Aug. 12,'39
End of Day, The (A)	Victor Fancen	Juno	Oct. 1,'39	94	Sept. 16,'39
Englishman's Home, An (A)	Edmund Gwenn	United Artists		72	Nov. 11,'39
Harvest (A)	Gabriel Gabrio	French Film Center		80	Aug. 5,'39
(Exploitation: Oct. 21,'39, p. 63.)					
Heartbeat (A)	Orane Demagis	French M. P. Co.	Sept. 4,'39	90	Sept. 16,'39
Home from Home (G)	Sandy Powell	British Lion		73	June 3,'39
Housemaster (G)	Otto Kruger	Alliance	Oct. 15,'39	83	Feb. 26,'38
I Killed the Count (A)	Syd Walker	Grand National		89	Sept. 2,'39
I Met a Murderer (A)	James Mason	York	Oct. 2,'39	70	Oct. 14,'39
Just William (G)	Dicky Lupino	Assoc. British		75	Sept. 9,'39
La Inmaculada (A)	Fortunio Bonanova	United Artists		85	July 22,'39
La Noche de los Maxas (The Night of the Mayas) (G)	Arturo Cordoba	Fama	Sept. 16,'39	96	Oct. 21,'39
Mademoiselle Ma Mere (A)	Danielle Darrieux	Hoffberg	Sept. 18,'39	82	Sept. 30,'39
Marseillaise	Pierre Renoir	World	Mar. 30,'39		
Mill on the Floss, The (G)	Geraldine Fitzgerald	Standard	Nov. 14,'39	90	Feb. 13,'37
Mirele Efros (G)	Berta Gersten	Credo	Oct. 19,'39	90	Nov. 4,'39
Ninety Degrees South	Scott Expedition	World	July 1,'39		
Papa's Misadventures (Les Enredos de Papa) (A)	Chato Ortin	Zacarias		98	Sept. 2,'39
Poisoned Pen (A)	Flora Robson	Assoc. British		78	July 15,'39
Rasputin (A)	Harry Baur	Concord	Oct. 16,'39	93	Oct. 21,'39
Singing Charro, The (Cuand Canta La Ley) (G)	Tito Guizar	Paramount		77	June 3,'39
Song of the Street (A)	V. Sokoloff	Mayer-Burstyn	Sept. 1,'39	75	Aug. 26,'39
Ten Days in Paris (A)	Rex Harrison	Columbia		82	Oct. 28,'39
That They May Live* (A)	Victor Francen	Mayer-Burstyn	Nov. 6,'39	73	Nov. 4,'39
There Ain't No Justice (A)	Jimmy Hanley	A.B.F.D.		83	June 24,'39
What Would You Do, Chum? (A)	Syd Walker	Anglo American		75	Sept. 2,'39
Where's That Fire (G)	Will Hay	20th Cent.-Fox		74	Aug. 19,'39
Young Man's Fancy (A)	Anna Lee	Assoc. British		77	Sept. 2,'39
Youth in Revolt (A)	Jean-Louis Barrault	Columbia	May 15,'39	90	May 27,'39

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-5-39) August 5, 1939. Numerals following review dates are production numbers.]

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
A-Ducking They Did Go (4-22-39) 9406 (3 Stooges)	Apr. 7,'39	16½
All American Blondes (11-11-39) 1423 Andy Clyde	Oct. 20,'39†	16½
Andy Clyde Gets Spring Chicken 1426	Dec. 15,'39†	2 rls.
Awful Goof, The 1427 Charley Chase	Dec. 22,'39†	2 rls.
Boom Goes the Groom 9431 Andy Clyde	Mar. 24,'39	17½
Calling All Curs (9-9-39) 1401 (3 Stooges)	Aug. 25,'39†	17½
Chump Takes a Bump, The 9433 Charley Chase	May 5,'39	18
Glove Slingers 1425 (All Star)	Nov. 24,'39†	2 rls.
Mooching Through Georgia (9-9-39) 9438 (All Star)	Aug. 11,'39	19
Mutiny on the Body 9129 Smith & Dale	Feb. 10,'39	17½
Now It Can Be Sold 9434 Andy Clyde	June 2,'39	17
Oily to Bed, Oily to Rise (10-14-39) 1402 (3 Stooges)	Oct. 6,'39†	18½
Pest from the West (6-17-39) 9435 Buster Keaton	June 16,'39	19
Rattling Romeo 9436 Charley Chase	July 14,'39	17
Sap Takes a Wrap, The 9430 Charley Chase	Mar. 10,'39	15½
Saved by the Belle (8-2-39) 9408 (3 Stooges)	June 30,'39	17
Skinny the Moocher 1421 Charley Chase	Sept. 8,'39†	16½
Star Is Shorn, A 9432 (All Star)	Apr. 21,'39	17
Static in the Attic 1422 Walter Catlett	Sept. 22,'39†	19
Teacher's Pest 1424 Charley Chase	Nov. 3,'39†	16½
Three Sappy People 1403 (3 Stooges)	Dec. 1,'39†	18½
Trouble Finds Andy Clyde 9437	July 28,'39	18
We Want Our Mummy 9045 (3 Stooges)	Feb. 24,'39	17
Yes, We Have No Bonanza 9407 (3 Stooges)	May 19,'39	16
CINESCOPES		
World of 1960 (Futurama) 1971	Nov. 3,'39	1 rl.
COLOR RHAPSODIES		
Boy, a Gun and Birds, A 1506	Jan. 12,'40†	1 rl.
Crep Chasers (10-14-39) 1502	Sept. 22,'39†	8
Dreams On Ice (10-7-39) 1504	Oct. 20,'39†	6½
Gorilla Hunt, The 9507	Feb. 24,'39	8
Happy Tots (4-22-39) 9508	Mar. 31,'39	7
Hollywood Sweepstakes (8-12-39) 9512	July 28,'39	8
House That Jack Built, The 9509	Apr. 14,'39	7
Jitterbug Knights (9-9-39) 1501	Aug. 11,'39†	7
Lucky Pigs (6-17-39) 9510	May 26,'39	7
Mother Goose in Swingtime 1505	Dec. 18,'39†	1 rl.
Mountain Ears (11-11-39) 1503	Nov. 3,'39†	7
Nell's Yells 9511	June 30,'39	7
COLUMBIA TOURS		
Beautiful Switzerland 1553	Nov. 17,'39†	1 rl.
Big Town Commuters (New York) 9553	Feb. 3,'39	9
Historic Cities of India 1552	Oct. 27,'39†	10
Holland 1551	Sept. 15,'39†	10
Man-Made Island (6-17-39) 9554 (Frisco Fair)	May 26,'39	9
Morocco 9556	Aug. 11,'39	10½
New Hampshire 1554	Dec. 22,'39†	1 rl.
Sojourn in India 9555	July 7,'39	9½
COMMUNITY SING		
No. 6 9656 (Moon Songs)	Feb. 24,'39	10½
No. 7 9657 (Parade of Hits)	Mar. 24,'39	9½
No. 8 (4-29-39) 9658 (Strauss Music)	Apr. 21,'39	8
No. 9 9659 (Songs of the West)	May 19,'39	10
No. 10 (6-17-39) 9660 (Romance Songs)	June 16,'39	10
(New Series)		
No. 1 (9-939) 1651 (Crosby Hit Songs)	Aug. 4,'39†	9
No. 2 1652 (Old Time Songs)	Sept. 8,'39†	9½
No. 3 1653 (College Songs)	Oct. 13,'39†	10
No. 4 1654 (Stephen Foster Songs)	Nov. 17,'39†	1 rl.
No. 5 1655	Dec. 22,'39†	1 rl.
FABLE CARTOONS		
Park Your Baby 1752	Dec. 22,'39†	1 rl.
Little Lost Sheep 1751	Oct. 6,'39†	7
FOOLS WHO MADE HISTORY		
No. 1 (Elias Howe) (10-2-39) 1601	Sept. 1,'39†	11
No. 2 (Charles Goodyear) 1602	Oct. 6,'39†	10½
HAPPY HOUR Know Your History (Remakes from "March of Years")		
No. 1 9471	Feb. 22,'39	10½
No. 2 9472	Mar. 23,'39	10½
No. 3 9473	Apr. 21,'39	11
SPECIAL (HAPPY HOUR)		
No. 1 (11-11-39) 1520 (Book of Books)	Oct. 6,'39†	10
No. 2 1521 (Building of Boys)	Oct. 12,'39†	11
KRAZY KAT CARTOONS		
29. Krazy's Bear Tale 9704	Feb. 17,'39	7½
30. Golf Chumps 9705	Apr. 6,'39	7
31. Krazy's Shoe Shop 9706	May 12,'39	6
MUSIC HALL VANITIES		
Montmarte Madness (6-3-39) 9964	June 30,'39	10½
Night at the Troc 9962	Mar. 2,'39	10½
Yankee Doodle Home (5-27-39) 9963	May 19,'39	10
PHANTASIES CARTOON		
Charm Bracelet The (9-9-39) 1701	Sept. 1,'39†	6½
Millionaire Hobo 1702	Nov. 24,'39†	1 rl.
Mouse Exterminator, The 1703	Jan. 26,'40†	1 rl.
PICTUREGRAPH		
No. 1 9951	Feb. 10,'39	
SCRAPPY CARTOONS		
Scrappy's Added Attraction 9753	Feb. 3,'39	6½
Scrappy's Rodeo 9756	June 2,'39	6
Scrappy's Sideshow 9754	Mar. 3,'39	7
Worm's Eye View A (5-20-39) 9755	Apr. 28,'39	7
SCREEN SNAPSHOTS		
No. 7 9857	Mar. 17,'39	10
No. 8 (4-29-39) 9858	Apr. 8,'39	9½
No. 9 (5-20-39) 9859	May 12,'39	10
No. 10 9860	May 26,'39	10
No. 11 9861	June 15,'39	10
No. 12 (8-19-39) 9862	July 28,'39	10
(New Series)		
No. 1 (10-14-39) 1851	Sept. 22,'39†	9½
No. 2 1852	Oct. 27,'39†	1 rl.
No. 3 1853	Nov. 24,'39†	1 rl.
No. 4 1854	Jan. 5,'40†	1 rl.
SPECIAL **SPORT THRILLS**		
Big Fish (9-9-39) 9810	Aug. 18,'39	10
Bows and Arrows 1801	Oct 6,'39†	1 rl.
Diving Rhythm (5-20-39) 9806	Apr. 21,'39	10
Jai Alai 1802	Nov. 3,'39†	1 rl.
Jockeys Up (6-17-39) 9807	June 2,'39	9½
Navy Champions (4-22-39) 9805	Mar. 17,'39	9½
Odd Sports 9804	Feb. 10,'39	10½
Technique of Tennis (6-17-39) 9808	June 30,'39	8½
There Goes Rusty (8-26-39) 9809	July 15,'39	10½
WASHINGTON PARADE		
No. 2 (2-18-39) 9902 (Inside the White House)	Feb. 21,'39	11
No. 3 (5-27-39) 9903 (Inside the Capitol)	Apr. 28,'39	10
No. 4 9904 (Library of Congress)	Aug. 4,'39	10
1939-40		
No. 1 1991 (Smithsonian Institution)	Oct. 20,'39†	1 rl.
No. 2 1991	Dec. 8,'39†	1 rl.

MGM

Title	Rel. Date	Min.
CARTOONS		
Art Gallery (6-3-39) W-886 (Color)	May 13,'39	9
Bear That Couldn't Sleep (7-15-39) W-887 (Sepia)	June 10,'39	9
Blue Danube, The W-891	Oct. 28,'39	1 rl.
Bookworm, The (9-16-39) W-889 (Color)	Aug. 26,'39	9
Goldilocks and the Three Bears (7-22-39) W-888	July 15,'39	11
Jitterbug Follies (3-25-39) W-883 (Sepia)	Feb. 25,'39	9
Little Goldfish, The (4-22-39) W-885 (Color)	Apr. 15,'39	8
One Mother's Family (11-11-39) W-890	Sept. 30,'39	9
CRIME DOESN'T PAY		
No. 21—Money to Loan (3-25-39) P-812 Alan Dinehart-Paul Guilfoyle	Mar. 11,'39	21
No. 22—While America Sleeps (4-22-39) P-813 Dick Purcell	Apr. 15,'39	21
No. 23—Help Wanted (7-1-39) P-814 Tom Neal-Jo Ann Sayers	June 10,'39	21
No. 24—Think First (10-21-39) P-815 Laraine Day-Ann Morriss	Sept. 9,'39	21
No. 25—Drunk Driving (10-28-39) P-816 Dick Purcell-Jo Ann Sayers	Oct. 28,'39	21
FITZPATRICK TRAVEL TALKS		
Colorful Curacao (7-29-39) T-862	May 27,'39	9
Day on Treasure Island A (9-30-39) T-51	Sept. 2,'39†	10
Glimpses of Australia (5-27-39) T-859	Apr. 15,'39	9
Imperial Delhi (4-1-39) T-857	Feb. 18,'39	8
Java Journey (6-3-39) T-858	Mar. 18,'39	8
Natural Wonders of Washington State (10-21-39) T-52	Oct. 7,'39†	9
Picturesque Udaipur (7-15-39) T-861	May 13,'39	8
Quaint St. Augustine T-53	Nov. 4,'39†	9
Rural Hungary (6-24-39) T-860	Apr. 29,'39	9
Sydney Pride of Australia (2-4-39) T-854	Dec. 3,'38	9
MGM MINIATURES		
Ash Can Fleet (10-21-39) M-72 Robert Warwick	Sept. 9,'39†	11
Failure at 50, A M-73 Truman Bradley-Jack Mulhall	Oct. 7,'39†	10
Greener Hills, The (7-15-39) M-880 Emmett Vogan-Grace Stafford	May 27,'39	11
Hollywood Hobbies (6-17-39) M-878 Sally Payne-Joyce Compton	May 13,'39	10
Ice Antics (2-24-39) M-876 (Sepia)	Feb. 11,'39	9
Love On Tap M-877 Mary Howard (Sepia)	Mar. 18,'39	11
Mendelssohn's Wedding March M-74	Nov. 4,'39†	8
Prophet Without Honor (6-17-39) M-879 Tom Neal	May 20,'39	11
Rhumba Rhythm (9-9-39) M-71 Mary Teen-Sally Blaine (Sepia)	Sept. 2,'39†	11
MUSICAL COMEDIES		
Happily Buried (6-3-39) R-805 Anthony Allen-Rita Oehman	Apr. 15,'39	20
Somewhat Secret (4-22-39) R-804 Mary Howard-Tom Collins	Mar. 29,'39	21
OUR GANG		
Auto Antics (9-16-39) C-942	July 22,'39	10
Captain Spanky's Showboat (10-28-39) C-131	Sept. 9,'39†	11
Clown Princess (6-3-39) C-938	Apr. 15,'39	10
Cousin Wilbur (6-17-39) C-939	Apr. 29,'39	10
Dad for a Day C-132	Oct. 21,'39†	11
Dog Daze (7-29-39)	July 1,'39	11
Duel Personalities (4-8-39) C-937	Mar. 11,'39	10
Joy Scouts (7-29-39)	June 24,'39	10
Tiny Troubles (3-25-39) C-936	Feb. 18,'39	10
PASSING PARADE (Sepia)		
No. 4—(4-22-39) K-924 (Story of Dr. Jenner)	Mar. 18,'39	10
No. 5—(6-17-39) K-925 (Angel of Mercy) (Sepia)	May 20,'39	10
No. 6—(6-17-39) K-926 (Yankee Doodle Goes to Town)	June 17,'39	9
No. 7—Giant of Norway (7-22-39) K-927	June 24,'39	11
No. 8—Story That Couldn't Be Printed (9-16-39) K-928	July 22,'39	11
No. 9—One Against the World (9-16-39) K-929	Aug. 19,'39	11
No. 10—Unseen Guardians (10-14-39) K-930	Aug. 26,'39	11
PETE SMITH SPECIALTIES		
Culinary Carving (8-12-39) S-910	July 1,'39	9
Football Thrills of 1938 (10-14-39) S-912	Sept. 16,'39	10
Heroes of Leisure (3-4-39) S-905	Feb. 11,'39	10
Let's Talk Turkey S-101	Oct. 28,'39†	11
Marine Circus (4-22-39) S-906 (Color)	Mar. 11,'39	9
Poetry of Nature (7-8-39) (Sepia)	May 17,'39	10
Radio Hams (6-17-39) S-908	May 20,'39	10
Set 'Em Up (10-21-39) S-913	Oct. 7,'39	10
Ski Birds S-102	Nov. 18,'39†	8
Take a Cue (9-16-39) S-911 (Sepia)	Aug. 12,'39	9
Weather Wizards (4-22-39) S-907	Apr. 8,'39	9
ROBERT BENCHLEY		
Dark Magic (5-27-39) F-956	May 13,'39	10
Day of Rest, The (10-21-39) F-141	Sept. 6,'39†	9
Home Early (6-17-39) F-957	May 27,'39	9
Hour for Lunch, An (4-22-39) F-955	Mar. 18,'39	9
How to Eat (7-8-39) F-958	June 10,'39	10

MONOGRAM

Title	Rel. Date	Min.
Raiders Over England 3830	Nov. 15,'39†	2 rls

PARAMOUNT

BETTY BOOF CARTOONS

Title	Rel. Date	Min.
Musical Mountaineers (5-27-39) T8-8	May 12,'39	7
Rhythm on the Reservation (7-22-39) T8-10	July 7,'39	7
Scared Crows, The (7-8-39) T8-9	June 9,'39	7
So Does an Automobile T8-7	Mar. 31,'39	1 rl.
Yip Yip Yippy (7-29-39) J8-6	July 28,'39	7

(THE RELEASE CHART--CONT'D)

COLOR CLASSICS

Title	Rel. Date	Min.
Barnyard Brat (7-15-39) C8-5	June 30,'39	7
Fresh Vegetable Mystery, The (10-14-39) C9-1	Sept. 22,'39†	1 rl.
Small Fry (5-6-38) C8-4	Apr. 21,'39	7

COLOR CRUISES

Title	Rel. Date	Min.
Chile K9-3	Nov. 10,'39†	1 rl.
Colombia (8-12-39) K8-7	July 21,'39	10
Ecuador (9-16-39) K9-1	Sept. 1,'39†	10
Jamaica (7-15-39) K8-6	May 26,'39	10
Peru (10-14-39) K9-2	Oct. 6,'39†	1 rl.
Republic of Panama K8-5	Mar. 24,'39	1 rl.

HEADLINERS

Title	Rel. Date	Min.
Artie Shaw's Class in Swing (8-26-39) A9-1	Sept. 8,'39†	10
Champagne Music of Lawrence Welk (3-4-39) A8-8	Mar. 3,'39	10
Here's Hal A9-4	Nov. 24,'39†	1 rl.
Moments of Charm of 1940 (10-4-39) (A9-2) Phil Spitalny & Girl Orch.	Oct. 13,'39†	11
Music Through the Years (2-25-39) A8-7 Jan Garber and Orch.	Feb. 3,'39	11
Paramount Presents Hoagy Carmichael (6-3-39) A8-10	May 5,'39	10
Sweet Moments (9-9-39) A8-12 Russ Morgan and Orch.	Aug. 11,'39	11
Ted Fio Rito and His Orchestra A9-2	Oct. 6,'39†	1 rl.
Tempo of Tomorrow (7-1-39) A8-11 Richard Himber and Orch.	June 2,'39	10
Three Kings and a Queen A8-9 Vincent Lopez and Orch.	Apr. 7,'39	1 rl.

PARAGRAPHICS

Title	Rel. Date	Min.
Breaking the News (9-2-39) J8-12	Aug. 25,'39	10
Busy Little Bears V9-2	Oct. 20,'39†	1 rl.
Circus Co-ed (3-11-39) V8-8	Mar. 10,'39	10
Farewell Vienna (7-15-39) V8-11	June 23,'39	10
Fisherman's Pluck V8-9	Apr. 14,'39	1 rl.
Public Hobby No. 1 (9-16-39) V9-1	Sept. 22,'39†	11
Swans (5-27-39) V8-10	May 19,'39	10
That's Africa (3-4-39) V8-7	Feb. 10,'39	10

PARAMOUNT PICTORIAL

(New Series)

Title	Rel. Date	Min.
No. 7—(2-11-39) P8-7	Feb. 3,'39	1 rl.
No. 8—(3-11-39) P8-8	Mar. 3,'39	10
No. 9—(5-20-39) P8-9	Mar. 31,'39	10
No. 10—P8-10	May 5,'39	1 rl.
No. 11—(6-24-39) P8-11	June 2,'39	10
No. 12—(8-12-39) P8-12	July 14,'39	10

POPEYE THE SAILOR

Title	Rel. Date	Min.
Aladdin and His Wonderful Lamp (4-29-39) EE8-1 (Special)	Apr. 7,'39	22
Ghost Is the Bunk (7-22-39) E8-9	June 16,'39	7
Hello How Am I? (8-12-39) E8-10	July 14,'39	7
It's the Natural Thing to Do (8-26-39) E8-11	July 28,'39	7
Leave Well Enough Alone (5-13-39)	Feb. 24,'39	7
Never Sock a Baby E9-1	Nov. 3,'39†	1 rl.
Wotta Nitemare (7-15-39) T8-8	Mar. 24,'39	7

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE

(In Color)

Title	Rel. Date	Min.
No. 4—J8-4	Mar. 10,'39	1 rl.
No. 5—(5-27-39) J8-5	May 12,'39	11
No. 6—(7-29-39) J8-6	Aug. 4,'39	11

1939-40

Title	Rel. Date	Min.
No. 1—J9-1	Sept. 15,'39†	10
No. 2—J9-2	Nov. 3,'39†	1 rl.

GRANTLAND RICE SPORTLIGHTS

Title	Rel. Date	Min.
No. 60—Hold Your Breath (2-18-39) R8-8	Feb. 17,'39	10
No. 61—The Sporting Irish (3-4-39) R8-9	Mar. 17,'39	10
No. 62—Good Skates (5-6-39) R8-10	Apr. 14,'39	10
No. 63—Diamond Dust (6-3-39) R8-11	May 12,'39	10
No. 64—Death Valley Thrills (6-24-39) R8-12	June 9,'39	10
No. 65—Watch Your Step (8-19-39) R8-13	July 7,'39	10
No. 66—Hydro-Maniacs (9-9-39) R9-1	Sept. 1,'39†	10
No. 66—A Desert Adventure (9-16-39) R9-2	Sept. 22,'39†	10
No. 67—Catching Whoppers (9-16-39) R9-3	Oct. 13,'39†	10
No. 68—A Day Is Born (11-11-39) R9-4	Nov. 3,'39†	10
No. 69—Aqua-Rhyhtm R9-5	Nov. 24,'39†	1 rl.

UNUSUAL OCCUPATIONS

(In Color)

Title	Rel. Date	Min.
No. 5—(5-6-39 L8-5	Apr. 14,'39	11
No. 6—(7-29-39) L8-6	June 16,'39	10

(New Series)

Title	Rel. Date	Min.
No. 1—(10-14-39) L9-1	Oct. 13,'39†	1 rl.
No. 2—L9-2	Nov. 17,'39†	1 rl.

RKO RADIO

LEON ERROL COMEDIES

Title	Rel. Date	Min.
Home Boner 93,704	Mar. 10,'39	20
Moving Vanities (5-6-39) 93,705	May 5,'39	17
Ring Madness 9370	June 30,'39	19
Truth Aches 03,702	Nov. 3,'39†	19
Wrong Room, The (9-30-39) 03,701	Sept. 22,'39†	19

HEADLINERS

Title	Rel. Date	Min.
No. 3—Swing Vacation 93,603	Feb. 24,'39	17
No. 4—Sales Slips 93,604	June 2,'39	17

EDGAR KENNEDY COMEDIES

Title	Rel. Date	Min.
Act Your Age (10-14-39) 03,401	Oct. 6,'39†	18
Baby Daze 93,405	May 19,'39	15
Clock Wise (4-1-39) 93,404	Mar. 24,'39	18
Feathered Pests 93,406	July 14,'39	16
Kennedy the Great 03,402	Dec. 1,'39†	19
Maid to Order 93,403	Jan. 27,'39	18
Slightly at Sea 03,403	Feb. 9,'40†	16

INFORMATION PLEASE

Title	Rel. Date	Min.
No. 1—(10-14-39) 04,201	Sept. 8,'39†	10
No. 2—(10-28-39) 04,202	Oct. 6,'39†	11
No. 3—04,203	Nov. 3,'39†	10

MARCH OF TIME

1938-39

Title	Rel. Date	Min.
No. 7—Young America — Mexico's New Crisis (2-18-39) 93,107	Feb. 17,'39	19
No. 8—Background for War: The Mediterranean (3-18-39) 93,108	Mar. 17,'39	18
No. 9—Japan: Master of the Orient (4-15-39) 93,109	Apr. 14,'39	19
No. 10—Dixie-U.S.A. (5-13-39) 93,110	May 12,'39	19
No. 11—War, Peace and Propaganda (6-10-39) 93,111	June 9,'39	19
No. 12—The Movies March On (7-8-39) 93,112	July 7,'39	22
No. 13—Metropolis—1939 (8-5-39) 93,113	Aug. 4,'39	18

1939-40

Title	Rel. Date	Min.
No. 1—Soldiers with Wings (9-9-39) 03,101	Sept. 1,'39†	19
No. 2—Battle Fleets of England (10-7-39) 03,102	Sept. 29,'39†	18
No. 3—Uncle Sam — The Farmer (10-28-39) 03,103	Oct. 27,'39†	18

NU-ATLAS PRODUCTIONS

Title	Rel. Date	Min.
Arcade Varieties (5-20-39) 94,210 Lillian Roth	May 12,'39	11
Hello Mama (4-1-39) 94,209 George Jessel	Apr. 14,'39	11
Samovar Serenade 94,208 Luba Malina	Mar. 17,'39	10
Tropical Topics 94,206 Rosita Ortega	Jan. 20,'39	10

PATHE NEWS

Released twice a week

PATHE REVIEWS

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Title	Rel. Date	Min.
Blamed for a Blonde (10-14-39) 03,201	Oct. 20,'39†	16
Chicken Feed 03,203	Dec. 29,'39†	rls.
Coat Tails 03,202	Nov. 17,'39†	18
Marriage Go-Round 93,204	July 28,'39	18
Dog-Gone 93,208	Apr. 21,'39	16
Twincuplets 03,204	Jan. 26,'40†	2 rls.

RAY WHITLEY COMEDIES

Title	Rel. Date	Min.
Bandit and Ballads 03,502	Dec. 15,'39†	2 rls.
Cupid Rides the Range (10-14-39) 03,501	Sept. 8,'39†	18
Ranch House Romeo (4-1-38) 93,503	Apr. 7,'39:	17
Sagebrush Serenade 93,504	June 6,'39	19

REELISMS

Title	Rel. Date	Min.
Acres of Plenty 04,602	Oct. 13,'39†	9
Air Waves (3-17-39) 94,607	Mar. 10,'39	10
Kennel Kings (8-26-39) 94,612	July 12,'39	9
Nevada Unlimited (9-16-39) 04,601	Sept. 15,'39†	8
Pack Trip (9-16-39) 94,613	Aug. 18,'39	9
Soldiers of Sea 94,608	Apr. 7,'39	9
Television (5-6-39) 94,609	May 5,'39	9
Swinquet (7-15-39) 94,610	May 26,'39	8
World of Tomorrow (7-15-39) 94,611	June 23,'39	9
Zoo (8-12-39) 94,612	July 21,'39	9

RKO PATHE SPORTSCOPE

Title	Rel. Date	Min.
Big Leaguers (4-29-39) 94,309	Apr. 21,'39	9
Devil Drivers (7-15-39) 94,311	June 16,'39	9
Gun Play (10-14-39) 04,301	Sept. 1,'39†	1 rl.
Hunting Hounds, 04,302	Sept. 29,'39†	1 rl.
Ice Cutters (11-4-39) 04,303	Oct. 27,'39†	9
Riding the Crest (7-8-39) 94,312	July 14,'39	9
Smooth Approach (5-20-39) 94,310	May 19,'39	9½
Snow Falls (3-18-39) 94,307	Feb. 24,'39	1 rl.
Sporting Wings (4-1-39) 94,308	Mar. 24,'39	9

SPECIAL

Title	Rel. Date	Min.
Five Times Five (9-16-39) 93,801	July 23,'39	20

WALT DISNEY CARTOONS

Title	Rel. Date	Min.
Autograph Hound 94,116	Sept. 1,'39	8
Beach Picnic (5-27-39) 94,114	June 9,'39	8
Donald's Cousin Gus (5-20-39) 94,113	May 19,'39	8
Donald's Lucky Day (10-1-38) 94,107	Jan. 13,'39	8
Donald's Penquin (5-27-39) 94,117	Aug. 11,'39	8
Goofy and Wilbur (10-1-38) 94,110	Mar. 17,'39	8
Hockey Champ (5-20-39) 94,110	Mar. 17,'39	7
Officer Duck 04,101	Sept. 22,'39†	8
Practical Pig, The (10-1-38) 94,109	Feb. 24,'39	
Sea Scout 94,115	June 30,'39	8
Ugly Duckling, The....... (10-1-38) 94,111	Apr. 7,'39	8

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Conquering the Colorado (8-26-39) 0201	Aug. 18,'39†	11
Filming the Fleet (9-23-39) 0202	Oct. 27,'39†	11
Sand Hogs 9205	May 12,'39	10

FASHIONS (In Color)

Title	Rel. Date	Min.
Fashion Forecast, No. 3 9603	Mar. 31,'39	10
Fashion Forecast, No. 4 9604	July 7,'39	1 rl.
Fashion Forecast, No. 5 0601	Sept. 15,'39†	10
Fashion Forecast, No. 6 0602	Dec. 22,'39†	1 rl.

FATHER HUBBARD'S ALASKAN ADVENTURES

Title	Rel. Date	Min.
Aghileen Pinnacles (10-21-39) 0103	Nov. 10,'39†	11
Birthplace of Icebergs (9-2-39) 0101	Aug. 4,'39†	11

LEW LEHR

Title	Rel. Date	Min.
Monkeys Is the Cwaziest People (9-30-39) 0401	Sept. 29,'39†	10
Muscle Maulers (5-6-39) 9404	Apr. 14,'39	11
Silly Season, The 0402	Dec. 8,'39†	
What Every Inventor Should Know 9403	Jan. 20,'39	11

MAGIC CARPET SERIES

(Lowell Thomas)

Title	Rel. Date	Min.
Evergreen Empire, The (10-21-39) 0102	Oct. 13,'39†	11
Good Neighbors 9106	May 26,'39	11
Isle of Pleasure (11-19-38) 9103	Feb. 3,'39	11
Mystic Siam (5-6-39) 9105	Mar. 17,'39	10
Tempest Over Tunis 9107	June 9,'39	11
Viking Trail (12-31-38) 9104	Feb. 17,'39	10

TERRY-TOONS

Title	Rel. Date	Min.
Africa Squawks 9516	June 30,'39	7
Barnyard Baseball 9517	July 14,'39	7
Barnyard Egg-citement (5-6-39) 9528 (color)	May 5,'39	7
Cuckoo Bird, The 9511	Apr. 7,'39	7
First Robin, The 0555 (color)	Dec. 29,'39†	1 rl.
Frozen Feet 9509	Feb. 24,'39	7
Gandy Goose in a Bully Romance 9515	June 16,'39	7
Gandy Goose in G Man Jitters 9510	Mar. 10,'39	7
Gandy the Goose in the Frame Up 9507	Dec. 30,'38	7
Golden West, The (8-26-39) 0501	Aug. 25,'39†	7
Hitch-Hiker, The 0505	Dec. 1,'39†	1 rl.
Hook Line and Sinker 0552	Sept. 8,'39†	7
Mouse and a Million 0504	Nov. 3,'39†	1 rl.
Nick's Coffee Pot 9513	May 19,'39	7
Nutty Network, The 9527 (color)	Mar. 24,'39	7
One Gun Gary in Nick of Time 9503	Jan. 27,'39	7
Orphan Duck, The (10-14-39) 0553	Oct. 6,'39†	7
Owl and Pussycat, The 9525 (color)	Jan. 13,'39	7
Prize Guest, The, 9514	June 2,'39	7
Sheep in the Meadow (10-14-39) 0502	Sept. 22,'39†	7
Their Last Bean (4-29-39) 9512	Apr. 21,'39	7
Three Bears, The 9526 (color)	Feb. 10,'39	7
Two Headed Giant (8-12-39) 0551	Aug. 11,'39†	7
Watchdog, The 0503	Oct. 20,'39†	1 rl.
Wicky-Wacky Romance 0554 (color)	Nov. 17,'39†	1 rl.

ED THORGERSEN (Sports)

Title	Rel. Date	Min.
Big Game Fishing 0301	Sept. 1,'39†	10
Clocking the Jockies (10-7-39) 0302	Nov. 24,'39†	11
Hunting Dogs (5-6-39) 9303	Mar. 3,'39	11
Inside Baseball 9304	Apr. 28,'39	11
Sports Immortals 9305	June 23,'39	11

UNITED ARTISTS

WORLD WINDOWS

(Color)

Title	Rel. Date	Min.
Arabian Bazaar (12-31-38)	Sept. 1,'39	10
Eternal Fire, The (1-28-39)	Sept. 21,'39	10
Fox Hunting (1-21-39)	Jan. 3,'39	10
Jerusalem (1-14-39)	May 1,'39	10
Labanon Coast	Dec. 1,'39	10
Petra (1-14-39)	Aug. 1,'39	10
Rome Symphony (12-31-38)	Feb. 15,'39	10
River Thames (4-15-39)	Nov. 1,'39	10
Ruins of Palmyra	Oct. 1,'39	10
Wanderers of the Desert	July 1,'39	10

UNIVERSAL

GOING PLACES WITH GRAHAM McNAMEE

Title	Rel. Date	Min.
No. 58—(2-11-39) 3356	Dec. 26,'38	9
No. 59—(2-25-39) 3357	Jan. 30,'39	9
No. 60—(3-11-39) 3358	Feb. 20,'39	9½
No. 61—(4-15-39) 3359	Mar. 13,'39	9
No. 62—(5-20-39) 3360 (Reviewed under title, "America Takes to Skies.")	Apr. 10,'39	9
No. 63—(6-3-39) 3361 (Reviewed under the title, "Theatre of the Sky.")	May 15,'39	9½
No. 64—(7-15-39) 3362	June 26,'39	9½
No. 65—(7-29-39) 3363	July 17,'39	9
No. 66—(9-30-39) 4351	Sept. 25,'39‡	9
No. 67—(10-14-39 4352	Oct. 16,'39†	9
No. 68—(10-14-39) 4353	Nov. 13,'39†	9
No. 69—4354	Dec. 11,'39†	1 rl.

(THE RELEASE CHART--CONT'D)

LANTZ CARTUNES

Title	Rel. Date	Min.
Arabs with Dirty Fezzes (8-26-39) 3259	July 31,'39	7
Baby Kittens (12-3-38) 3245	Dec. 19,'38	1 rl.
Bird on Nellie's Hat (7-8-39) 3257	June 19,'39	7
Birth of a Toothpick 3250	Feb. 27,'39	7½
Bola Mola Land (5-27-39) 3256	May 29,'39	7
Charlie Cuckoo (5-13-39) 3254	Apr. 24,'39	7
Crack Pot Cruise 3253	Apr. 10,'39	6½
Little Blue Blackbird (12-10-38) 3246	Dec. 26,'38	7
Little Tough Mice (4-15-39) 3251	Mar. 13,'39	7
Magic Beans (3-11-39) 3249	Feb. 13,'39	7½
Nellie of the Circus (5-20-39) 3255	May 8,'39	7
One Armed Bandit (4-8-39) 3252	Mar. 27,'39	7
Silly Superstition (9-23-39) 3262	Aug. 28,'39	7
Slap Happy Valley 3261	Aug. 21,'39	7
Snuffy Skunk's Party (9-23-39) 3260	Aug. 7,'39	7
Stubborn Mule (8-12-39) 3258	July 3,'39	7

LANTZ COLORED CARTOONS

Title	Rel. Date	Min.
A-Haunting We Will Go (7-15-39)	Sept. 4,'39†	7
Life Begins for Andy Panda (9-23-39)	Oct. 9,'39†	8½
Scrambled Eggs 4263	Nov. 20,'39;	1 rl.
Sleeping Princess, The 4264	Dec. 4,'39†	1 rl.

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Bank Notes (3-11-39) 3228 Gus Van	Mar. 15,'39	19
Cafe Boheme (4-1-39) 3229 Ray Smeck & Islanders	Apr. 12,'39	17
Gals and Gallons (6-3-39) 3232 East and Dumke	July 12,'39	17½
Music and Models (12-3-38) 3225 Jack Arthur	Dec. 14,'38	18
Pharmacy Frolics (5-20-39) 3230 Three Playboys	May 17,'39	18
Swing Sanitarium (5-20-39) 3231 Dorothy Stone-Chas. Collins	June 14,'39	18
With Best Dishes (6-3-39) 3233 Charles Kemper	Aug. 9,'39	17

SPECIAL

Title	Rel. Date	Min.
March of Freedom (5-20-39) 4110	Sept. 6,'39†	20

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 60—Novelty (3-4-39) 3371	Mar. 6,'39	9
No. 61—Novelty (4-22-39) 3372	Apr. 3,'39	9
No. 62—Novelty (5-20-39) 3373	May 1,'39	9
No. 63—Novelty (6-3-39) 3374	June 5,'39	9
No. 64—Novelty (9-9-39) 3375	July 3,'39	10
No. 65—Novelty (7-15-39) 3376	Aug. 7,'39	9½
No. 66—Novelty (10-21-39) 4371	Sept. 18,'39†	8½
No. 67—Novelty (10-14-39) 4372	Oct. 9,'39†	9
No. 68—Novelty (10-28-39) 4373	Nov. 6,'39†	9
No. 69—Novelty 4374	Dec. 4,'39†	1 rl.

TWO-REEL MUSICALS

Title	Rel. Date	Min.
Boy Meets Joy 4221 Pinky Tomlin-Joy Hodges	Sept. 6,'39†	17
Rhumba Land 4223 Wini Shaw	Nov. 15,'39†	18½
Snow Follies 4224 Lillian Roth	Dec. 13,'39†	2 rls.
Swing Hotel (10-14-39) 4222 Wini Shaw	Oct. 18,'39†	18

VITAPHONE

BROADWAY BREVITIES

Title	Rel. Date	Min.
Sundae Serenade 4020 Rosie Moran	Feb. 25,'39	2 rls.
Projection Room 4022 Arthur and Case	Mar. 4,'39	2 rls.
Home Cheap Home 4023 Henry Armetta	Mar. 18,'39	2 rls.
A Fat Chance 4024 Johnny Perkins	Mar. 25,'39	2 rls.
Rollin' in Rhythm 4025	Apr. 15,'39	2 rls.
Seeing Spots 4026 Duke McHale	Apr. 29,'39	2 rls.
You're Next to Closing 4027 Cross and Dunn	May 13,'39	2 rls.
Broadway Buckaroo (6-17-39) 4028 Red Skelton	June 3,'39	20
Quiet Please (5-27-39) 4006 Fritz Feld (Color)	July 1,'39	20
Wardrobe Girl 4029 Ginger Manners	June 17,'39	
A Swing Opera 4030 Tess Gardella	July 22,'39	2 rls.
Seeing Red (8-26-39) 4018 Red Skelton	Aug. 26,'39	20
Slapsie Maxie (9-16-39) 5303 Maxie Rosenbloom	Sept. 10,'39†	17
Remember When (9-16-39) 5101 Eaton Boys		20
Ride, Cowboy, Ride (10-21-39) 4008 Dennis Morgan	Sept. 9,'39	20
Ice Frolic (10-14-39) 5102 Eleanor Gardner	Oct. 28,'39†	20
World's Fair Junior (10-28-39) 5104	Dec. 9,'39†	20

COLOR PARADE

Title	Rel. Date	Min.
The Roaming Camera (4-15-39) 4608	Mar. 25,'39	11
Mechanix Illustrated, No. 4 (5-27-39) 4609	Apr. 22,'39	10
For Your Convenience (6-17-39) 4610	May 20,'39	10
Mechanix Illustrated, No. 5 4612	June 17,'39	1 rl.
Modern Methods (8-12-39) 4611	July 15,'39	10
Mechanix Illustrated, No. 6 4613	Aug. 5,'39	1 rl.
Mechanix Illustrated, No. 1 (9-2-39) 5401	Sept. 30,'39†	10
American Saddle Horses 5402	Nov. 11,'39†	1 rl.

FLOYD GIBBONS' "YOUR TRUE ADVENTURE"

Title	Rel. Date	Min.
A Minute from Death 4307	Mar. 4,'39	1 rl
Chained (4-15-39) 4308	Apr. 1,'39	12
Voodoo Fires (5-27-39) 4309	May 6,'39	12
Haunted House (6-24-39) 4310	June 3,'39	12
Lives in Peril 4311	July 1,'39	1 rl.
Three Minute Fuse (9-2-39) 4312	July 29,'39	11
Verge of Disaster 4313	Aug. 26,'39	1 rl.

HISTORICAL TECHNICOLOR FEATURETTES

Title	Rel. Date	Min.
Lincoln in the White House (1-14-39) 4004 Frank McGlynn (Color) (Exploitation: Feb. 25,'39, p. 68; May 20,'39, p. 61.)	Feb. 11,'39	20
Sons of Liberty (3-25-39) 4005 Claude Rains	May 20,'39	20
Bill of Rights (9-16-39) 4007	Aug. 19,'39†	20
Monroe Doctrine (10-28-39) 5001	Oct. 14,'39†	16

LOONEY TUNES

Title	Rel. Date	Min.
No. 66—Porky's Movie Mystery (3-24-39) 4809	Mar. 11,'39	7
No. 67—Chicken Jitters (4-1-39) 4810	Apr. 22,'39	1 rl.
No. 68—Porky and Teabiscuit (5-20-39) 4811	Apr. 1,'39	7
No. 69—Kristopher Kolumbus, Jr. 4812	May 13,'39	1 rl.
No. 70—Polar Pals (6-17-39) 4813	June 3,'39	7
No. 71—Scalp Trouble 4814	June 24,'39	1 rl.
No. 72—Porky's Picnic 4815	July 15,'39	1 rl.
No. 73—Wise Quack (8-19-39) 4816	Aug. 5,'39	7
No. 74—Porky's Hotel 5601	Sept. 2,'39†	1 rl.
No. 75—Jeepers Creepers (9-30-39) 5602	Sept. 23,'39†	7
No. 76—Naughty Neighbors (11-4-39) 5063	Oct. 7,'39†	7
No. 77—Pied Piper Porky 5604	Nov. 4,'39†	1 rl.
No. 78—Porky the Giant Killer 5605	Nov. 18,'39†	1 rl.

MELODY MASTERS

Title	Rel. Date	Min.
Dave Apollon and Orch. 4711	Apr. 22,'39	1 rl.
Clyde McCoy and Orch. (5-27-39) 4712	Mar. 18,'39	10
Artie Shaw and Orch. (4-8-39) 4713	Apr. 29,'39	10
Larry Clinton and Orch. 4714	May 20,'39	1 rl.
Leith Stevens and Orch. (6-17-39) 4715	June 10,'39	10
Rita Rio and Orch. 4716	July 1,'39	1 rl.
Will Osborne and Orch. (8-5-39) 4717	July 22,'39†	10
Eddie Delange and Orch. 4718	Aug. 12,'39	1 rl.
Swing Styles (9-16-39) 5501	Sept. 2,'39†	10
Vincent Lopez and His Orchestra (10-21-39) 5502	Sept. 30,'39†	10
Rubinoff and His Violin (11-11-39) 5503	Nov. 11,'39†	10

MERRIE MELODIES

(In Color)

Title	Rel. Date	Min.
No. 77—A Day at the Zoo 4513	Mar. 11,'39	1 rl.
No. 78—Presto Chango 4514	Mar. 25,'39	1 rl.
No. 79—Bars and Stripes Forever 4515	Apr. 8,'39	1 rl.
No. 80—Daffy Duck and Dinosaur (4-22-39) 4516	Apr. 22,'39	7
No. 81—Thugs with Dirty Mugs 4517	May 6,'39	1 rl.
No. 82—Naughty But Mice 4519	May 10,'39	1 rl.
No. 83—Believe It or Else 4520	June 3,'39	1 rl.
No. 84—Hobo Gadget Band (6-17-39) 4518	June 17,'39	7
No. 85—Old Glory (6-17-39) 4521	July 1,'39	10
No. 86—Dangerous Dan McFoo 4522	July 15,'39	1 rl.
No. 87—Snow Man's Land 4523	July 29,'39	1 rl.
No. 88—Hare-Um Scare-Um (8-12-39) 4524	Aug. 12,'39	7
No. 89—Detouring America (9-9-39) 4525	Aug. 26,'39	7
No. 90—Little Brother Rat 4526	Sept. 2,'39	1 rl.
No. 91—Sioux Me 5301	Sept. 9,'39†	1 rl.
No. 92—Land of the Midnight Fun (10-14-39) 5503	Sept. 23,'39†	1 rl.
No. 93—Little Lion Hunter 5302	Oct. 7,'39†	1 rl.
No. 94—The Good Egg 5304	Oct. 21,'39†	1 rl.
No. 95—Fresh Fish 5305	Nov. 4,'39†	1 rl.
No. 96—Fagin's Freshmen 5306	Nov. 18,'39†	1 rl.

TECHNICOLOR SPECIALS

Title	Rel. Date	Min.
The Master's Touch 4408	Feb. 18,'39	1 rl.
Romance in Color 4404	Aug. 19,'39	1 rl.

VITAPHONE VARIETIES

Title	Rel. Date	Min.
Tax Trouble 4907 Grouch Club	Mar. 18,'39	1 rl.
The Crawfords "At Home" 4909	Apr. 15,'39	1 rl.
Dean of the Pasteboards (5-27-39) 4910 Luis Zingone	May 27,'39	10
Right Way, The (6-17-39) 4908 Irene Rich	July 1,'39	9
Witness Trouble 4911 Grouch Club	July 29,'39	1 rl.
One Day Stand (8-26-39) 4912	Aug. 19,'39	10
Vote Trouble (9-16-39) 5701 Grouch Club	Sept. 9,'39†	9
History Repeats Itself (10-14-39)		10
Sword Fishing (10-14-39) 5702	Oct. 21,'39†	10
An Organ Novelty (11-4-39) Mr. & Mrs. Jesse Crawford		9

OTHER PRODUCT

ABPC

Title	Rel. Date	Min.
Come Back to Erin (5-20-39)		33

ALLIANCE

Title	Rel. Date	Min.
Birth of the Movies	Sept. 1,'39	22
Warning, The (4-1-39)	Aug. 1,'39	32

AMERICAN RED CROSS

Title	Rel. Date	Min.
Footsteps (5-27-39)		11

ASSOC. OF SCHOOL FILM LIBRARIES

Title	Rel. Date	Min.
New World for Old (6-3-39)		25

BRITISH

Title	Rel. Date	Min.
Border Collie (8-12-39)		
Londoners, The (4-29-39)		35
Reporter Investigates Liberty (5-6-39)		17

CENTRAL

Title	Rel. Date	Min.
Chinook's Children (6-3-39)		10

ENNIS

Title	Rel. Date	Min.
Memory Lingers On, The (8-5-39)		10

FRENCH FILM EXCHANGE

Title	Rel. Date	Min.
Ave Maria (7-15-39)		
Rembrandt (7-15-39)		
Trip to the Sky (7-1-39)		10
Violin, The (9-23-39)		10

G. P. O.

Title	Rel. Date	Min.
"Do It Now" (9-30-39)		11
Health for the Nation (7-15-39)		
Spare Time (6-17-39)		
Men in Danger (6-17-39)		

LENAUER INTERNATIONAL

Title	Rel. Date	Min.
Getting Your Money's Worth, No. 3 (10-21-39)		1 rl.

MOTION PICTURE INDUSTRY

Title	Rel. Date	Min.
For Auld Lang Syne (4-22-39)		10

PARAMOUNT BRITISH

Title	Rel. Date	Min.
'Arf a Mo' Hitler (10-28-39)		28

PATHE COMMERCIAL

Title	Rel. Date	Min.
Miracles of Modernization (7-8-39)		8

SPECTATOR-DENNING

Title	Rel. Date	Min.
Point of View (6-3-39)		

U. S. FOREST SERVICE

Title	Rel. Date	Min.
4,000 Gifts of the Forest (8-26-39)		2 rls.

WORLD

Title	Rel. Date	Min.
City, The (5-20-39)		44

YORKE

Title	Rel. Date	Min.
Ninth State, The (10-7-39)		22

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Mandrake, the Magician (5-13-39) Warren Hull-Doris Weston (1st episode 27 min.)	May 6,'39	
Overland with Kit Carson (9-2-39) Bill Elliott-Iris Meredith	July 21,'39	
Shadow, The 1140 (15 episodes)	Nov. 24,'39†	

REPUBLIC

Title	Rel. Date	Min.
Daredevils of the Red Circle (6-10-39) 871 Charles Quigley-Herman Brix (1st episode 30 min.)	June 10,'39	18 (each)
Dick Tracy's G-Men (8-19-39) 872 Ralph Byrd (15 episodes) (1st episode 29 min.)	Sept. 2,'39	
Zorro's Fighting Legion 873 Reed Hadley		

UNIVERSAL

Title	Rel. Date	Min.
Flash Gordon in Conquering the Universe 4881-92		
Green Hornet, The Gordon Jones-Anne Nagel		
Oregon Trail, The (5-20-39) 4581-95 John Mack Brown-Louise Stanley (15 episodes)	July 4,'39†	21 (each)
Phantom Creeps, The (9-2-39) 4681-92 Bela Lugosi-Dorothy Arnold	Oct. 17,'39†	21 (each)

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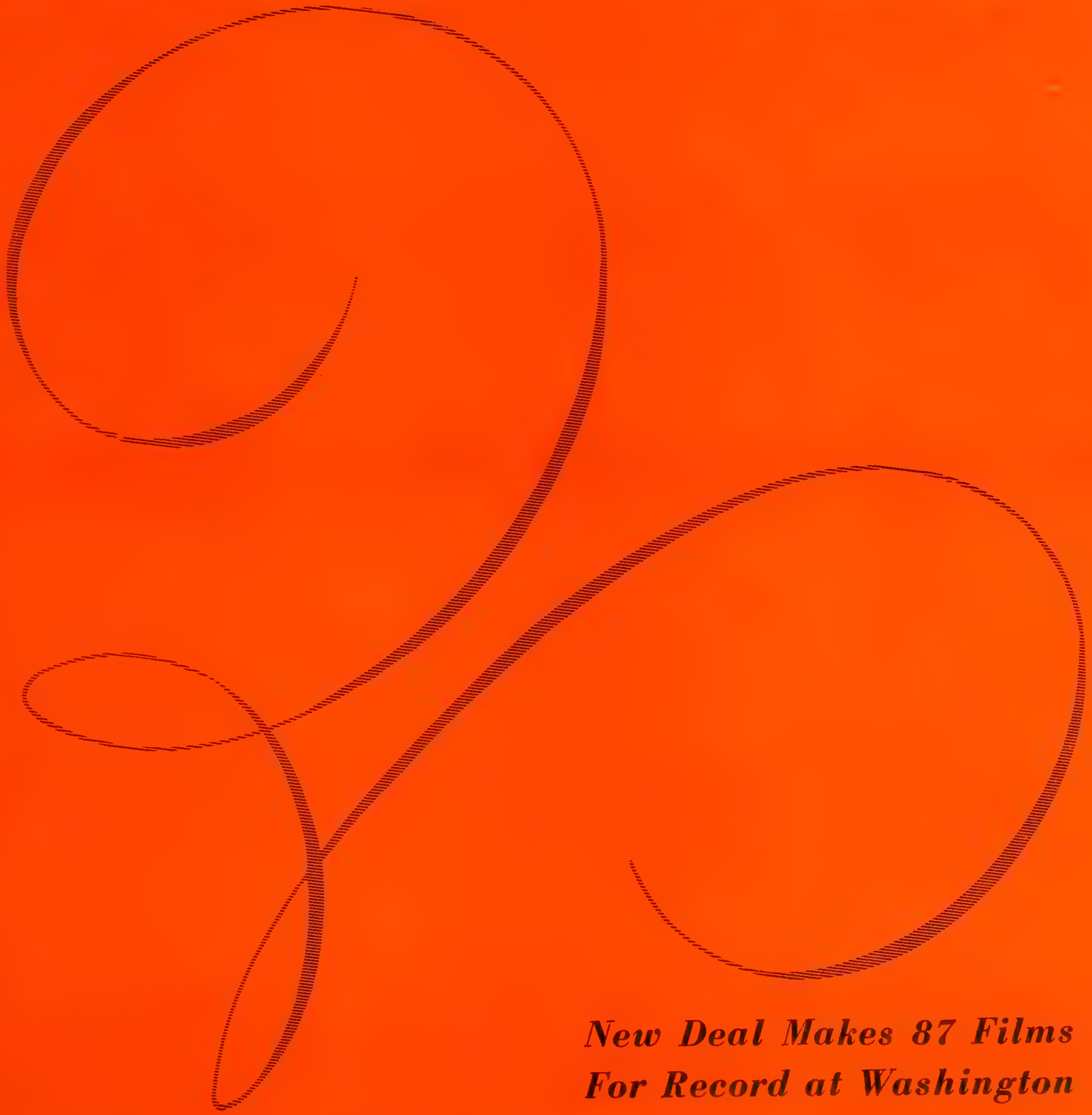

New Deal Makes 87 Films For Record at Washington

Studio Labor Fight Brings Showdown on Strike Threat

Hollywood Film Exports Decline 27 Million Feet

Shipping Problem Grows but No Film Has Been Sunk Yet

Canada's Business Gains; Duty Cut on English Films

VOL. 137, NO. 8

NOVEMBER 25, 1939

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And 'OLD MAID' *from Warner Bros.* – *And*

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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 137, No. 8

November 25, 1939

"WIND" FIGURES

A CERTAIN grandiosely experimental aspect attends the magnificences of "Gone with the Wind" and its presentations. Consideration of its content will await screen demonstration, but manifest now are indices of anticipations by Mr. David Oliver Selznick and Metro-Goldwyn-Mayer. First is the sheer daring in terms of screen time, a matter of three hours and forty minutes, or 220 minutes, a full hundred minutes beyond most "A" productions.

This means that as now edited the picture can not play more than three performances within what are commonly called show hours.

"Gone with the Wind's" 220 minutes are to be compared with the next longest, "The Great Ziegfeld," 184 minutes; "Goldwyn Follies," 180 minutes; "Marie Antoinette," 157 minutes; "Anthony Adverse," also "Romeo and Juliet," 150 minutes; "Mutiny on the Bounty" and "Green Pastures," 135 minutes. Among famously long silent pictures was Mr. Erich von Stroheim's "Foolish Wives" at 111 minutes.

With double openings, in New York at the Astor, two-a-day, and the Capitol, three-a-day; in Los Angeles, Carthay Circle and United Artists; and in Boston, State and Orpheum, it would appear that the distributor has had enough of delay and proposes to assault the metropolitan markets in a manner to realize upon the large investment rapidly.

IN an industry where dollar publicity has long been conspicuous, and from the same publicity auspices which not so long ago spoke of "The Wizard of Oz" as a "three million dollar production," we have yet to see figures on "Gone with the Wind." Reports, which Hollywood so abundantly supplies, have put the figures at from two to four and a half millions.

There has been, also esoterically, a report that about the time the cost sheets showed a total of about $2,000,000 the important Whitney component of Selznick International Corporation decided it had enough and suggested that Mr. Selznick do further financing elsewhere. Anyway financing seems to have been done, and extensively.

The three hours and forty minutes of screen time give occasion to consideration of some statistical aspects of the novel—of which at this date Macmillan, the publishers, find 1,788,000 copies have been printed. The book contains 475,000 words. On the basis of lowbrow *Liberty* magazine's opinion of reader capacity, 200 words a minute, this would occupy the reader 39.6 hours. Highbrow Macmillan's experts estimate that the book can be read in 17.1 hours. The average is probably nearer 25 hours. After the run is over the statisticians can have a lot of fun comparing the hours spent reading book with the hours spent looking at the picture.

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RADIO SUGGESTS

THE most sharpcut exemplification of the employment problems of the machine age is afforded in the case of the orchestra musicians, swept out of their jobs by the sound picture.

For nearly ten years now the American Federation of Musicians has been campaigning to force picture house re-employment of its members. Some years ago the campaign erupted in trade press advertising, illustrated with brutal cartoons.

This week the issue flared again when the Federation, having put pressure on the Independent Radio Network Affiliates, got a reply asking the musician's organization "What has been done by you" in the direction of seeing "to it that the motion picture industry made a material contribution toward the re-employment of your members."

It is not enough that radio should be the screen's free and invasive competition—now it must be a fomentor of issues.

Radio showers upon the air the musician's pearls of performance, while it insists that the motion picture should both buy them and sell them.

IT is with no lack of sympathy with the unemployed musician that that observation may be made that it is precisely procedures of the sort, organization pressures toward "made work," that Mr. Thurman Arnold in Washington is finding ground for attack on certain union practices in the building trades.

The sound motion picture is a mechanism of certain efficiencies in purveying entertainment, at a price, to a wide public of limited buying power. If those efficiencies are invaded by the super-imposition of unnecessary manpower costs, both the screen and its patrons are handicapped, damaged.

Social progress has its inescapable casualties. Many jobs have vanished, many skills have been supplanted. Many specialists have at times outlived their specialties.

Every man who specializes takes the risk of his craft. The other day one of the motion picture's once topmost actor-directors came in to sell the editor some bonds. He's been selling securities for fifteen years.

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A SINGER is suing Mr. Walt Disney et al for $200,000 on the charge that she was recorded singing the role of "Snow White" without her consent. The screen time is 82 minutes. Wonder what she thought was taking place.

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"SALARY CEILING"

MAYOR Fiorello LaGuardia with his "bring the movies back home" to New York campaign continued to rejoice in the attention of the public prints this week, with a story that "the banks are interested." It seems, however, that the banks, according to the mayor's spokesman quoted in *Motion Picture Daily*, propose, among conditions, "a ceiling on producers' salaries, and those of executives and film stars . . . during the entire production period." The "banks" and also home office executives have been trying to get that for years.

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FROM Youngstown, out in Ohio, come tidings of a new process of etching photographs on sheets of stainless steel. Any day now we may expect Hollywood sport-model roadsters with photomontages on their bonnets. Virile he-stars distributing fan photos in the new medium will have to forge their own signatures.

—*Terry Ramsaye*

This Week
in the News

Labor Still Asks Production

THE STORM CENTER of the week was again Hollywood and again the issue was labor dollars—Labor still demanding another horizontal increase, while perturbed Production fumbled with budgets and faced its war-shrunken world market. Also William Bioff, and Chicago.

The end of a hectic session late Monday postponed the new strike threats with "a breathing spell" granted until Friday by Bioff, representing the IATSE, also the American Federation of Labor unions seeking the 10 per cent wage increase which the IATSE had won and refused to relinquish. There were, too, for publicity purposes optimistic announcements of "pleased with progress."

Meanwhile behind the masks the controversy raged. "They've done so much harm they might as well go on and strike," was the private judgment of some negotiators.

Also current was a whisper that for the last shot in the locker the IATSE bosses planned to announce a projectionists strike in producer owned theatres only, with the double threat of making much copy for the newspapers on evidences of producer domination of exhibition, the while mindful of significances to the proponents of the Neely bill, and with color of meaning in the Thurman Arnold anti-trust actions.

Complication was added to the ensemble by the inference in New York that while home office executives had given full responsibility to production officials in the west, the eastern state of mind was that a strike for a while might do no large harm, anyway, to serve perhaps as an undeclared shutdown—with a considerable inventory of completed product on hand.

It has been apparent for a considerable period that production has been quickened in anticipation of rising costs in a war-complexed world.

Lastly it is to be remembered that Production has always "settled." (*See page* 15)

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It was obvious that there was some timing by somebody involved when, in Chicago, according to a United Press dispatch to the New York *World-Telegram,* the Cook County appellate court on Wednesday issued a mandate to states attorney Thomas J. Courtney to imprison William Bioff "in connection with a 17-year-old felony conviction in Chicago."

The mandate, according to the dispatch, "required that Bioff be taken into custody until final adjudication of a 1922 conviction. . . . He was sentenced to six months imprisonment and fined $300. The appellate court affirmed the sentence but Bioff never completed the term.

"Attaches of Mr. Courtney's office said certified copies of the original complaint, conviction and affirmation records would be mailed to the Los Angeles police by Friday with a request to hold Mr. Bioff. Appellate court records showed that Mr. Bioff served seven days of the sentence from February 24th to March 3rd, 1922, before he was released on an appeal bond. They fail to show completion of the remainder of the term after it was affirmed by the appellate court."

In Hollywood Bioff called the action an "obvious attempt by my enemies to discredit and embarrass me on the eve of the climax of negotiations," declared that for 15 years he was "readily available" in Chicago and that "if my enemies think they can intimidate me by dirty politics of this sort they have another guess coming." (A picture of Bioff appears on page 10.)

A skeptical few did not view the recrudescence of the Bioff matter of 17 years ago at this precise time as an accidental coincidence—nor beyond the influences of his familiars.

"Included In" Or?

THE SAM GOLDWYN-United Artists schism, as represented officially by his law suit, appeared this week to be widening and to be becoming a more complex matter.

Reports had it that there was a possibility that the Goldwyn studio would suspend operations for a spell, and that deals were pending. One had it that Paramount was considering approaches, another that RKO was dallying with notions—both timidly aware in interior conferences that the master-showman was a man of controversy—as so currently demonstrated.

Mr. Goldwyn's vice-president, James Roosevelt, continued in New York, smilingly full of "no comment," while he was being said to be "on a leave of absence" and while he was said to be considering a launching into "independent production." The reports got specific with the notion that Mr. Roosevelt had on the fire a one-picture deal with John Ford, director, "for release through Zanuck."

It was to be remembered, the while, that "through Zanuck" would be the Twentieth Century-Fox, and that it was Joseph M. Schenck who not so long ago had been suggesting that Mr. Roosevelt make a study of Hollywood relations, to expert upon the production machine as a whole. Eventually that assignment was laid aside because Mr. Roosevelt felt the task required "full time devotion . . . by a person thoroughly steeped in the knowledge and tradition of the industry."

It is perhaps more than obvious that should the President's son, having been invited into the motion picture industry, elect to be a producer he could probably reasonably expect both financing and a release outlet.

It is not probable, what with Thurman Arnold's anti-trust suit pending and kindred matters, that Mr. Roosevelt would find a closed door.

Incidentally the pending and rumored Goldwyn movements might produce, maybe have produced, some neat problems in the United Artists' interior councils. It is to be expected as improbable that they would consider permitting a stockholder to be producing for distribution elsewhere—and there'd be a deal in stock ownership to settle, by the complicated provisions in such case made and provided.

More Wish-Dollars

A NEW AND SPECIAL TAX on motion picture admissions in California is now proposed by Lt. Governor Ellis Patterson to finance his "$60 per month at 60" pension plan. So far as disclosed the plan would impose a one cent per admission tax on each first run ticket, and scale thence downward to fourth run at an unspecified minimum. The estimated yield is $33,000,000 a year, which sounds like a great many admissions and reminds one of the table cloth arithmetic of Times Square. The project is at the moment merely conversational—but in the fertile soil of the hungering hopefuls of mañana-land it might flourish, even as "Ham and Eggs," or better.

Otterson Moves

JOHN OTTERSON, former general commercial manager of Western Electric, president of Electrical Research Products, once president of Paramount Pictures, and still the president of Tri-National Films, importers of foreign pictures, resigned on last Friday, in New York, as president of the Radio Wire Television Corporation, an amalgamation of "wired music," radio wholesale and retail, and sound recording library companies. With him resigned J. R. West and C. W. Bunn, the latter at one time of the old World Film Corporation, Warners, Pathe, and Erpi.

Succeeding Mr. Otterson is A. W. Pletman.

Tax Revenues Up

FOR THE THIRD consecutive month admission tax collections amounted to more than the sum collected in the same period of 1938. The October, 1939, tax was $1,727,931 compared with $1,596,367 for October, 1938. However, collections fell off $125,000 from the year's high in September of $1,852,256. Last year the monthly decline was only $72,500.

For the first 10 months of the year the Internal Revenue Bureau collected $15,784,133 against $15,655,832 for the same period of 1938.

A special report for the third New York district showed October, 1939, collections of $277,256 against $285,506 last year.

Taxes on free or reduced rate admissions increased from $3,411 to $3,673; on tickets sold by brokers from $3,422 to $6,102; and from admissions to cabarets and roof gardens from $34,380 to $38,617. There was no collection in October on tickets sold by proprietors in excess of the established price.

Lion Gives 50-50

AMERICAN motion picture distributors will be permitted to export, in dollars, 50 per cent of their British revenues. This is estimated to amount to approximately $12,600,000 against the pre-war yearly average of $35,000,000. The total gross revenue of American film companies in England is usually about $51,000,000. After expenses, 20 per cent decrease in business and 20 per cent depreciation in the value of the pound have been deducted, the actual operating revenue this year will be below peace normal.

Oliver Stanley, head of the Board of Trade, announced in London the 50 per cent export regulation in a formal letter to Sir Frederick Whyte, Films Council chairman. At the same time it was stated that a control organization representing the seven American film companies, the Government and the Board of Trade will be established. This organization will have supervision over the remaining revenues. Under a special provision any foreign exchange obtained as a result of overseas distribution of pictures made in Britain is exempt from the restrictive provisions.

Mr. Stanley, in an address delivered Tuesday at a meeting of the Films Council, said that the Government had the intention of continuing the Quota Act in its present form until March when the current booking registration period ends. The only amendment is one extending the period of operation to one year instead of for the usual two six-months periods.

Warner Brothers has five pictures planned and intend to begin operation again next week.

GUARANTEEING "WIND" PROFIT TO EXHIBITOR

Metro-Goldwyn-Mayer is ready to guarantee a profit to exhibitors on "Gone With the Wind", according to authoritative sources, says Motion Picture Daily. *MGM is getting 70 per cent of the theatre's gross on preliminary engagements already arranged. These are the highest terms ever obtained on any picture.*

The same sources disclosed that MGM has assured buyers that if these terms do not result in at least a 10 per cent profit above average the company will make up whatever the difference.

MGM is looking for world gross of from 10 to 13 million dollars on the film. Walt Disney's "Snow White", which has the record to date, has grossed more than $8,000,000. MGM's "Mutiny on the Bounty" has grossed nearly $7,000,000 since it was first shown.

Mexico Looks South

SOUTH AMERICA was a land of magic promise only a few months ago in the words of foreign sales managers faced with the war-curtain overseas in Europe. There was talk that exploitation of that market could fill some of the gaps that the war barriers were to make. Not too much has developed in that direction yet, but now Mexico has the idea. Arrangements are being made there to set up a central exchange to pool Mexican productions that may be addressed at markets below the equator.

That is Latin competition for the Latin market. The issue, it would appear, will be decided by the nature of the product and the competency of the exploitation.

(*See page* 28)

"Oh Lady be Good . . ."

EXECUTIVE concentration in Hollywood became manifest at the weekend with the scheduled departure from New York for Hollywood, via the Twentieth Century Limited, Friday, of an array of executives including Nate Blumberg, Barney Balaban, Stanton Griffis, John Hicks, Russell Holman, Maurice Silverstone and Jack Cohn.

It was to be assumed that they were not going out for a bridge tournament.

A fair guess by a certain sardonic observer was that they were to sing a song to Lady Hollywood: "Oh! Lady Be Good to Me!"

Bearing in mind that Joseph M. Schenck is again in Hollywood, and that H. M. Warner is resident there, it would appear there would be what some would call a quorum present.

And speaking of Mr. Schenck recalls that a few days ago he was talking in his organization about the indications for a necessity for concentration on fewer and better pictures with a notion that something like thirty-six productions would be enough for the Twentieth Century-Fox schedule next season.

The significance of that figure is to be had by comparison with the scheduled fifty-eight of the current season for the same concern. If the percentage were to be applied horizontally across major production—which it will be, or else, or, if any—it would be against such other current schedules as Metro's 44-to-52, Warners' 48 and Paramount's 58.

That same Friday of the executive exodus was the day that the employing majors were to hear from William Bioff and about the matters of the allegedly impending strike for 10 per cent for labor. The executives concerned were to be getting their reports by wire on the Century at Harmon, Albany, Cleveland, Chicago and way stations—unless they have had the answer before they start. It may have been in the bag before.

The University of Southern California plays the University of Notre Dame Saturday, November 25th, at South Bend, Ind.

FOR READY REFERENCE TO THE BUSY READER

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THIS WEEK IN PICTURES

By Staff Photographer

IN RECOGNITION. Thirty years of service with the company brings election to the board of directors of Loew's, Inc., for Joseph R. Vogel, executive in charge of circuit operations outside New York. Mr. Vogel started ushering while a high school student. In 1921 he became the first manager of Loew's State on Broadway. Several years ago he succeeded to the post left vacant by the retirement of Col. E. A. Schiller, general operating executive. On the board he fills the place of late Judge Isidor Frey of Loew's legal staff. Mr. Vogel recently was made vice-president and a director of Loew's Realty & Theatre Company, a subsidiary. The action was taken by the directorate last Friday.

A FLYING VISIT. Ed Rowley and C. V. Jones of the Robb and Rowley circuit in Texas drop in upon the set of "The Marines Fly High" at the RKO Radio studios. Left to right: Mr. Goodman, Lyle Crowe, Richard Dix, Mr. Rowley, Mr. Jones.

NEW WORLDS TO CONQUER. Louella Parsons, Hearst film columnist, flanked by Arleen Whalen at left and Ronald Reagan and Jane Wyman, opening her personal appearance tour at the Golden Gate theatre in San Francisco. Friday brought them to the Philadelphia Earle. Also in the party are Joy Hodges, June Preisser and Susan Hayward.

HOLLYWOOD'S ENIGMA. William Bioff, who picks up and lays down strike deadlines at will, decrees a "breathing spell" in his American Federation of Labor unions' demands for a 10 per cent raise (Page 15).

HORSES, HORSES, HORSES

CRAZY OVER HORSES. "Florian," Winfield Sheehan's first picture for MGM, is from Felix Salten's novel of the romance of a horse trainer and a duchess and their mutual love of the Emperor's stallion. Above: Mr. Sheehan and Edwin L. Marin, whom he chose to direct. Right: Robert Young and Helen Gilbert, the leads, with Florian, of the breed of the Lippizans, the royal horses of old Austria and Franz Josef. Mr. Sheehan imported four of the animals and started breeding at his ranch in Hidden Valley. The first of the Lippizans (from the town of Lippiza) were a cross between Arabian stock and the sturdy Andalusian mountain horse of Spain. Thus from Austrian cavalry to Hollywood runs the course of the strain's 400-year history.

By Staff Photographer

VOTING PAY INCREASE. The arbitration board which decided upon a 10% wage raise and additional week's vacation, prepaid, to members of operators' union 306 employed in ITOA theatres in New York were (l to r) Joseph D. Basson, president of 306; Charles Kielhurn, David Weinstock, W. French Githens and Dr. Paul Abelson, neutral arbiter.

By Staff Photographer

MITCHELL LEICHTER, producer-distributor, is in New York setting distribution of "She Goes to War" (Showmen's Review on page 42), also of "Hell Harbor," with Lupe Velez and Jean Hersholt. A third Leichter picture is "Sudan." Plans for 1940-41 call for release of eight features in six reels to be produced by John Boyce-Smith.

A FILM LODGE IS BORN. A charter is presented to Cinema Lodge No. 1365 of B'nai B'rith at the Hotel Edison in New York. Top left: Harry B. Epstein, president of District Lodge No. 1, administers the oath of office to A. W. Schwalberg, head of the new lodge. Bottom left: John J. O'Connor, Carl Leserman, A. Montague, A. Schneider. Above: Fred Meyer, William Scully, Joseph Bernhard and William F. Rodgers participate in the festivities. Below: Edward Schnitzer and Gradwell Sears.

(Photos by Staff Photographer)

RIGHT! In the audience at the premiere of RKO Radio's "That's Right, You're Wrong" at Rocky Mount, N. C., home of Kay Kyser, the orchestra man star, were (in the foreground) S. Barret McCormick and Jack Pegler.

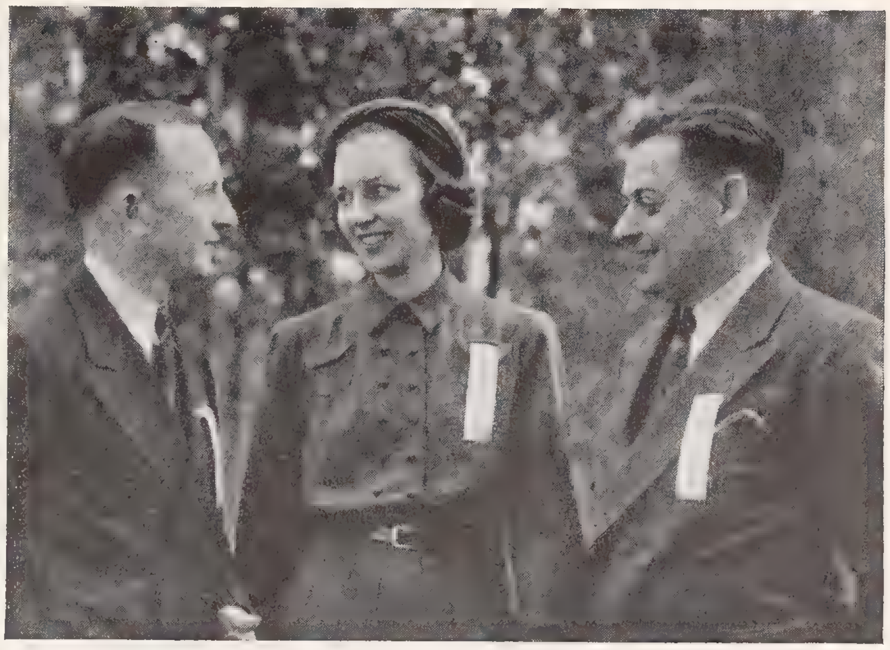
AFTER THE PREMIERE. At the reception in the Hotel Astor after the New York opening of "The Mill on the Floss," Standard Pictures production which World Pictures is releasing in the New York territory, are Don Frankel of Pathe Laboratories; George E. Trainer of Standard; Syd Weil, Morgan Lithograph; Arthur A. Mayers and Irvin Shapiro of World Pictures.

EXHIBITORS ON LOCATION WITH PARAMOUNT UNIT

Oscar Morgan, Claire McKenzie and Y. Frank Freeman, Jr., at Albany, Ga., to view the shooting of "The Biscuit Eater."

T. H. Thompson of Hawkinsville, Ga.; Senator Walter F. George, and O. C. Lam of Rome, Ga.

T. H. Thompson, Riley Davis, A. E. Adams, William Karrh and James Campbell at the barbecue and filming party.



W. E. Griffin of Vienna, Ga.; Stella Davis and L. S. Duncan of West Point, Ga., at the festivities.

Roy Martin, Martin Theatres; Louis Rosenbaum, Muscle Shoals Theatres; Senator George, Robert Wilby.

E. E. Whittaker of Lucas-Jenkins, Richard Lane and C. H. Powell of Moultrie, Ga.

LABOR MAKES MORE DEMANDS ON FILMS, RADIO AND TELEVISION

And Federation of Musicians Promises to Demand More Jobs on Circuits and Deluxe Theatres

Theatrical unions this week turned to their employers with still more demands for more wages, fewer working hours or other work-a-day concessions.

Outstanding was the threat of a studio-wide strike in Hollywood arising from the demands of the International Alliance of Theatrical and Stage Employes for a 10 per cent wage increase, made in answer to the demands of producers for wage reductions to aid studios to meet the international situation. (See page 15.)

In exhibition, arguments continued over demands of either union or exhibitor interests for "new deals" in contracts, strikes resulting in some places, St. Louis, for one, where a "labor war" was waging between Fanchon and Marco and projectionists. (See page 16.)

Musicians Indicate Drive

Strong possibilities of still more labor trouble for the motion picture business loomed over the weekend when the American Federation of Musicians "promised" that demands would be made on exhibition, particularly on circuits and downtown "de luxe" houses, to alleviate the unemployment situation in the ranks of musicians by wholesale hirings for new theatre orchestras. The musicians' fight with theatres started after sound caused countrywide abandonment of orchestras, organists, etc. The AFM down through the years has sporadically brought its campaign before the public, even picketing theatres for depending almost solely upon what the AFM has termed "canned music" on the screen.

Radio entered into the AFM squabble when the musicians local in New York likewise demanded of broadcasters that they engage in the hiring of musicians to the extent of an annual additional wage payment of $1,500,000.

The broadcasters also are to be hit by labor through new demands for more wages and other concessions for television actors.

The intention of the American Federation of Musicians to renew its request that the motion picture industry employ more musicians was revealed in a reply to that organization made by the Independent Radio Network Affiliates, Inc. The IRNA is a branch of the National Association of Broadcasters and represents approximately 300 radio stations.

Demands $1,500,000 More Outlay

The Musicians' Federation had demanded that the independent radio group increase its annual expenditures for staff musicians by $1,500,000. The radio organization had been assured that the Federation planned a drive against the film industry also. The radio group answered the demand by saying that the AFM should proceed against the film industry alone.

The Independent Affiliates group now spends about $3,000,000 annually for staff orchestras and claims that its total music cost each year is between $10,000,000 and $15,000,000. The radio group held that broadcasting had increased employment for musicians and declared through its committee: "You (the AFM) assured us that we were not alone in the program of your federation for receiving demands for increased employment of live musicians and stated that at an early date it was the intention of your Federation to see to it that the motion picture industry made a material contribution towards the re-employment of your members. Many of our affiliates now ask what has been done by you in this direction."

WANTS $100,000 *BILLBOARD TAXES*

New Jersey billboard tax bills for 1940, totaling nearly $100,000, *have been mailed to all advertising companies and private owners maintaining outdoor advertising signs, Robert B. Chapman, supervisor of the billboard division of the New Jersey Tax Department, announced this week. The motion picture industry through distributors and local exhibitors are among the biggest users of billboards.*

The New Jersey law requires payment of outdoor advertising permit fees between December 1st and December 15th, Mr. Chapman said. "It has been common practice for many people to put off payment until the first of the year, which is contrary to the law," he added.

Says Employment Increased

The INRA in its answer went on to state that radio had actually increased employment among musicians by popularizing name bands, and that radio stations would be willing to drop remote pickups of such bands if they could pay musicians only for services actually rendered. But it was held that the stations could not increase their expenditure for music.

The reply of IRNA also held that that music supplied by local orchestras was inferior. It was charged that musicians supplied are frequently not unemployed but merely part-time workers; that music of studio bands is not of sufficiently high quality to attract sponsorship and that frequently stations are now paying for musicians that they do not use.

IRNA requested that any new plan be for at least five years and that no change in the Federation rules be made during the term of the agreement and that a provision for arbitration should be included. The radio group also asked for greater flexibility in the rules and that the supply of recordings should not be impeded. It also requested that obstacles to the commercial resale of staff orchestras be eliminated.

Although the IRNA represents approximately 300 stations, it is said that the organization has only 79 due-paying members.

Television Actors' Demands

Meanwhile actor unions are seeking an increase in wage scales for television performers. A preliminary report was to be presented and negotiations with NBC are expected to be started before December 1st. NBC is the principal telecaster of regular daily programs.

The unions will not attempt to set a permanent scale for they are taking "cognizance of the experimental phases" of television. However it is held that wage scales have continually declined and the unions want the wages raised substantially.

A joint committee with representatives of Actors Equity, American Federation of Radio Artists and Screen Actors Guild has been established to investigate the television situation. No action is planned on the question of final jurisdiction over television. The joint committee appointed two sub-committees; one to study the general expenditure of the networks, including program costs and the other to preparing preliminary wage standards.

The joint committee was to begin consideration of wage standards on Wednesday. When the report is completed it will be turned over to the parent body, the Associated Actors and Artists of America. That body will then appoint a committee to begin negotiations with NBC and also with CBS when the latter begins regular television programs, probably around the first of February. This administrative committee will have a representative from each of the three unions involved and also Frank Gillmore, 4A president and Paul N. Turner, counsel. The committee will seek a six months or a one-year agreement but no demand is planned for a written contract.

At present a member of any 4A union will be allowed to work in television. The performers who work solely for television are now so few in number that no problem has been created. These men probably will be required to join one of the 4A unions, it was said.

Denies Removal from Jurisdiction

Paul Dullzell, executive secretary of Equity, issued a formal statement denying reports that the committee had removed Equity from any jurisdiction in the television field. He pointed out that the committee was sanctioned by Equity as part of a general 4A reorganization and declared that its purpose was to profit by the knowledge of the other members.

Wilson and Reed Succeed Swope and Young at GE

Charles E. Wilson, formerly executive vice-president of the General Electric Company, was elected president at a meeting last Friday in New York City, of the company's board of directors.

Phillip G. Reed, formerly assistant to the president, was named chairman of the board.

The two men succeed, respectively, Gerard Swope and Owen D. Young, on January 1st. Mr. Swope and Mr. Young have asked for retirement.

Laemmle's Estate Set at $3,000,000

The executors of Carl Laemmle's estate set a net value of $3,000,000 over existing encumbrances and indebtedness, according to a petition filed in court asking permission to continue operations of the C. L. Import Corporation. The court gave the necessary permission and also the executors have been authorized to sell certain stocks of fluctuating value.

Actresses of the Past In Art Museum Film

The Museum of Modern Art is presenting a film, "Great Actresses of the Past," this week. The picture is made up from four motion pictures: "Mme. Sans Gene" (1911), starring Rejane; "Camille" (1912), Bernhardt; "Vanity Fair" (1915), Mrs. Fiske, and "Cenera" (1916), with Duse.

STUDIO-LABOR WAGE FIGHT BRINGS SHOWDOWN ON STRIKE THREAT

Committees of Producers and Employees Meet Again to Terminate Deadlock After Deadline Is Waived

Apparitions of closed coast studios, locked projection rooms and darkened theatres and laboratories stalked Hollywood executives on Monday, "deadline" for a scheduled strike by American Federation of Labor studio unions, and then rested until Friday, when a producers' committee and one from the unions again met, again striving to terminate a deadlock over the unions' demand for a 10 per cent wage increase.

The union demand was issued in the form of a strike ultimatum last Wednesday afternoon; the deadline was set for 2:30 P. M. Monday. The demand came after a meeting of the Conference of American Federation of Labor Studio Unions, led by William Bioff, West Coast representative of the 12,000 studio International Alliance of Theatrical Stage Employees, with the committee of the Association of Motion Picture Producers, led by E. J. Mannix. The meeting had been called to discuss the producers' request that the Alliance relinquish the 10 per cent pay raise it had obtained on September 25th. The producers heard the IATSE officially reject this request, and then heard the other AFL conference unions ask for a similar increase, backed by Mr. Bioff and the Alliance, and by the strike threat. (See page 8)

Strike Held in Abeyance

On Monday, after a three and one-half hour debate, the producers and the unions agreed to carry the matter over to Friday, and hold the strike in abeyance.

Too, the hope was expressed that the "breathing spell" given to producers by the unions, in the adjournment to Friday, would result in a peaceful settlement. After the long conference both Joseph M. Schenck, president of the Association of Motion Picture Producers, and Meyer Lewis, western director of the AFL, declared themselves pleased with the results thus far.

Only 3,500 workers are involved in the 10 per cent wage increase demand, as shown by an approximation and estimation of the number of workers involved in 11 craft locals outside the Alliance's 10 units and four groups of unions in the studio basic labor agreement.

Should the producers grant a 10 per cent wage increase to the 3,500 workers the annual cost to them, based on an average of $1,000 annual salary, would be $350,000.

On Wednesday it was learned that the producers' negotiating committee would go into Friday's meeting with Mr. Bioff and other union representatives confident that neither the granting of union demands in unqualified form nor a strike will follow. On the contrary, it is the belief of producer-negotiators that discussions will be carried on for possibly a month, for the purpose of arriving at a finally and permanently tenable common meeting ground. This would carry negotiations well past December 6th, the date of the studio basic agreement meeting at Newark, N. J.

On the other hand, Mr. Bioff said on Wednesday: "I am confident that we will obtain a 10 per cent wage increase on Friday."

To strengthen a producers' firm stand, it was pointed out that the studios had completed a sizeable share of the season's product, so that a shutdown for several weeks, during which both sides would be forced to settle differences, would not be so inimical to the studios as some quarters predicted.

At the Monday conference were Messrs. Schenck and Lewis; Mr. Bioff, chairman of the AFL studio union conference; J. W. Buzzell, executive secretary of the Los Angeles Central Labor Council; Walter Redmond, international representative of the Plasterers Union; E. J. Mannix, Y. Frank Freeman, Mendel Silberberg, and Walter Wanger, for the producers.

Statement Non-committal

The official, non-committal joint statement following the meeting said:

"A committee of producers and a committee representing the unions met this afternoon, and discussed problems affecting the labor situation in the studios. The committee representing the producers have asked for further postponement in order to consider the problems affecting the industry. Some progress has been made in this negotiating and a date for further negotiations has been set for Friday."

Mr. Lewis said on Monday that no new strike deadline had been set.

Two weeks ago, at the time of the producers' request to Mr. Bioff that he, acting for the IATSE, relinquish the 10 per cent wage increase granted to his union, the West Coast Alliance leader had said the salaries in the motion picture industry were top-heavy, that there should be a readjustment, and that a "round-table conference" would be necessary.

He invited the creative guilds, the Screen Actors, Writers and Directors Guilds to participate in the conference last Wednesday. They refused. A letter from the Actors Guild, signed by Kenneth Thomson, its executive secretary, said:

"It is our opinion that it is good labor practice for unions to present their case for improved working conditions for their members and let the employers present the argument against improved working conditions. For unions to take the initiative in marshalling or circulating the employers' arguments is both bad labor union practice and entirely unnecessary; for the employers—particularly the producing employers—are well able to look out for their own interests."

Writers Aloof

Sheridan Gibney, recently elected president of the writers' group, said that the writers always had retained the privilege of dealing with the producers "independently," though they were "willing to discuss any mutual problem with fellow employees."

Alliance officials indicated no dismay at the Guilds' refusal, saying that their cooperation was not vital to the conduct of a successful fight against the producers.

At last Wednesday's "round-table" conference, Mr. Lewis told the assembled busi-

(Continued on following page)

"Unreasonable Restraints" by Labor Held Punishable Under Trust Act

Invocation of the United States Anti-Trust Act faces labor unions employing illegal boycotts, strikes and coercion, the Department of Justice warned over the weekend, in a statement of Governmental labor policy, as written by Thurman Arnold, Assistant Attorney General, who, as head of the trust bureau, now is conducting the prosecution of the organized motion picture industry. It will also be remembered that Mr. Arnold's department also is leading a Federal Grand Jury investigation in Hollywood into studio labor matters, besides income tax affairs of film heads.

The anti-trust laws are violated if a union uses "unreasonable restraints", said Mr. Arnold, in a letter to the secretary of the Central Labor Union of Indianapolis, answering an inquiry concerning the application of the trust laws to labor unions.

Five types of "punishable acts" were set forth, some of which might apply to past motion picture labor situations, principally to Hollywood jurisdictional fights among studio unions.

Mr. Arnold listed as "unreasonable restraints": (1) Preventing the use of cheaper material, improved equipment or more efficient methods; (2) compelling the hiring of useless and unnecessary labor; (3) enforcing a system of graft and extortion as when a racketeer, masquerading as a labor leader, interferes with the commerce of those who will not pay him to leave them alone; (4) enforcing illegally fixed prices, and (5) destroying an established and legitimate system of collective bargaining as when one union makes war on another union by attacking employers who deal with that union—as in jurisdictional union disputes.

WRESTLE OVER PAY RAISE DEMAND

(*Continued from preceding page*)

ness agents of the studio locals that the entire resources of the American Federation of Labor would back them, if a struggle took place.

The producers, confronted at the conference with the added union demands, and the strike threat, issued this statement, which is, in effect, an account of the meeting:

"The crafts unions demanded a flat ten per cent increase on present base rates of pay. The producers presented figures showing effects of the world war upon receipts of studios, and a statement that it was necessary for studios to make substantial retrenchment rather than to give any increase at the present time. The producers offered to show to the committee to be appointed by employee groups the accuracy of the figures presented.

"The employee groups stated they must have an agreement to increase wages, immediately, and told producers that unless this increase was granted by Monday at 2:30 P.M., they would take action. The producers stated that the time given was altogether out of reason and asked for a reasonable length of time both to consult their principals and to present the facts to the crafts groups. This, the craft groups refused to give. They first stated that the request of the producers for a surrender of the 10 per cent raise already granted was refused by the IATSE, and that they demanded in addition an increase of ten per cent for all other crafts."

Calls It Concerted Action

Mr. Lewis explained the demand for an increase to all non-IATSE union groups of the AFL, as a "concerted action" by the AFL unions "for the benefit of the smaller and less powerful unions in the studios, who had consistently been ignored in previous upward revisions of wages. Too few in the industry are getting too much, while too many are getting too little."

Mr. Buzzell is reported to have said at the meeting: "The time has come to correct a maladjustment of salaries, which made it impossible for the little fellow averaging $1,000 yearly to gain a livelihood, while the industry passed out the bulk of its gain to top executives and others."

Outside of the Alliance, the crafts unions are the plumbers, machinists, operating engineers, sheet metal workers, plasterers, building service employees, blacksmiths, molders, sign and picture painters, studio utility employees, studio drivers, electrical workers, and metal polishers.

Basic Agreement Session December 6th

The only union absent in representation, at the conference, was the Moving Picture Painters Local 644, which has been asking the producers for a 15 per cent wage increase, and which lately granted their request for deferment of negotiations until after December 6th. The painters have resolved that they "stand solidly behind the rank and file of the IATSE and other crafts in rejecting any wage cuts at this time."

On December 6th, the producers are scheduled to negotiate a new "basic" agreement with the four international unions, the teamsters, electrical workers, carpenters, and musicians; and, probably, with the IATSE.

OUST EIGHT OPERATORS IN ST. LOUIS TILT

On a widely scattered union front, theatre employees this week won several tilts and lost others. In New York, Local 306 projectionists won a 10 per cent wage boost from the Independent Theatre Owners Association, to that unit's recorded "great dissatisfaction".

In St. Louis, eight operators in the local union were dismissed by the Fanchon & Marco Service Corporation, which, with the St. Louis Amusement Company, is in dispute with the labor unit. Paid newspaper ads by the two theatre companies said the men were sacked for joining the picketing of the Fox theatre and six neighborhood houses. In the same city, the MPTO, representing 60 neighborhood houses, last week offered to grant a 5 cents per hour increase to 300 members of Local B-2 of the I.A.T.S.E. (service employees), which is asking a 15 cents per hour raise.

In New York, the state mediation board settled a strike by the Empire State Operators Union at the Grand theatre, Brooklyn.

Last Friday, endeavoring to confute the producers' claims that the motion picture industry could not stand added union wages at this time, Mr. Lewis and Mr. Bioff said:

"Records of the United States Treasury Department reveal that, in 1937, the last year for which figures are still available at this source, 74 producers drew in salaries from five major producing and distributing corporations to a total of $13,926,511, an average of $188,195, or approximately $3,600 per week.

"One major studio paid 23 producers a total of $5,151,369, an average of $220,000 each, or approximately $4,000 a week. Of 63 salaries in United States industry of more than $200,000 annually, 40 are in the picture business.

"These are the men who would economize by taking $2.50 off the paycheck of a man making $25 per week."

33 Films Before Cameras

The production of films in the studios, during these negotiations, is reported the lowest since April, with 33 pictures before the cameras last week. Not counting the features already shipped to laboratories for release printing, 85 pictures were in cutting rooms.

Last week, George E. Browne, president of the Alliance, reinstated approximately 200 members who had been expelled from Hollywood locals for siding with the United Studio Technicians Guild, a CIO sponsored organization, in the fight before the National Labor Relations Board, for certification as the bargaining agency for studio workers. Said Mr. Browne, according to report:

"We recognize that these men who have worked in the studios for so many years had been misled by a few zealots, and were misguided in their efforts. The union does not wish to deprive them of their right to make a living. There is no spirit of vindictiveness in the Alliance."

Publicity Men Act

The Screen Publicists' Guild, in Hollywood, last week, after the expiration of its "deadline" for signatures of the producers to a contract already ratified by them, adopted a resolution empowering its executive committee "to take such steps as it deems necessary to secure immediate execution of the agreement already concluded with the producers, including legal reports, affiliation, or such economic action as may be necessary."

The affiliation referred to was reported as a possible tie up with the CIO Newspaper Guild or the AFL Alliance, both reported anxious to include the screen publicity men.

The Guild adopted its resolution after learning that the producers had agreed to effect a minimum wage scale, severance pay, and a 90 per cent Guild shop, but had also asked for delay to talk over details. The Guild saw no reason for delay.

This week the Motion Picture Laboratory Technicians Local 702 began a campaign to organize independent technicians of all classes, in the New York area. The Local now is negotiating with Malcolm Film Laboratory and Pathe Film Laboratory.

After the arrival of Kenneth Thomson, executive secretary of the Screen Actors Guild, in New York last Wednesday, from the Coast, a meeting of the international board of the Associated Actors and Artistes of America was held, on the "one big union" plan and on television jurisdiction.

This week, an accountant was ordered to work full time on the drawing up of a plan.

The Los Angeles Building Trades Council last week placed the pictures of Leon Errol on its boycott list, saying the star refused to employ union men on the construction of his own buildings.

Eureka Loses Again In "Ecstasy" Ruling

Eureka Productions, Inc., has lost another round in its long drawn out efforts in New York to reverse the Motion Picture Division and Board of Regents of the state in the matter of refusing a license to "Ecstasy" when the appellate division of the New York supreme court in Albany this week refused to hear reargument.

"Ecstasy," the first picture to be viewed in an appellate division courtroom back in 1937, had been resubmitted in a slightly revised edition earlier this year and the appellate division had unanimously rejected a motion by Henry Pearlman, Eureka attorney, seeking reversal of the ban against the film.

SHIPPING DIFFICULTIES INCREASE BUT NO FILMS HAVE BEEN SUNK YET

Companies Say Loss of Time Due to Regulations and Irregular Sailings Costs More Than Some Losses Would

As the torpedoing and mining of merchant ships spread to additional lanes this week, film distributors were experiencing increased difficulties with shipments abroad, but the American companies still had not lost a single reel, they reported.

Delays and handicaps to shipping were attributed by them to the passage of the Neutrality Act, which required the withdrawal of all American ships from the combat zones, to irregular and infrequent sailings of vessels still in service, and to the many wartime regulations already reported.

Time Loss Blamed

Much time has been lost, the home offices said, at a cost to the large companies much higher than the loss or destruction of some shipments would have entailed.

The majors reported that film shipments to Europe and other parts of the world directly affected by the war were proceedings as well as could be expected. Immediately after the war was declared, they said, shipping was very confused, and the Neutrality Act and new regulations by steamship lines and foreign governments at first added to the confusion, but now operation is again systematized.

The companies are using neutral ships so far as possible; shipment to England is the chief exception to this rule. Reshipment to Great Britain, it was pointed out, presents many difficulties: Permission must be obtained from the British consul in New York before the film is sent to a neutral country and even then there is no certainty that the shipment will ever arrive. English ships are running on very irregular sailings but are considered comparatively safe due to the convoy system. One of the problems cited is that no notice is given in advance about the sailing date, so in many cases the film has been loaded many days before the ship really sails and more valuable time has been lost.

Shipments Rerouted

The Neutrality Act makes it impossible for the film companies to keep their regular policy of using American ships as much as possible. No ships under the American flag are allowed to enter the areas designated as war zones by the President. So film shipments, as all other shipping to these countries from America, had to be rerouted. Bergen, Norway, lies just outside the war zone and American ships are running to that port. Some motion picture companies are considering reshipping through Norway.

It is even more difficult to get film into France than into England, it was noted. Neutral vessels have stopped calling at both countries and there are very few French lines running between the United States and France. Shipment is possible by way of England but this involves a second shipping, across the English channel, where it is difficult to move anything besides war material. Some of the companies said they are considering shipping film to France via Italy. The Italian Line boats still are running and Genoa is close to the French border. The chief difficulty cited here is the question of how long Italy will remain neutral and whether Italy would care to reship films for American companies, especially to France.

WAR NATIONS LEAD FOR 20TH-FOX OVERSEAS

War-stricken areas have made the best divisional showings in the Twentieth Century-Fox drive overseas. Great Britain leads the foreign territories on divisional revenue delivery. Japan has maintained first place in delivery during the first nine weeks of the drive. Peru heads the list of 14 countries that have gone over their quota.

Shipments into the Baltic area have been the most delayed, the offices said; in fact, for all practical purposes that region is quite cut off from a supply of American films. It takes many weeks to get film into the Dutch and Swedish markets.

The war has made a number of readjustments in servicing Europe necessary. The Paris office of Paramount, for example, now makes prints only for France and her colonies instead of for most of Continental Europe, which was the case before the war. The London office now handles film for Holland and also for the Balkans. In the case of the Balkans a great delay results because shipments from England to the Balkans is very irregular and uncertain, distributors said.

India for a number of reasons was considered one of the hardest places to reach with film. An MGM shipment to India has been unreported for several weeks. All that the home office has been able to establish is that the ship has not been sunk, but no other details of its whereabouts can be learned.

Fear of German sea raiders operating in the South Atlantic and the Indian Ocean make shipments to India and South Africa also very slow, it was added.

The trans-Atlantic airplane service to Lisbon, Portugal, would solve a number of difficulties in getting film abroad, if it were not for the fact that the cost involved makes this out of the question, they said. The Clippers are not carrying express, only first class air mail. Companies would use the Clipper service, if the cost was within reason, it was indicated.

Says Rules Bar Express

Pan-American Airways said that express service was about to be inaugurated when the war broke out but present conditions make it impossible because of the various custom and contraband regulations. Even the air-mail, it was emphasized, is seriously delayed by the censorship. A letter sent by Clipper from New York reaches Lisbon in about three days but it takes three more to get to France and five more to reach England. Mail inspection eats up most of the time saved by airmail across the Atlantic and it is no longer possible for the film companies to keep in close touch with Europe through that medium, the distributors declared.

The motion picture companies said they have made no plans to work out a uniform shipping agreement. Each company feels that its own organization can handle film shipments in the usual way despite war difficulties. It often is the case that films of several companies happen to be on the same ship, they added, but if one company worked out a special way of shipping it would share with their competitors.

Twentieth Century-Fox handles its own forwarding but a number of the companies have Massce & Company for their agent. The Massce company reported that the method of preparing and handling export shipments had been made more difficult almost every day since September 15th. Before that date film, or any other shipment, could be delivered at times within one-half hour of sailing time; a single bill of lading could cover the entire shipment; export declarations could be prepared 72 hours after sailing and the freight charges could be paid 48 hours after the steamer sailed.

All this has been changed, the company said. Export declarations and permits from the steamship lines must all be prepared in advance. The shipment must be in possession of the steamship company at least 24 hours before sailing and no credit is allowed. A duplicate set of documents is sent on the next mail.

Games Attacked In Six Centers

Ruled a lottery in Ohio and Mississippi and attacked by civil and civic authorities in Chicago, New Jersey, Wisconsin and Alabama, chance games at theatres came through this week with but a single victory, in Buffalo.

In Buffalo the authorities are permitting exhibitors to run chance games without interference, despite threats by police officials recently that the practice would result in suspension of theatre license. Allied Theatre Owners of New York interceded for the exhibitors, pointing out that Bingo games in which large prizes were awarded were permitted in Buffalo.

Bank Night as operated by the Troy Amusement Company, Troy, Ohio, is a violation of the Ohio lottery law, it was ruled by Richard L. Cameron, common pleas judge, of Marysville, in dismissing an injunction suit filed by the company to prevent seizure of its equipment at the Mayflower theatre under a search warrant. "The presence of the three elements as required by law, a consideration given, a prize awarded and determination of winners by chance, make Bank Night a lottery," the decision read.

Bank Night also was ruled a lottery in an opinion handed down in Yazoo City, Miss., by Chancellor M. B. Montgomery in a suit brought against the Dixie Theatre, Inc., by John S. Holmes, a resident. An injunction halting its operation was issued. The ruling said that in the actual operation of the scheme, persons on the average are paying a valuable consideration for a chance to win and the Bank Night in question is therefore a lottery.

Barnett Hodes, Chicago corporation counsel, says all theatre cash giveaways are contrary to city ordinances and that the police will stop them if theatres use them again.

Paramount Dividend

The board of directors of Paramount, Inc., at a meeting Wednesday in New York declared a regular quarterly dividend of $1.50 per share on the first preferred stock and 15 cents a share on the second preferred. The dividends are payable December 26th to stockholders of record December 8th.

PARAMOUNT CALLS OUT INDIANS FOR "GERONIMO"; MGM PRE-DATES "WIND"

Canadian Officialdom Sees Korda's "The Lion Has Wings"; Macy's Department Store Aids "Gulliver's Travels"

The major merchandisers of motion pictures are invading virtually every mountain and valley, desert and plains for locations of ballyhoos for field premieres of new productions, away from the arc lights of Broadway and Hollywood Boulevard. On Saturday, Paramount will launch "Geronimo" to the shrills of all the wild whoopings that the few remaining store-clothed Apaches can command on their Arizona reservations.

At Metro-Goldwyn-Mayer, the word is full steam ahead for the field opening of "Gone With the Wind," as coming both from Howard Dietz, of MGM, as the distributor, and Russell Birdwell, representing David Selznick, the producer, the combined interests this week setting nine pre-release dates to follow the big opening at Atlanta on December 15.

United Artists this week went to Canada to get official recognition for its new Korda-British production of "The Lion Has Wings," and Paramount won advance attention for its "Gulliver's Travels," feature cartoon, in Macy's department store annual Thanksgiving Day parade.

Arizona's "Geronimo" Celebration

Paramount's "Geronimo" will have its world's premiere on November 25th in three Arizona cities as the culmination of the three-day "The Valley of the Sun Celebration." Governor Robert T. Jones is in charge of the celebration. His committee includes Clarence Budington Kelland, author; Major-general A. M. Tuthill; Walter J. Thalheimer, mayor of Phoenix; Charles G. Stauffer, publisher of the Arizona *Republic Gazette;* Roy R. Hislop, City manager of Phoenix; Dr. Grady Gammage, president of Arizona State Teacher's College and E. W. Montgomery, superintendent of Phoenix high schools and junior college.

The picture will open in Phoenix at the Orpheum and Rialto theatres and at the State theatre in Tucson and also in the little town of Safford which is located on Arizona's Apache Indian reservation where many descendants of Geronimo's warriors will be in the audience. Chief Thunder Cloud, Indian actor who portrays the title role in the picture, will go from Hollywood to Safford to make a personal appearance at the opening at the Long Theatre.

The "Valley of the Sun Geronimo Celebration" at Phoenix will be attended by Robert Geronimo, 45 year old son of the Apache war chief. Young Geronimo will come from his home at Mescalero, New Mexico. He will be accompanied by Sam Chino, 74 years old and reputed to be one of Chief Geronimo's lieutenants and by H. L. Newmano, superintendent of the Mescalero Apache Indian Reservation.

Chino will chant Apache war cries over a national radio hook-up as part of the Celebration. Another high point will be the sacred ceremonial devil dance performed by Indians of Geronimo's own tribe. The dance will be performed during the parade before the premiere.

The following Hollywood personalities were expected for the celebration: Preston Foster, Kitty Kelly, Chief Thunder Cloud and Monte Blue from the cast of the picture; Patricia Morison, Robert Preston, J. Carrol Naish, William Frawley, Joseph Allen, Jr., and director Paul H. Sloane.

ARIZONA NAMES "GOLDWYN CITY"

On location for "The Westerner", some 20 miles outside of Tucson, Arizona, Samuel Goldwyn's company working in the picture Monday witnessed the site's dedication as "Goldwyn City" by Governor R. T. Jones.

The Governor's proclamation stated that the replica of a Texas frontier community was named Goldwyn, Arizona, in recognition of the services of Samuel Goldwyn to the industry which "ranks as one of civilization's finest artistic attainments", and as a further proof that Arizona welcomed the motion picture industry and wished "to afford every reasonable inducement to the industry to locate permanently within its borders".

The premiere of "Geronimo" will be followed by pre-release showings beginning December 1st at Albuquerque, Denver, and Salt Lake City, and on December 7th at Colorado Springs, Pueblo, Boise, Ogden, Spokane, Reno and Sacramento.

"Wind" Pre-release Openings

Between December 15th, the date of the world's premiere at Atlanta of "Gone with the Wind," and January 1st, the picture will have double openings in New York and Los Angeles and begin engagements in a number of other key cities throughout the nation. Nine of these special bookings have been announced by MGM.

In New York the Selznick-International production will play simultaneously at the Astor and Capitol theatres beginning on December 19th. The seats at the Astor will be reserved, with two performances daily. The price scale will range from $.75 to $2.20, including the tax. At the Capital, where the gala New York opening will be held, the film will be shown from mid-morning until midnight, with unreserved seats after the opening performance. The scale at the Capitol will be $.75 for daytime and $1.10 at night. The running time of the picture is three hours and forty minutes and there will be an interval of approximately a half-hour between each showing in order to make it unlikely that patrons will enter after the screening has started.

In Los Angeles and in Boston the same plan of a double engagement will be followed. "Gone with the Wind" will open at the Carthay Circle on the Coast December 28th where there will be two reserved seat showings each day. The next day a second Los Angeles engagement will begin at the United Artists Theatre where there will be three screenings a day with seats unreserved.

The Boston openings will be held on December 21st at the State and Orpheum theatres. The State will sell reserved seats exclusively for two performances a day; the Orpheum will have three showings a day with reserved seats only at the night screening.

The picture also opens in Cincinnati, Reading and Harrisburg on December 21st. In Cincinnati it will be shown at the Capitol on a three-a-day unreserved seat basis; at the Colonial theatre in Reading with two reserved seat showings and at Loew's Harrisburg theatre there will be three shows, the first starting at noon.

An announcement trailer, with no pictorial matter, is planned for the theatres to state the policy for the run of the picture. The studio is making a one-reel short giving background and describing the behind-the-scenes operations of the production which will be distributed as part of the MGM short subject schedule.

William F. Rodgers, MGM general sales manager, has called a mid-season conference in Chicago for November 25-26 to discuss the policy on "Gone with the Wind." Home office executives, district and branch managers will attend. Also representatives of Selznick International. Al Lichtman is scheduled to come from the studio.

Meanwhile plans for the Atlanta opening are taking form. The price scale for opening night has not yet been determined but the scale will be $.75 to $1.50 for the rest of the two-a-day run. The set in which Rhett dances with Scarlett will be moved to Atlanta and set up at the Junior League Ball, according to present plans. Dresses used in the picture will be exhibited. Kay Kyser is to bring his orchestra for the ball.

"Lion Has Wings" in Canada

Alexander Korda's "The Lion Has Wings" had its premiere in Canada last Wednesday night at the Uptown theatre, Toronto. The opening was attended by several hundred members of the Royal Air Force and its band. National and City Officials together with the Air Force and City Police marched in a military parade through the city to the theatre. All the ceremonies were covered by the Canadian Broadcasting Corporation in a nation-wide network on which government men and others discussed the picture.

Monroe W. Greenthal, exploitation manager of United Artists handled the special drive in Toronto and Ottawa. The campaign aimed at securing the cooperation of government officials. In Ottawa, the nation's capital's special showing was held for Prime Minister Mackenzie King, all the members of his Cabinet, Lord Riverdale and the heads of the Canadian and the Australian air forces.

A special "official press" preview was held in Toronto which was attended by publishers of the dominion's newspapers, heads of all syndicates, executives of the Canadian Broadcasting Company and by officers of the Royal Air Force.

"Gulliver" in Macy Parade

A 30-foot figure of Gulliver, star of Paramount's Max Fleischer color feature-length cartoon, was one of the chief attractions in Macy's Thanksgiving Day Parade in New York City. The huge figure was escorted through New York on a special float surrounded by men and women in military uniforms.

Special "Gulliver's Travel" booklets for children will be distributed free at the store's Christmas Village.

"Gulliver's Travels" will have 77 minute running time and has been produced at a reported cost of $1,500,000. 18,000 gallons of water colors in 600 variations of the primary colors were used by the 200 artists working on the color cartoon.

William S. Holman, former Columbia studio manager, will join the Frank Capra-Robert Riskin producing unit as general manager.

- ✓ BACHELOR MOTHER
- ✓ IN NAME ONLY
- ✓ GUNGA DIN
- ✓ LOVE AFFAIR
- ✓ FIFTH AVENUE GIRL
- ✓ NURSE EDITH CAVELL

HITS!
ALL OF THEM!

and now—

SIX MORE SMASH HITS FROM RKO... THE TALK OF THE INDUSTRY . . . . .

KAY KYSER *and* ADOLPHE MENJOU

THE OLD PROFESSOR HIMSELF IN

THAT'S RIGHT–YOU'RE WRONG

with

MAY ROBSON · LUCILLE BALL · DENNIS O'KEEFE
EDWARD EVERETT HORTON · ROSCOE KARNS
MORONI OLSEN *and* KAY KYSER'S BAND *featuring*
GINNY SIMMS • HARRY BABBITT • SULLY MASON
ISH KABIBBLE *and* "THE COLLEGE OF MUSICAL KNOWLEDGE"
Produced and directed by DAVID BUTLER
Screen play by William Conselman and James V. Kern

The laugh-swing sensation now sweeping the nation! . . . Thrilling Thanksgiving attraction in scores of first runs Coast to Coast and, according to all reports, a picture destined to top the top grosses everywhere!

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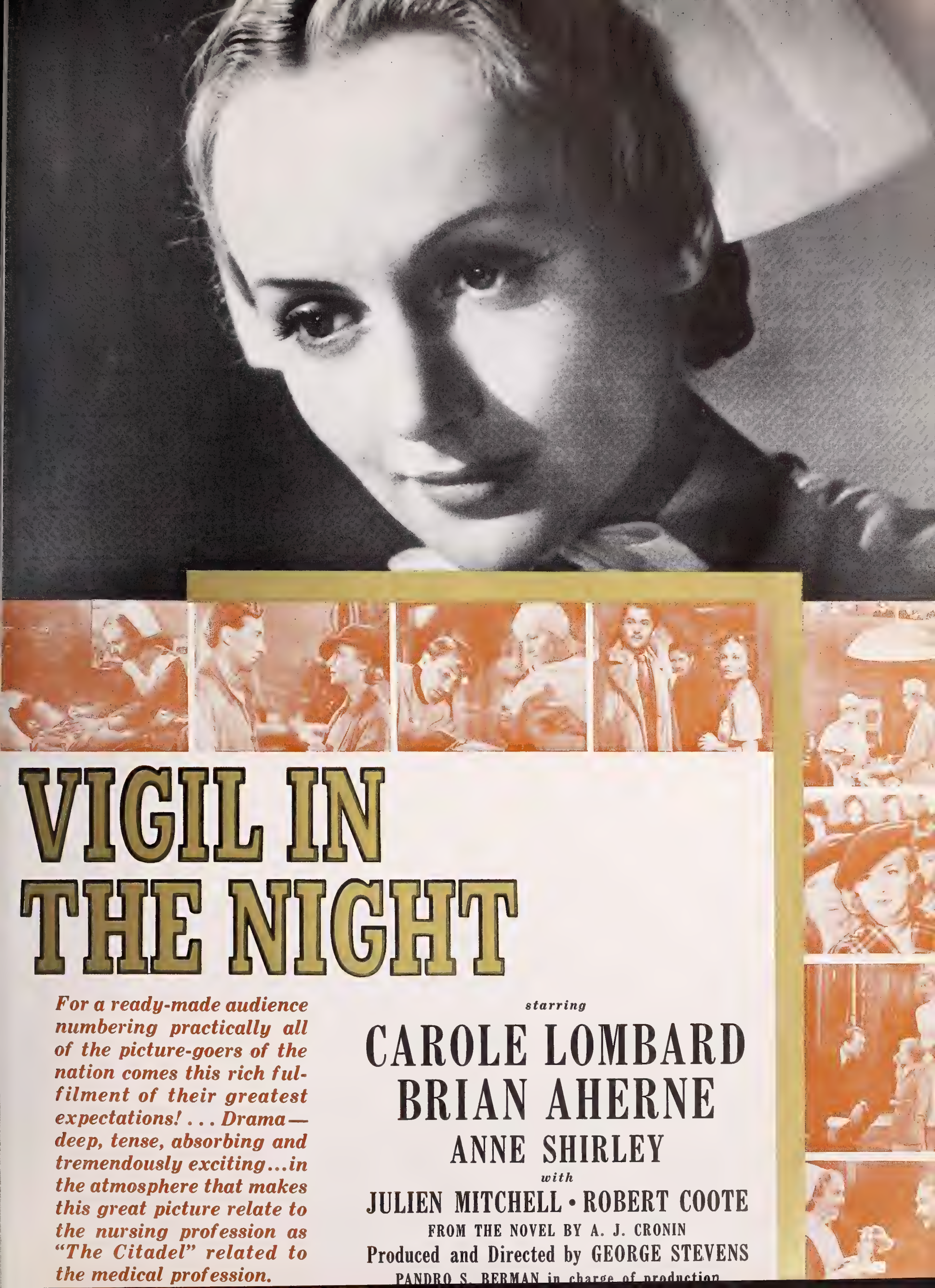


VIGIL IN THE NIGHT

For a ready-made audience numbering practically all of the picture-goers of the nation comes this rich fulfilment of their greatest expectations! . . . Drama—deep, tense, absorbing and tremendously exciting...in the atmosphere that makes this great picture relate to the nursing profession as "The Citadel" related to the medical profession.

starring

CAROLE LOMBARD

BRIAN AHERNE

ANNE SHIRLEY

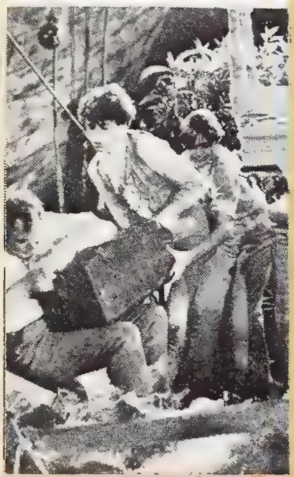
with

JULIEN MITCHELL • ROBERT COOTE

FROM THE NOVEL BY A. J. CRONIN

Produced and Directed by GEORGE STEVENS

PANDRO S. BERMAN in charge of production



SWISS FAMILY ROBINSON

Six months ago we promised that you could look for one of the greatest novelty adventure dramas the screen ever knew in "Swiss Family Robinson"... Now it's virtually completed, and the results justify the most enthusiastic claims any company ever made for a great attraction.

with

THOMAS MITCHELL • EDNA BEST
FREDDIE BARTHOLOMEW
TERRY KILBURN • TIM HOLT
BABY BOBBIE QUILLAN...
A "THE PLAY'S THE THING" PRODUCTION
Produced by GENE TOWNE and GRAHAM BAKER
Directed by Edward Ludwig

CHARLES LAUGHTON

in Victor Hugo's THE

HUNCHBACK OF NOTRE DAME

with

SIR CEDRIC HARDWICKE · THOMAS MITCHELL
MAUREEN O'HARA · EDMOND O'BRIEN
ALAN MARSHAL · WALTER HAMPDEN
KATHARINE ALEXANDER . .

PRODUCED BY PANDRO S. BERMAN
DIRECTED BY WILLIAM DIETERLE
Screen Play by Sonya Levien • Adaptation by Bruno Frank

One of the greatest motion pictures of all time! . . . Everything about it pointing to such crowd-pulling power as to establish new box-office records . . . Produced on a scale of such magnitude and magnificence as to dwarf all previous conceptions of the possibilities of the screen! . . . ALL SET AS THE INDUSTRY'S SHOW EVENT for NEW YEARS

ALLEGHENY UPRISING

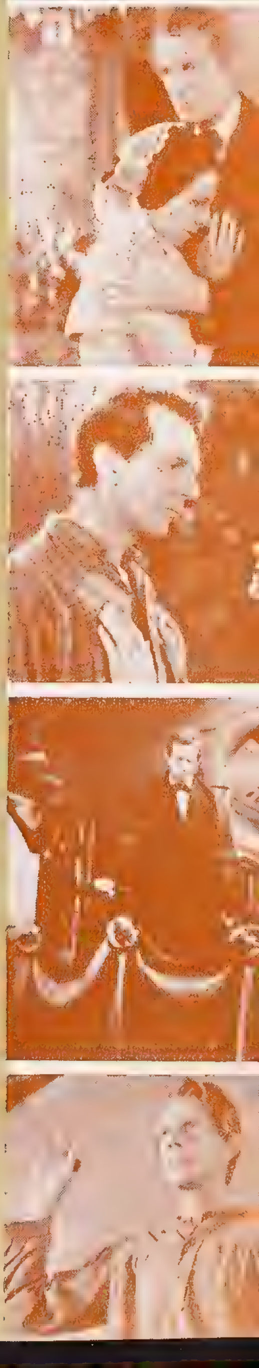
RKO RADIO'S giant of action shows . . . Now playing throughout the country to some of the most satisfactory grosses theatres have known in months . . . A big show for big business RIGHT NOW!

starring

CLAIRE TREVOR
JOHN WAYNE

with

GEORGE SANDERS · BRIAN DONLEVY
WILFRID LAWSON · ROBERT BARRAT
JOHN F. HAMILTON · MORONI OLSEN · EDDIE QUILLAN
Produced by P. J. Wolfson · Directed by William A. Seiter
PANDRO S. BERMAN in Charge of Production · Screen Play by P. J. Wolfson



ROBERT E. SHERWOOD'S PULITZER PRIZE PLAY

ABE LINCOLN IN ILLINOIS

with

RAYMOND MASSEY

GENE LOCKHART · RUTH GORDON
MARY HOWARD · DOROTHY TREE
HARVEY STEPHENS · MINOR WATSON
ALAN BAXTER

PRODUCED BY MAX GORDON
DIRECTED BY JOHN CROMWELL
Screen Play by Robert E. Sherwood

Never in screen history has a more moving story been filmed than in this—THE GREAT AMERICAN MOTION PICTURE! ... Some who see it will say it's the greatest picture ever made; many more will gloriously thrill to the privilege of being a part of what it represents; all must agree that the screen has no greater power than to lay life itself in the hearts of a people! ... Like Lincoln himself, the picture towers in majesty — ALONE!

- ✓ ALLEGHENY UPRISING
- ✓ VIGIL IN THE NIGHT
- ✓ ABE LINCOLN IN ILLINOIS
- ✓ THAT'S RIGHT, YOU'RE WRONG
- ✓ HUNCHBACK OF NOTRE DAME
- ✓ SWISS FAMILY ROBINSON

HITS!

ALL OF THEM!

ONE AFTER THE OTHER!

-and on the way...

MY FAVORITE WIFE.. IRENE DUNNE • CARY GRANT • RANDOLPH SCOTT
A LEO McCAREY PRODUCTION .. Directed by GARSON KANIN

BILL OF DIVORCEMENT.. MAUREEN O'HARA • ADOLPHE MENJOU • FAY BAINTER

THE PRIMROSE PATH.. CO-STARRING GINGER ROGERS and JOEL McCREA
Produced and directed by GREGORY LA CAVA
Based on George Abbott's Broadway stage hit

HEART OF DARKNESS.. ORSON WELLES

IRENE.. ANNA NEAGLE • RAY MILLAND • ROLAND YOUNG
MAY ROBSON .. Produced and directed by HERBERT WILCOX

RKO RADIO PICTURES

AND MORE AND MORE TO COME FROM RKO . . . THE TALK OF THE INDUSTRY!

NEW DEAL HELD 'NO. 1' PRODUCER AND EXHIBITOR OF ALL ADMINISTRATIONS

Eighty - seven Films Depicting Activities of Its Bureaus and Agencies Put Out During Current Regime

by FRANCIS L. BURT
in Washington

The New Deal stands today the greatest motion picture producer, distributor and exhibitor of all Federal Administrations, turning its cameras, for the most part, on the progress and procedure of its multi-alphabetical agencies. Eighty-seven motion pictures depicting activities of the New Deal have been put out by its various divisions, departments, bureaus and agencies during the present Administration.

Apart from Regular Film Work

These pictures are entirely apart from what might be termed the regular film activities of the Government, such as the pictures on the proper care of children produced for the Children's Bureau of the Department of Labor, the films on control of insect pests, better farming methods, stock raising and the like put out by the Department of Agriculture, similar efforts in the field of visual education, and films of the Department of Mines, all of which run into the hundreds.

The costs of producing these New Deal films are not obtainable. Efforts to find out how much had been expended on such work were even made by Congress at various times without success. The National Emergency Council, split up this year under President Roosevelt's departmental reorganization program, also was unable to learn the costs. In fact, some of the New Deal producing agencies themselves are unable to estimate the cost of their films, largely because they frequently were produced by staffs engaged also in other activities or paid for out of "publicity" funds which were never broken down into definite figures for any particular operation.

Loaned to Theatres

With few exceptions, the New Deal's pictures are distributed by the department or agency for which they were made. As a general rule, films are loaned to theatres and others without charge, the borrower paying transportation both ways. They are given to understand that no admission or rental fees shall be charged for the programs in which the pictures are used unless they are shown in licensed theatres as parts of regular programs.

During the life of the National Emergency Council it was proposed that the NEC film division should take over the distribution of all Government films, but the project never was put into effect, largely because of the desire of some of the New Deal agencies to retain control over the showing of their pictures.

Interior Department Leads

In the field of New Deal films, the Interior Department leads with some 30 pictures, devoted mostly to the recreational possibilities of the national parks and other areas under its control. The Department of Agriculture follows with a score of films dealing with various phases of the Administration's agricultural program. The remainder of the pictures are the products of some eight New Deal agencies, and are devoted to their particular fields of activity.

DES MOINES RADIO FANS LIKE COMEDY

Good comedy is preferred as radio fare by listeners in the Des Moines area, according to a survey by Station WHO. The survey asked preferences for the Fall and Winter. Programs on job placement came second in public favor; musical, third. Detective stories were fourth.

In some respects the 87 motion pictures considered in this survey may not be a complete list. It is quite possible, for instance, that some of the films placed in this category may be considered by many to be pictures that would have been put out under any Administration, in the regular course of its work; on the other hand, the list may not include pictures which some might consider as New Deal projects. In the final analysis, inclusion or exclusion of any particular motion picture is a matter of definition, but in the list selected an effort was made to distinguish between films furthering the long-established educational work of the various departments and those devoted to activities initiated by the Administration since March 4, 1933.

Starting first with the New Deal agencies themselves, the investigation developed that they now have the following pictures:

Federal Housing Administration, now a branch of the Federal Loan Agency set up under the President's reorganization plan:

"Design and Construction of Three Small Homes," a two-reel technical showing of the construction of small homes. A 16-mm. sound picture revised this year.

In addition, the FHA has "Better Housing News Flashes," for loans in 35mm. sound and for sale in 16mm. sound, which were produced in connection with its publicity.

National Youth Administration, now a branch of the Federal Security Agency:

"NYA Builds a Sea Base," a one-reel silent color picture of the dedication of a sea plane base at Glen Cove, Long Island, built by five NYA youths in eight days. 16mm.

"NYA Builds a Ski Jump," a two-reel silent color picture of the Olympic finals on the largest structural steel ski jump in the world, built by the New Hampshire NYA. 16mm.

"NYA Student Aid," a one-reel silent picture showing the work activities performed by NYA students in schools, colleges, etc. 16mm.

"Royalty Visits the White House," a two-reel silent color picture of the visit to Washington of King George and Queen Elizabeth of the United Kingdom. 16mm.

"Youth Also Serves," a two-reel silent color picture showing the emergency activities of the NYA and other public agencies after the New England and New York hurricane in September, 1938. 16mm.

"Youth Visits Our Nation's Capitol," a two-reel silent color tour of Washington. 16mm.

"Youth-Building at Wilberforce University," a one-reel silent color picture of activities at the oldest college for Negroes in the United States. 16mm.

Social Security Board, also a branch of the Federal Security Agency:

"Social Security for the Nation," a one-reel sound picture of what Social Security means, released in October, 1939. 16mm.

"Social Security for the People," a four-minute condensation of "Social Security for the Nation." 16mm. sound.

The SSB films are being distributed by the board's regional offices in Birmingham, Ala.; San Francisco, Denver, Washington, D. C.; Chicago, Kansas City, Boston, Minneapolis, New York, Cleveland, Philadelphia and San Antonio.

U. S. Film Service, formerly part of the National Emergency Council and now a branch of the Federal Security Agency:

"Plow That Broke the Plains," the three-reel sound saga of the Great Plains and the Nation's dust-bowl, produced in 1936. 16 and 35mm.

"The River," a three-reel sound picture dramatizing flood and erosion along the Mississippi. 16 and 35mm.

"The Plow" and "The River" were produced under the direction of Pare Lorentz, who now has in the making two new epics, one on unemployment and another on health, which are expected to be completed within a few months.

United States Public Health Service, formerly a branch of the Treasury Department and now part of the Federal Security Agency:

"Three Counties Against Syphilis," a two-reel sound picture of what is being done to stamp out the disease in Georgia. Has a narration by Alois Havrilla and music by the Hampton Institute Choir. 16 and 35mm. Distributed through the Department of Agriculture.

United States Housing Authority, now part of the Federal Works Agency:

"Housing in Our Time," a two-reel sound picture of the activities under the housing program. 16 and 35mm.

"World War Against Slums," a three-reel silent picture of housing in England, France, Germany, Italy and Russia. 16mm.

Works Projects Administration, formerly the Works Progress Administration, now a branch of the Federal Works Agency:

"Hands," a one-reel sound picture tracing the passage of money from its production by the Government, through the WPA and into circulation, solely through pictures of hands. 16 and 35mm.

"Man Against the River," a one-reel sound picture of the Ohio Valley flood of 1937. 16 and 35mm.

"Rain for the Earth," a two-reel sound picture of drought in the Great Plains, showing the start of reclamation and conservation work. 16 and 35mm.

"Shock Troops of Disaster," a one-reel sound picture of the 1938 hurricane. 16 and 35mm.

"We Work Again," a two-reel sound picture of WPA work among the Negroes, with an all-Negro cast. 16 and 35mm.

"Work Pays America," a five-reel sound picture of representative projects of the WPA. 16 and 35mm.

Tennessee Valley Authority: "Electricity

(Continued on following page)

TITLES OF FILMS MADE BY NEW DEAL

(*Continued from preceding page*)

on the Farm," a two-reel silent picture of rural electrification. 16 and 35mm.

"Motion Study Applied to Letter Indexing," a one-reel sound picture of interest to large business firms and governmental agencies. Voice by Milton Cross. 16 and 35mm.

"Norris Dam Construction," a three-reel silent picture of the building of the TVA dam on the Clinch River. 16 and 35mm.

"Scenic Resources of the Tennessee Valley," a one-reel silent picture of the Valley and the Great Smoky Mountains. 16 and 35mm.

"Shell Mounds in the Tennessee Valley," a one-reel silent picture of pre-historic shell mounds in the Pickwick Landing Dam area. 16 and 35mm.

"Wasted Waters," formerly "TVA at Work," a two-reel sound picture of the unified river control program. 16 and 35mm.

"Wheeler Reservoir Clearance," a two-reel silent picture showing how land is cleared for impounded water. 35mm.

The TVA pictures are all distributed from the Authority's headquarters at Knoxville, Tenn.

United States Maritime Commission: "Good Neighbors," a two-reel sound picture of the inaugural cruise of the S. S. "Brazil," first of the "Good Neighbor Fleet" to South America. Distributed through the U. S. Film Service. 16 and 35mm.

Since a considerable part of the New Deal program was carried out through the established departments, several of them are represented in the list of New Deal films.

The War Department, which operates the Civilian Conservation Camps, made one picture in 1935, a 35mm silent three-reel picture entitled "The Civilian Conservation Corps," showing camp activities and the life of the CCC enrollees. War Department films are distributed through the Chief Signal Officer in Washington or the Signal Officers of the various Corps Area Headquarters at Boston, Governors Island, N. Y.; Baltimore, Atlanta, Columbus, Ohio; Chicago, Omaha, Fort Sam Houston, Tex., and San Francisco.

Other departmental contributions to the screen included the following:

Post Office Department: "Travels of a Postage Stamp," a one-reel sound picture of what happens to a stamp from the time it leaves the Bureau of Engraving and Printing until it delivers a letter to the addressee, with comment by Postmaster General Farley. 16mm.

Veterans Administration: "Cancer Among the Veterans," a two-reel sound color scientific picture, distributed only to medical organizations. 16mm.

"Service to Those Who Served," a two-reel sound picture showing hospital facilities. 16 and 35mm. Distributed through the Interior Department.

Department of Agriculture: "Grassland," a one-reel sound picture on soil conservation in the Southwest. 16 and 35mm.

"Muddy Waters," a one-reel sound picture on land use and abuse in the Southwest. 16 and 35mm.

"Rain on the Plains," a one-reel sound picture on erosion in the Southern Great Plains. 16 and 35mm.

"Wise Land Use Pays," a two-reel sound picture of soil conservation. 16 and 35mm.

"Balanced Plenty," a one-reel silent picture on the AAA program. 16 and 35mm.

"Our Daily Bread," a one-reel silent picture on the AAA program in the Wheat Belt. 16 and 35mm. Animated cartoon.

"Plenty Without Waste," a one-reel silent picture on the AAA program in the Corn Belt. 16 and 35mm. Animated cartoon.

CHICAGO STORE GIVES STAGE MIDGET SHOW

A stage show featuring 56 midgets has been inaugurated at Goldblatt's department store in Chicago. The large store has a 400-seat theatre and admission for the 25-minute show is set at 10 cents. The show is part of the store's Christmas merchandising plan. The midgets live in their own "Tiny Town" on the same floor as the toy department.

The merchants hold that if theatres can use free merchandising giveaways such as dishes, cutlery and beautifying articles to attract customers, stores may just as well offer shows.

"Re-Creation," a three-reel sound picture on outdoor recreation. 16 and 35mm.

"Winter Sports in the National Forests of California," a one-reel silent picture on winter sports. 16 and 35mm.

"Winter Wonderland," another one-reel sound picture on winter sports. 16 and 35mm.

"Wool, From Fleece to Fabric," a three-reel sound picture of the Farm Credit Administration on the cooperative market plan. 16 and 35mm. (Distributed by Interior Department under that title and by Department of Agriculture as "Cooperative Wool From Fleece to Fabric."

Also 11 pictures on CCC activities, including a series on "The CCC at Work" in Arizona, Colorado, Wyoming and South Dakota; the Lake States, Montana and Northern Idaho, Oregon and Washington, Utah and Southern Idaho, and on mosquito control, 11 one-reel silent pictures in 16 and 35mm., and "Forests and Men," one-reel sound; "Sowing Mustard for Erosion Control," one-reel silent, and "Telephone Line Construction, two-reel sound, showing CCC activities in those lines, and "We Can Take It," a two-reel silent picture of the CCC in California. All 16 and 35mm.

Interior Department: "CCC Accomplishments in Pennsylvania," two-reel sound; "CCC in a Crisis," two-reel silent; "CCC in Great Smoky Mountains National Park," one-reel sound; "Cradle of the Father of Waters," one-reel sound; "A day in Virginia Camps," two-reel silent; "Evangeline's Haven of Peace," one-reel silent; "For a Changing Empire," one-reel sound; "Land of Ten Thousand Lakes," two-reel sound; "Land of the Giants," three-reel sound; "Morristown National Historical Park," one-reel silent; "Nationwide System of Parks," two-reel sound; "Old Lands—New Use," one-reel sound; "Outdoors in the Garden State," two-reel sound; "Parks Under the Lone Star," one-reel sound; "Pilgrim Forests," two-reel sound; "Reclamation and the CCC," three-reel sound; "Recreation Resources" two-reel sound; "Saving the Beauty of Alabama," one-reel silent; "Sinews from the Soil," one-reel sound; "Summer Ends in the Rockies," one-reel silent; "Taming the Desert," one-reel sound; "Trees and Stones that Speak," one-reel sound; "Veteran of Three Wars," one-reel silent; "Water Lure," one-reel sound; "Where Trade Winds Blow," one-reel sound; "Winter Sun and Summer Sea," two-reel sound. All depicting activities of the CCC in various parts of the United States. 16 and 35mm.

"Human Crop," one-reel sound story of camps for underprivileged children. 16 and 35mm.

"In the Wake of the Buccaneers," one-reel sound picture of the Virgin Islands. 16 and 35mm.

"Old Danish Sugar Bowl," one-reel sound picture of Virgin Islands. 16 and 35mm.

"To! Oil!" ("Water! Grass!"), a three-reel sound picture of the Navajo Indians. 16 and 35mm.

Treasury Department: "Story of the U. S. Coast Guard," one-reel sound picture of the activities of that organization. 16mm.

"U. S. Coast Guard Academy," a one-reel sound picture of the organization's training school. 16mm.

Mexicans Forming Central Exchange

by JAMES LOCKHART
in Mexico City

Mexico has both eyes on the South American motion picture market. That is demonstrated by arrangements being completed by leading Mexican producers to establish in Mexico City a central exchange that will be a pool for their picked productions and the placing of specially selected agents of the exchange in key South American cities. The plan is set to get underway before the end of the year.

Just how picture distributors stand with regard to the income tax and old films that they have to destroy has been defined by a ruling of the national supreme court in rejecting a petition by Panas y Azcona y Cia, Mexico City importers and distributors of independent American pictures, to set aside a demand of the ministry of finance that they pay taxes on profits of some $50,000 they made in 1935. The distributors explained that they had not obtained that much profit as it had been necessary for them to destroy old film worth $9,000.

The court ruled that whenever distributors have to destroy film they must deduct its value from their capital instead of their profits and that in all such cases they must prove to the ministry that they actually destroyed the film. In this case, the court held, there was no proof that the film had been destroyed.

Supreme Court Voids Bans on Handbills

The United States supreme court on Wednesday held unconstitutional ordinances of four cities which citizens had challenged on grounds that they violated civil liberties. Three of the cities, Los Angeles, Milwaukee, and Worcester, Mass., were prohibiting the distribution of leaflets in public streets. The other city, Irvington, N. J., required a police permit for house-to-house canvassing.

Republic Signs Basil Circuit

Republic Pictures has closed a deal for its 1939-40 product with the Basil circuit of 18 theatres in the Buffalo territory.

THE HOLLYWOOD SCENE

Uncertainty Prevails

Hollywood, production-wise, remained in the doldrums this week, after a hesitant peek out of its shell last week at the cold, cold world. What it saw, locally as well as internationally, was not calculated to start a boom in hope and cheer.

Two members of the State Board of Equalization, which controls the state sales tax and liquor licenses, and exercises budgetary control of municipalities and counties, had just been indicted in a graft investigation. The earthquake specialists were filled with foreboding after the recent vibrations in Seattle, and the labor situation remained what might be described as "delicate."

The number of films actually shooting dropped to 33 from last week's 37, and while nine were finished as against last week's seven, only five were started, compared to the 12 of the preceding week.

However, 21 were being prepared and 85 edited, which compares with the 13 and 83, respectively, of the last seven days.

Republic led with four finished: "Money to Burn," "The Narrow Path," "South of the Border" and "The Days of Jesse James." Twentieth Century-Fox completed "Little Old New York" and "Grapes of Wrath"; and Metro-Goldwyn-Mayer, Selznick-International and Universal each wound up one, respectively "The Earl of Chicago," "Rebecca" and "The Invisible Man Returns."

The five started were accounted for by as many companies. Columbia began "The Lone Wolf Strikes"; Metro-Goldwyn-Mayer, "Arouse and Beware"; Paramount, "The Man from Bar 20"; Producers Pictures, "Mercy Plane," and Warner Brothers, "We Shall Meet Again."

Name News

Joseph M. Schenck, Twentieh Century-Century-Fox board chairman, has arrived on the coast from New York.

* * *

Busby Berkeley had his contract extended at Metro-Goldwyn-Mayer and will direct "Good News," starring **Mickey Rooney** and **Judy Garland**.

* * *

Sol Lesser left for New York.

* * *

Jules Stein, Music Corporation of America head, began a New York vacation.

* * *

Harold Lloyd left for a business trip to San Francisco.

* * *

Charles Einfeld, Warner Brothers advertising and publicity head, returned to the studio after three weeks spent at the home office.

LOUDER, PLEASE!

Radio, these days, is ever ready to talk about the mastery of its sound departments, which use the most intricate of gadgets to produce practically any sound called for in a script, and which reached a high point of some sort in realism in the Orson Welles "Mars" broadcast which is now history.

Poles apart, and just as ingenious, are those sounds called for under the head of imagination. At the Disney studio, for instance, routine assignments call for such creations as the sound of a wave freezing, of a motor car sweating, of a cobweb shimmering. Don't ask how—just listen.

The sound of Snow White's voice as it reverberated from the wishing well was created, incidentally, in the retiring room for women at the studio. It's faced with brick.

Sam Wood, director, went to New York to see current plays.

* * *

Rowland V. Lee, after completion of his "Tower of London," left for a stay of several weeks at Palm Springs.

* * *

Julian Josephson has been assigned by Metro-Goldwyn-Mayer to work on the screen play of a new "Tarzan" picture to feature **Johnny Weismuller**.

* * *

William Wyler has been set as director of the Sol Lesser production, "Our Town."

* * *

Walter Wanger has decided to release "Send Another Coffin" which, during production, was changed to "City for Sale," which was changed to "Ladies Know Too Much," as "Send Another Coffin."

* * *

William Le Baron, Paramount production head, has announced that the premiere of "The Great Victor Herbert" will be held November 28th at the Carthay Circle Theatre in Hollywood.

* * *

Barney Balaban, president; **Stanton Griffis**, chairman of the executive committee, and **Neil Agnew**, vice-president, are to arrive at the Paramount studio Monday, November 27th, for conferences on 1940-41 production plans.

* * *

Charles Skouras, Fox West Coast Theatres head, has returned from a trip to northern California.

Under RKO Aegis

Charles Laughton and Erich Pommer, in view of war conditions abroad, have suspended all activity of Mayflower Pictures Corporation, and have individually signed major contracts with RKO Radio Pictures. Laughton's first assignment under the new contract will be the lead in a story to be produced and directed by Leo McCarey. The actor recently completed "The Hunchback of Notre Dame" for RKO.

Mr. Pommer will make his debut as an RKO producer with a film starring Maureen O'Hara, also in the "Hunchback." The production will go before the cameras following completion of her starring role in RKO's "A Bill of Divorcement." Mr. Pommer will also produce a film starring Laughton for RKO.

Reissues

Warner Brothers are reissuing six westerns featuring John Wayne and "Duke, The Miracle Horse," in the United States and Canada. They were produced by Leon Schlesinger and will be available for re-release starting December 24th. They are "The Telegraph Trail," "Somewhere in Sonora," "The Big Stampede," "The Man from Monterey," "Ride Him Cowboy" and "Haunted Gold."

Stock Note

Darryl F. Zanuck, Twentieth Century-Fox officer, added 1,000 shares of common to his holdings of that company's securities in September, according to reports filed with the Securities and Exchange Commission at Washington.

At the close of September, the report showed, Mr. Zanuck held 123,130 shares of Twentieth Century-Fox common and 21,946 shares of preferred.

Accessories

Warner Brothers have completed a deal with the National Poster Association under which Republic Display Corporation and Associated Display Corporation, members of the National group, will handle Warner picture accessories for one year. Negotiations grew out of a suit that Warner Brothers had against a member of the National Poster Association.

William Jaffe, of the law firm of Rosenblatt and Jaffe, representing the Association reached an agreement with Carl Leserman, acting for Warner Brothers.

BEATING "STANLEY AND LIVINGSTONE"

AT THE FOX, ST. LOU

THE WOMEN LOVE IT...

AND ARE THE MEN'S FACES RED!

It's gay... Romantic

Tyrone
POWER · Linda
DARNELL

in

Day-Time Wife

with
WARREN **WILLIAM** · BINNIE **BARNES**
WENDY **BARRIE** · JOAN **DAVIS**

Directed by Gregory Ratoff
Associate Producer Raymond Griffith. Screen Play by Art Arthur & Robert Harari · Story by Rex Taylor
Darryl F. Zanuck in Charge of Production

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

DAY-TIME WIFE

Every woman in the world is going to laugh herself breathless at the way you put me on the spot!

. . . But they'll love you the more for it. And every man will know *just how you feel!*

Smart . . . Hilarious!

BRITISH USE STAGE FOR CANADA PROPAGANDA

Government Sponsors Trans-Canadian Tour; Stars Were in the First Shaw Film

by ALISTER GROSART
in Toronto

Britain's motion pictures for war propaganda purposes apparently are not sufficiently well along to carry military and patriotic messages of the moment to its Dominions, and so the King's Government will resort to road show units of stage productions, dispatching the first company next week to Canada to "plant the seed," in a ship sailing in a cloak of secrecy, with special Admiralty battleship convoy and all the trimmings of a nation at war acting to protect its shipping on the high seas from submarines and mines.

Sponsors Canadian Tour

Stealing a march on films, so far as propaganda planting is concerned, the British Government is officially sponsoring a trans-Canada tour of the Colbourne-Jones company, largest troupe of actors that have ever made the trans-Atlantic crossing in peace or war with this Dominion as their destination.

The Colbourne-Jones group held the premiere of George Bernard Shaw's revised version of "Geneva" at the Royal Alexandra theatre, Toronto, last week.

Shaw's "Geneva," a study of the inefficiency of the League of Nations' activities, had its first performance at the Sayville theatre, London, on December 9, 1938. It dealt with the depredations of Hitler, Mussolini and Franco, their identities disguised as far as nomenclature was concerned, but this off-set by costume and make-up. This 50th play of Shaw's was well received by the critics but it was pointed out that its theme was entirely too topical and that, in order to remain up-to-date, it would have to be re-written from time to time.

The revised script, which Maurice Colbourne brought over to Canada, includes the declaration of war on Hitlerism and the intervention into the political picture of Soviet Russia. According to cabled advices received by Ernest M. Rawley, manager of the Canadian tour, "Geneva" will be revised as events warrant and the play will be kept as an up-to-date commentary on the European scene, with the Irish playwright air-mailing his revisions from time to time.

Co-starred in "Arms and the Man"

Maurice Colbourne and Barry Jones have long been close friends of Shaw. An outcome of this was the introduction to Canadian audiences in 1929 of Shaw's plays. While the Theatre Guild presented these south of the boundary, the Colbourne-Jones duo had the Canadian rights and made several trans-Canada tours that were eminently successful from the financial angle. Meanwhile, the Theatre Guild has the American rights to "Geneva."

Incidentally, Maurice Colbourne and Barry Jones co-starred in the picture version of the first play Shaw allowed to be filmed. This was "Arms and the Man," produced bv British International Pictures.

From the standpoint of propaganda in the theatre, "Geneva" will be presented across Canada under the auspices of the British Council of which His Majesty the King is Patron. Other members of this Government body, whose aim is the closer interchange of British ideas and ideals as embodied in the British drama, are Lady Chamberlain; John Masefield, the poet-laureate; Philip Guedella, the novelist-historian; and the Earl of Bessborough, former Governor-General of Canada. The latter was the moving spirit behind the founding of the Dominion Drama Festival and is credited with being the moving spirit behind the propagandic invasion of the large dramatic company, which numbers 46.

In addition to "Geneva," the Colbourne-Jones troupe will present "Charles the King" by Maurice Colbourne. This deals with the swift events leading up to the temporary overthrow of the Monarchy by Cromwell, England's first and last Dictator. Both plays are arguments in favor of the democratic system of rule by and for the people.

War Caused Delay

The outbreak of hostilities created considerble havoc for a time just prior to the originally-scheduled sailing, when it was discovered that certain members of the cast were either on the reserve list or came within the conscription age-bracket. This eventuality saw several male members turning in their parts. Try-outs were followed by fresh rehearsals, these punctuated by air-raid sirens which sent the actors scurrying to the nearest underground shelter with their gas-masks and the stipulated ration for 24 hours. Rehearsals were later resumed when the "all-clear" signal was given.

The male members of the company are now all over military age or have been exempted from military service for the time being on the premise that all normal activities must be carried out in the British tradition of "business as usual" wherever this is possible. Braving the U-boat peril of the high seas, which has already taken its toll of shipping, the company of men and women, first troupers to ever cross the Atlantic in this Great War or the previous one, are assured of a rousing welcome from audiences during their trans-Canada tour.

The Chicago police commissioner has ruled that "Beasts of Berlin" will be banned in Chicago. He upheld the report of Lieutenant Harry Costello, city censor, that the film is propaganda against the German Government.

The Maryland State Board of Motion Picture Censors, George Mitchell, chairman, has ordered the name Hitler deleted in the film "Hitler, Beast of Berlin," as well as several scenes before it can be shown in Baltimore and the state.

Theatre Tax Returns Show Record Increase

Collections of taxes on amusement admissions in Mississippi in October aggregated $49,448 against $44,260 in the same month last year, setting a new mark for any month since the levy was instituted about three years ago. In Missouri, October sales tax collections were $1,818,508, a new high. The amount was up $116,812 over September and $203,579 over October, 1938. The total gain for the year to date is $1,552,427 over a year ago.

The city council at Morrilton, Ark., has increased the tax on licenses of theatres by 40 cents a chair a year on all chairs in excess of 300 in an ordinance.

Momand Drops Injunction Plea

Oklahoma Theatres, Inc., operator of the Odeon Theatre, Shawnee, same state, this week asked and obtained dismissal of its injunction suit against the majors, in Oklahoma City Federal District Court. Judge Edgar Vaught ordered dismissal of the case, without prejudice and at the petitioners' cost.

President of the suing company is A. B. Momand, who also has a $4,500,000 anti-trust action pending against the Griffith Amusement Company and the majors in the same court.

Meantime, in Mr. Momand's anti-trust case, Judge Vaught set trial December 11th.

In Chicago, defense attorneys for Balaban and Katz and the majors have been granted a continuance in the suit filed against them by the Government for violation of a 1932 consent decree, until December 2nd, to file answers to the Government's charges.

$75,000 Anti-Trust Suit in Brooklyn

Mobeel Enterprises, operator of the Glenwood Theatre, Brooklyn, filed an anti-trust action for $75,000 triple damage, in United States District Court, New York, on Tuesday, against the Century circuit, Monogram, Republic, and the eight majors. The suit alleges restraint of trade by collusion between the circuit and other circuits, and the distributors.

The restraint took these forms, the suit says: inability of the plaintiff to secure pictures in profitable time; favoritism in product and clearance by distributors to plaintiff's competitors.

Sue Majors and Warner Theatres for $10,000

Operators of the Lansdowne Theatre, in the town of the same name, Pennsylvania, filed suit on Tuesday in United States District Court, Philadelphia, against the majors and three Warner theatre companies, charging discrimination and asking an injunction and $10,000 in damages.

Harry Friedman Replies In Anti-Trust Action

Harry Friedman, theatre operator of Newburgh, N. Y., this week pointed out that the recent court dismissal, with costs, of the $250,000 anti-trust suit by Orange County Theatres, Inc., against five majors and Paramount Theatres, in that city, had been preceded by two actions, brought by him in county supreme court, against the independent unit, and were now pending.

Mr. Friedman denied any statements made against him by Isaac Miller, counsel for the independent Orange County Theatres, during the anti-trust suit, and added:

"I have been informed that Isaac Miller took up considerable of the court's time when the anti-trust action was dismissed, and that Louis Phillips, who appeared as counsel for Paramount Pictures, Inc., and other of the defendants, made a complete answer to all that Isaac Miller said to the court at that time when, as I am advised, Mr. Phillips stated the following, to the court: 'Now, whatever you have heard (referring to what Mr. Miller had said) is 95 or 97 per cent fiction.'"

CANADA CUTS ENGLISH FILM DUTY; INDUSTRY IMPROVEMENTS REPORTED

Total of Theatres Rises to 1,113, with Slight Employment Gain; One-half of Houses Independently Owned

Canada's Dominion Bureau of Statistics this week issued its formal, annual statistical picture of the motion picture business in that country, reporting increases in theatres operating, in employment, film and box office revenue, but a decline in independent theatres and a status quo in the matter of salaries and wages.

The total number of theatres in Canada in 1938 was 1,113, an increase of 86 new houses, according to the Dominion Bureau. The rise was most noticeable in Manitoba and Alberta.

Employment increased slightly with the number of new theatres while salaries and wages reported remained steady. Working proprietors and company members, including members of proprietors' families employed without a stated salary, were recorded for the first time. These, together with all other employees, made up a total of 6,229 males and 2,075 females engaged in Canadian theatres in 1938.

$6,058,400 Total Payroll

The total payroll, including employees' salaries and proprietors' salaries when reported, amounted to $6,058,400, or 18 per cent of the year's receipts. This is exclusive of the compensation of 769 persons including proprietors and members of their families to whom no stated salary was paid.

The percentage of independent theatres declined slightly in 1938 while the multiple-owned and circuit units advanced approximately 4 per cent. One-half of the theatres in Canada are now independently owned and these take in 26.6 per cent of the total receipts and account for 30 per cent of total admissions.

The seating capacity in Canadian theatres last year was reported at slightly more than 640,000, or one seat for every 18 persons. On the average, 28 per cent of these were occupied for each performance.

Exchanges' Revenue Rises

Total revenue of Canada's film exchanges during 1938 increased 7.8 per cent to $10,218,700, the Dominion Bureau reports. In the same period, motion picture theatre receipts increased 3.5 per cent on the average throughout Canada. The number of film exchange offices was unchanged at 62. During 1938 they employed 385 men and 263 women, who were paid a total of $1,081,900.

Box office receipts in film theatres of Canada showed only a modest increase, although the number of houses increased in every province, the Bureau reported. In Ontario receipts increased by 5.2 per cent, New Brunswick 4.9 per cent, Alberta 4.2 per cent, Manitoba 3.8 per cent, Novia Scotia 3.3 per cent, Quebec 2.2 per cent and British Columbia 0.8 per cent. On the other hand receipts in Saskatchewan declined 2.4 per cent and in Prince Edward Island they dropped 1.2 per cent.

Where provincial totals were above 1937 this was due mainly to increase in the number of theatres and patrons in rural districts. Theatres in Toronto, Ottawa, Saint John, Hamilton and London, Ont., increased their receipts while there was a falling off in Montreal, Quebec, Halifax, Windsor, Winnipeg, Regina, Saskatoon, Moose Jaw, Calgary and Vancouver.

The highest average price of admissions was recorded by Prince Edward Island with 27.5 cents. Next came Alberta, 25.6 cents; Ontario 25.5; Saskatchewan 24.7; Quebec 23.3; Nova Scotia 23.3; British Columbia 23.1; Manitoba 22.7 and New Brunswick 22.4.

EXHIBITION IN BRAZIL FEELS WAR EFFECTS

by L. S. MARINHO

in Rio de Janeiro

Strong partisanship in the present war is reflected by theatre audiences in first-run houses in Rio de Janeiro and Sao Paulo with violent demonstrations during newsreel screenings. After several such demonstrations of riot proportions, the managers adopted a screen announcement, appealing for order, which precedes all newsreels. In many cases scenes are cut by the managers even though they have been passed by the Government censors. Paramount, Universal, Metrotone and Movietone News are shown regularly in Brazilian houses.

First-run houses in both major cities have five or six shows daily, starting at noon. Police regulations do not permit any film theatres to operate after midnight except on special occasions.

German films, never very popular in Brazil, are almost unknown since the outbreak of the war but French productions achieve good audiences. American films retain their lead in popularity.

Vaudeville Returns in Some Cities; Drops in Canada

Vaudeville news this week includes the notation of a new theatre booking agency in Columbus, Ohio; a report that Canadian houses using vaudeville declined markedly 1938; an expected return of stage shows to the Orpheum, in Omaha; and a combination film and five-act vaudeville show at the Majestic, in Dallas.

The Columbus booking agency is called Mid-West Attractions, is managed by Don Volpe, James Leeper, and Morton Payne, and also will supply 16 mm. film.

The Canadian report is from the Dominion Bureau of Statistics, showing that houses using vaudeville dropped from 141 in 1937 to 99 in 1938.

The Mutual Booking Office, in New York, last week announced that it is now supplying talent to about 200 theatres throughout the country.

Revision of Import Regulations Will Reduce Charge on Imports from Great Britain into Canada by 10 Per Cent

From the office of the Department of National Revenue, at Toronto, Canada, this week came a revision of import regulations which will reduce the duty on film imports from Great Britain by Canadian film distributors as much as 10 per cent.

The order provides that the duty is to be computed on the selling rate of the pound sterling as declared by the Foreign Exchange Control Board. The current selling price of sterling in Canada is $4.47, as compared with the previous fixed rate of $4.86 which went into effect in 1931 as the arbitrary value of the pound for duty purposes on imports from the United Kingdom. This concession was not granted when the Canadian Government ruled, after the outbreak of war, that duty on imports from the United States would be figured on the premium rate on the American dollar at $1.11, which virtually means a tariff increase on imports from the U. S.

Announcement also has been made that Canadian companies are required to make payment for imports in the currency of the country from which the goods have been bought and not from funds in another country. This has the effect of preventing Canadian film exchanges from making payments through home offices in New York, where the pound sterling is quoted around $3.90 as against $4.47, the pegged price in Canada.

Film Budget Reduced

The provincial government of British Columbia has included $12,000 in the 1940 budget for motion pictures. Last year $20,000 was set aside for use of the government's tourist and trade development bureau for motion pictures, but most of this fund was used to finance the province's exhibit at the San Francisco World's Fair.

It had been planned to produce a scenic travelogue in colors for distribution through theatres of the United States and eastern Canada, showing British Columbia's tourist attractions.

To date, no regulations have been formulated in regard to possible wartime emergencies affecting theatres of British Columbia. While a civilian emergency defense committee has been set up, regulations so far framed do not contemplate blackouts or any need for protection against air raids or other enemy attack.

Plans thus far take into account only acts of sabotage. Measures drawn up are for the protection of public health, to cope with any attempt from within to disrupt civilian life. Emergency fire fighting, first aid and similar services have been organized.

Film Audiences Incorporated

Film Audiences for Democracy has been incorporated in Albany, N. Y., as a membership concern. The papers were filed by George Horowitz, 261 Broadway, New York City.

J. W. Dolphin has resigned as head of Western Electric's Barcelona subsidiary. D. L. Brown, former manager of the Paris branch and former director of the company's public relations department in London, has assumed the Barcelona post.

Exhibitor Will Pay Patrons Who Miss Radio Awards

Owner-Manager Goes Air Sponsor One Better to Save Attendance

by BARNEY OLDFIELD

One of the strangest forms of fighting fire with fire is being applied by Robert (Bob) Livingston, owner-manager of the Capitol theatre, Lincoln, Nebraska. He is offering $1,000 to the winning person who is in his theatre and as a result misses the $1,000 cash-giveaway call from the sponsored Tums stomach-pills "Pot of Gold" radio program running Tuesday nights.

Convinced that the $1,000 prize lure by Tums and radio to Lincoln patrons has had markedly adverse effects on his theatre receipts, Mr. Livingston is attacking both the program and its sponsors by advertising widely, in press and publicity, that it is not necessary for a person to stay away from the theatre and sit awaiting a call from the broadcaster announcing his $1,000 winning, as hundreds have apparently been doing.

Furthermore, Mr. Livingston offers also to match the $100 which is offered to the person selected as the winner and who is not at home when his telephone is called—thus giving the "Pot of Gold" winner attending his show both the $1,000 which they would ordinarily get from Tums if at home when called, plus the $100 given when the winner is called and is not at home, making it $100 more profitable for the winner to be in the theatre than at home. In addition there is that $100 given by Tums to the person who is called but is not at home.

Mr. Livingston intends to organize exhibitors, both independent and circuits, in his territory, to fight such radio cash giveaways, setting up a protective organization for the purpose, paying the winners of radio cash prizes who are in theatres of members when called by air programs.

He believes that most exhibitors have done little else but bewail the loss of business because of home-confining radio programs. He says he will fight radio inroads his own way.

Launches Plan in Ads

Mr. Livingston's plan of attack was sprung last week in a series of six-inch ads in local newspapers. The ads read:

"Attention, radio fans! Do you listen to the 'Pot of Gold' contest? Now, you no longer have to stay home beside your radio to win. Because, if you're in attendance at the Capitol theatre during this program, and no one is at home to receive the contest winning phone call, we will give you $1,000."

The test will be conducted over a two-month period, and the Tuesday night business will be averaged from the inception of the giveaway to the start of the anti-home-body action, and averaged thereafter to find whether there has been any appreciable box office recovery in Tuesday night business.

Believing radio is deaf to the plea of an exhibitor, and that even the film production end of the business is totally oblivous to the problems confronting the exhibitor in trying to sell screen entertainment when hefty stellar radio shows, in opposition to screen stars in pictures, Mr. Livingston plans to go further than his own single house if his giveaway plan succeeds.

Saw Radio Cut Attendance

"I came by this plan after I saw radio get the Sunday and Thursday nights that used to belong to pictures," said Mr. Livingston. "The producers keep yelping for extra playing time, then turn around and allow the stars, of the very same pictures they ask extra time for, to appear on radio free. If the exhibitor is to win anything in the battle, it'll have to be through his own efforts, which is my reason for initiating this scramble for business and backing it with my own money."

His idea is this: To interest the larger circuits in assessing each house $1 per week, and make up a defense fund. The joining of Paramount, Loew, and RKO houses alone in the venture would make a weekly "pot" big enough to offer twice as much money as the radio programs, if necessary, to guarantee the patron no loss, and even a profit, if he is selected for a cash prize, is called, found NOT at home, but present in the theatre.

Each theatre represented can protect itself by advertising that it's unnecessary to stay at home to win, he says. If after assessments are made for a month, and there is no call for the prize no further assessments will be made until the prize is awarded.

Theatre Resumes Air Show

The Fabian Grand in Albany has begun its third season of broadcasting a one half hour program from its stage every Tuesday night. The program is carried by station WABY and will be continued until June. The circuit buys the time and not only advertises the Grand theatre but its other local houses, the Palace, Leland and Harmanus Bleecker Hall. Larry Gowan, manager, has decided on amateur night programs, with the radio listeners and the theatre audience each selecting their winners. The plan was used by Mr. Gowan at Fox's in Brooklyn several years ago.

Short Wave Film Reviews

Two Schenectady short wave stations, WGEO and WGEA, will carry motion picture reviews starting November 20th. Myron Mills, son of Bernard Mills, former Republic branch manager and now with B & M Pictures, and Kurt Forckel will do the reviews. Young Mills and Forckel are students at Union College and members of the Radio Workshop group.

Patrons of Hamrick-Evergreen's Paramount Theatre in Seattle voted by a majority of more than two to one in favor of double-feature programs. The test vote was held for seven days and the choice offered was between a double-feature policy and a single-feature program with short subjects.

Discuss Film and Radio in Education

The use of motion pictures and the radio in educational work was discussed at the third annual Southern Conference on Audio-Visual Education, at the Biltmore Hotel, Atlanta, last week end. At the first session, on Thursday, educational motion pictures and transcription records were presented. In the evening Dr. Walter D. Cocking, dean of the College of Education of the University of Georgia, spoke on "Location and Use of Visual Materials in the Local Environment" and Miss Alma Kitchell, of the National Broadcasting Company, gave an address on "The Contribution of Radio to the American Home." New educational motion pictures were also shown.

Other addresses at the succeeding sessions included "Filmslides as an Educational Aid," Theo. R. Wright; "Successful Methods of Using Films," Dr. Chas. F. Haban, Jr., motion picture project, American Council on Education; "Planning Films for Public Welfare," Dr. Alice V. Keliher; "Textbooks vs. Movies, Radios and Records," Donald P. Bean, director of the University of Chicago Press; "Evaluation and Integration of Educational Motion Pictures," Floyde E. Brooker; "Teaching Speech by Radio," Lester L. Hale; "Recent Developments in Audio-Visual Aids to Instruction," Dr. Ellsworth C. Dent and "How to Use Radio," Kenneth G. Bartlett.

The final session featured a report and discussion on teacher-student motion picture production by Dr. Charles F. Hoban, Jr., and Floyde E. Brooker. Dr. Dent spoke on "Television and Its Possibilities."

Schedule 230 Releases in Italy

Italian distributors have scheduled the releases of 230 features in 1939-40. These include 70 to be made in Italy and 120 foreign films definitely committed, in addition to 30 others expected from other countries.

The Italian film studios are making a bid for world markets. South American directors have been approached with plans to make films for Latin America. The original version would be in Italian, with dubbing in Spanish. Arturo Mom, Argentine director, has entered into a tentative agreement with an Italian producer to direct an Italo-Argentine feature, to be made partly in the Argentine.

Miguel Ligero, Spanish director and producer, recently completed "Maria de la O" and "Los Hijos de la Noche," Spanish-language feature, at Cinecitta in Rome. Pastore Imperio, leading Spanish actress, is starred in the first film. The films are released in the Spanish markets.

German and French players are being featured in pictures made in Italy and Italian films are being dubbed in Greek for the first time for release in Greece, Egypt, Syria and Palestine, as well as other centers of Greek-speaking population.

Edward Gross, former associate producer for Sol Lesser and David Loew, has joined Republic in a similar capacity.

IN THE CUTTING ROOM

The Blue Bird

(Twentieth Century-Fox)

Fantasy

Shirley Temple, four times the leading box-office star in the annual HERALD-FAME compilation, is here cast as the leading character in Maurice Maeterlinck's play of a search for happiness by a little girl in the long ago. "The Blue Bird," symbolically, represents happiness;

Gene Markey served as associate producer and Walter Lang directed, as they did on the last Temple film, "The Little Princess." The screen play was by Ernest Pascal, who adapted "The Hound of the Baskervilles" and collaborated on "Kidnapped." Walter Bullock supplied additional dialogue.

The cast includes such marquee names as Spring Byington, Eddie Collins, Sybil Jason, Gale Sondergaard, Nancy Kelly, Laura Hope Crews and Nigel Bruce.

As pointed out in the HERALD of November 18th, the picture has been withdrawn from its scheduled Christmas week release for roadshowing.

Release date: To be determined.

He Married His Wife

(Twentieth Century-Fox)

Social Comedy

Raymond Griffith, associate producer, who has turned out such comedies as "Three Blind Mice" and "The Baroness and the Butler," handles this story of a young man who tries his best to marry off his ex-wife to save himself from alimony payment, and ends up by re-marrying her himself.

The original story was writen by Erna Lazarus and Scott Darling. The screen play was done by Sam Hellman, who wrote "Frontier Marshal;" Darrell Ware, who collaborated on "Hotel for Women;" Lynn Starling, who collaborated on "The Cat and the Canary," and John O'Hara.

In the cast are Joel McCrea, Nancy Kelly, Roland Young, Mary Boland, Cesar Romero, Mary Healy, Lyle Talbot, Elisha Cook, Jr., and Barnett Parker.

Release date: Jan. 19, 1940.

Brother Rat and a Baby

(Warner Brothers)

After Graduation

The principals of "Brother Rat," Eddie Albert, Wayne Morris, Priscilla Lane, Jane Wyman and Ronald Reagan, return again, this time a year after the boys' graduation from the Virginia Military Institute. Mainly concerned with complications ensuing in New York, caused in no small part by Peter B. Good as the baby, "Commencement," the screen play, was by Jerry Wald and Richard Macaulay, from an original by Fred F. Finkelhoffe and John Monks, Jr.

Wald and Macauley have collaborated before to advantage, as witness "The Roaring Twenties" and "On Your Toes." Ray Enright handles the directing.

Hal Wallis was executive producer, and Robert Lord associate producer.

Release date: To be determined.

SHORT PRODUCT PLAYING BROADWAY

Week of November 18

CAPITOL

Unseen Guardians	MGM
Let's Talk Turkey	MGM
Mother Goose in Swingtime	Columbia
Feature: Marx Brothers "At the Circus"	MGM

CRITERION

Cupid Rides the Range	RKO Radio
The Good Egg	Vitaphone
Public Hobby, No. 1	Paramount
Feature: Sabotage	Republic

MUSIC HALL

March of Time, No. 4	RKO Radio
Feature: Ninotchka	MGM

PARAMOUNT

Popular Science, No. 2	Paramount
Moments of Charm of 1940	Paramount
Never Sock a Baby	Paramount
Feature: Rulers of the Sea	Paramount

RIALTO

Slapsie Maxie	Vitaphone
Cops Is Always Right	Paramount
Feature: Missing Evidence	Universal

RIVOLI

American Royal	RKO Radio
Autograph Hound	RKO Radio
Feature: First Love	Universal

ROXY

A Mouse and a Million	20th Cent.-Fox
The Silly Season	20th Cent.-Fox
Feature: Drums Along the Mohawk	20th Cent.-Fox

STRAND

Mechanix Illustrated, No. 2	Vitaphone
Land of the Midnight Fun	Vitaphone
Romance in Color	Vitaphone
Feature: Roaring Twenties	Warner Bros.

Music in My Heart

(Columbia)

Romance, with Music

Tony Martin, of the Ethyl Gasoline Company's "Tune-Up Time" radio program, here on the screen is a stand-in in a stage musical comedy who finally gets a chance on the air, singing a half dozen songs by Bob Wright and Chet Forrest, who composed and adapted music for "Sweethearts," "Firefly" and many other films.

Irving Starr produced with Joseph Santley directing, as he did on "The Family Next Door" and "Spirit of Culver."

Seen with Martin, who recently appeared in "Thanks for Everything" and "Up the River," are Rita Hayworth, Andre Kostelanetz, Edith Fellows, Eric Blore and Alan Mowbray.

Release date: To be determined.

The Fighting 69th

(Warner Brothers)

Regimental Histrionics

The statue of Father Duffy, beloved chaplain of the 69th regiment during the World War, has been looking out over Broadway this many a month, only a few city blocks from the Warner home office in New York's West 44th Street. Now Father Duffy has returned in spirit to the Warner lot in Burbank, where Pat O'Brien is re-enacting a role the real Father Duffy would have found quite natural.

Primarily the story of the making of a man from a cocky kid who turns yellow in the trenches, "The Fighting 69th" has Mr. O'Brien as the chaplain responsible for the conversion. James Cagney, last seen in "The Roaring 20's," is the private, and George Brent portrays "Wild Bill" Donovan, currently representing the majors in the Government's New York anti-trust suit, and RKO in its reorganization proceedings. Mr. Donovan, after winning several pounds of Allied medals in the war, turned profitable attention to legal matters.

Jeffrey Lynn is seen as Joyce Kilmer, the young English poet, who was killed in the last war.

Alan Hale, Frank McHugh, Dennis Morgan, Henry O'Neill and William Lundigan are also seen. The cast is strictly masculine.

The associate producer was Louis F. Edelman, with Hal Wallis executive producer and William Keighley directing as he did for "Each Dawn I Die" and "Yes, My Darling Daughter."

The screen play, an original, was writen by Norman Reilly Raine, Fred Niblo, Jr., and Dean Franklin. Raine collaborated on "Elizabeth and Essex"; Niblo, Jr., on "No Place To Go," and Franklin on "Code of the Secret Service."

Release date: To be determined.

Charlie Chan in Panama

(Twentieth Century-Fox)

Oriental Sleuthing

Charlie Chan, sleuth supreme, bends his talents to the unraveling of a case in Panama, and, as interpreted by Sidney Toler, the oriental sage successfully solves the mystery.

Produced by Sol Wurtzel, the picture was directed by Norman Foster, whose last was "Charlie Chan at Treasure Island." The cast includes Lionel Atwill, Jean Rogers, Mary Nash and Sen Yung.

Release date: To be determined.

Bullets for Rustlers

(Columbia)

Western

Jack Fier produced this third of the Charles Starrett series for the new season. It is a tale of the complications which ensues when silver is discovered on a ranch.

The picture was directd by Sam Nelson, who had "Konga, the Wild Stallion" and "Overland with Kit Carson," which he co-directed with Norman Deming.

Also appearing are Lorna Gray, Bob Nolan, the Sons of the Pioneers, Jack Rockwell, Dick Curtis and Kenneth McDonald.

Release date: To be determined.

SAYS BANKS INDORSE EASTERN PRODUCTION

Irving Trust Officers Say LaGuardia Approached Them on His Studio Plan

New York's volatile little Mayor Fiorello H. La Guardia this week was still trying to "bring back" motion picture production to his city, the "city that has everything," and reporting some interest from outsiders despite the skepticism from Hollywood and some home office film executives, continuing since the Mayor first revealed his ambitions, on October 16th, in an address to the Society of Motion Picture Engineers.

On Monday, an unnamed "aide" to the Mayor at City Hall was reported in the press to have "disclosed" that his chief had wrung pledges of support from two New York banking houses: the Irving Trust Company, trustees for the reorganizing RKO; and the Chase National Bank of New York, which exercises control in the Twentieth Century-Fox Film Corporation.

Not Committed

Officers of the Irving Trust Company said on Tuesday that they had been approached by Mayor LaGuardia, but had not committed themselves to backing any specific producers; and that they had told him, in effect, that:

"Our attitude is, as it has always been, that we are entirely open to discussions of motion picture financing both in the East and in the West. We are not limiting ourselves to any one section; we are not backing Eastern production as against the West; nor are we 'backing' Mayor LaGuardia's drive, beyond being willing to cooperate. We are always looking for good banking propositions."

At the Chase National Bank, it was said that some officers of the company, in an unofficial capacity, may have talked over financing Eastern production, with the Mayor, but there was no official attitude. One official, after contacting several other officers of the company, and after hearing that the figures for bank advances might run as high as 70 per cent of production costs, remarked:

"Personally, I don't think there's much substance to the story."

Calls Others Interested

Other banking houses also, said the Mayor's "aide," are interested in financing Eastern production. The banks, he said, will finance 50 to 70 per cent of a picture's costs, requiring producers to put up a minimum of 30 per cent of the costs. This, it was noted, is a measure to prevent "irresponsible" producers from invading the new field. Such producers, he explained, have been "begging" the Mayor for interviews and support the past several weeks.

Further, the banks will only deal with producers able to make a minimum of three feature pictures in the "New Hollywood on the Hudson," the Mayor's helper explained.

There will be a "ceiling" on salaries of producers, executives, and stars, it was stated; this would be part of a preliminary understanding between bank and producer. During the entire production period, a producer's backers would retain veto power over salaries, according to the informant.

The Mayor's assistants have visited all of the city's financial institutions, to get support for his plans.

These plans, first enunciated in October, came to a head two weeks ago, when the Mayor conferred with New York City labor leaders, including those from unions in the picture field. After the conference, the Mayor announced "definitely" that New York would see feature production soon, and that, if present film companies did not see the wisdom of transferring their assets from the coast to New York, or of making at least 10 per cent of their pictures in his city, a new company would be formed, or several new companies. One, at least, it was said at the time, would have the Mayor's active support.

Almost immediately there came the announcement by Ben Hecht and George Jessel of a new company called "New York Pictures, Inc.," to make "Before I Die," presumably at the Eastern Service Studios, on Long Island.

The labor leaders put themselves squarely behind the Mayor, the chief proponent being Sal Scoppa, business agent for the local laboratory technicians' union. In a formal statement, they emphasized the fact that much of the motion picture industry's receipts are gleaned from the New York area; therefore, some of it should be returned as expenditures for production in the same area.

Labor "Truce" Pledged

Over the week-end, the New York Central Trades and Labor Council is reported to have pledged the Mayor a five-year "truce" from labor demands such as those which producers in Hollywood face. The pledge was contained in an informal resolution; and a formal one was expected this week, or shortly.

Thomas Murtha, business agent of Local 4, Brooklyn stagehands, was elected president of the Council, succeeding Thomas J. Lyons, who becomes president of the New York State Federation of Labor on January 1st.

The Mayor, over the week-end and last week, conferred with Mr. Jessel; John Butler, former manager of production for Paramount; Gil Boag, and others.

Even while New York authorities hopefully proceeded with the above plans, Paramount was projecting a new studio in West Los Angeles. Plans for such were submitted to department heads last week by T. Keith Glennan, studio operations manager.

Possibly indicative of "Wall Street" feeling about the Mayor's plans was an editorial in last Thursday's New York *Journal-American*, by Leslie Gould, financial editor. Mr. Gould pointed out that the Mayor would draw an estimated 25,000 more jobs to the city by bringing in the film industry; but that, if the Mayor wanted to "really" help the city, he might consider the claimed 63,000 persons of member firms of the New York Stock Exchange, thrown out of work in the past several years, the several hundred thousand more associated in some way with all financial houses, who have also been deprived of work; and the fact that other enterprises have moved away from the "city that has everything." Said Mr. Gould, in part:

"I do not have to tell you (addressing the Mayor) how important the financial district is to New York City, making this the world's money capital.

Mr. Gould told the Mayor: "Your efforts to bring back to New York City the motion picture producing industry are highly interesting and constructive—even if, initially, they seem to be meeting with little success.

"For a city—be it small or large—to grow and prosper, it must attract new enterprise, providing additional employment for new and old citizens.

"But it must also preserve its existing businesses."

BOOK REVIEW

AMERICA AT THE MOVIES, by Margaret Farrand Thorp. 313 pages. Illustrated. Indexed. New Haven, Yale University Press, 1939. $2.75.

Apparently, in conjunction with the household saying that "everybody's business is the motion picture business," we have here the latest addition to the expanding book shelf collection on "the movies."

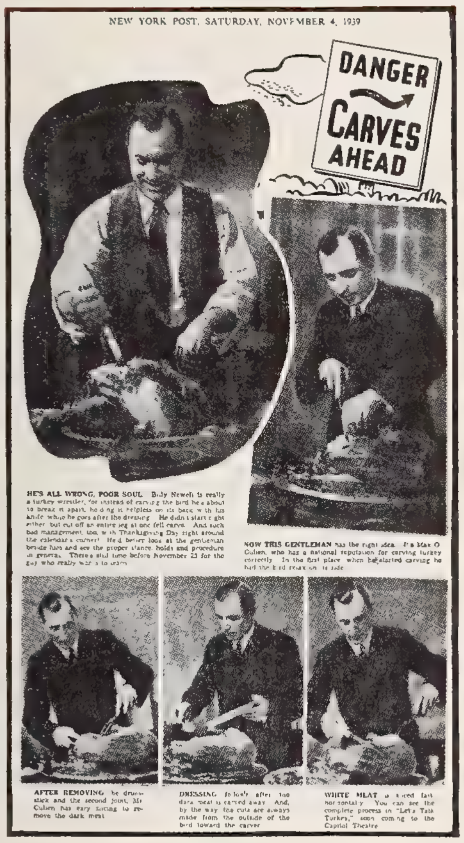
Whatever be the almost anonymous status of Miss Thorp, she has written a breezy, brief, if not altogether complete and accurate text on the topic of the motion picture and its hordes of followers. The real judgment on her research is that she affords the peruser of her work only an "outside, looking in" viewpoint on the business of the industry and Mr. and Mrs. John Q. Public and all their little Publics.

The path of discussion is signposted with such familiar directional headings as an evaluation of the number of motion picture patrons frequenting the country's cinema centers, publicity panegyrics on pictorial product, the effusions of fan magazines, the effect of the screen in dictating tastes in clothing, conduct and household furnishings, and a cursory and superficial inspection of the trinity business of production, distribution and exhibition, with short excursions into the complicated problems of block booking, blind buying and other trade practices. Additional investigation is done in the fields of better films organizations, lay, political and religious, the promotional work done by the screen in sponsoring advancements in the associated fields of art and music, the cultural education of picture patrons, and the ticklish Scylla-Charybdis contention: entertainment versus propaganda in motion picture fare.

An inspection of Miss Thorp's words is productive of no clear cut and bold statement of the author's personal viewpoint.

On some subjects Miss Thorp exposes herself as being a little too naive and gullible, especially when she pictures the Legion of Decency and its sponsor, the Roman Catholic Church, as attempting to pose as the "chief guardian of the American screen" and when she reveals what she believes to be the connivance of the industry with the Federal Government in issuing a cycle of sea pictures in order to promote a naval expansion program. For the reviewer of this publication, it may be an act of "looking a gift horse in the mouth" to point out several minor inaccuracies in her text, for Miss Thorp pays MOTION PICTURE HERALD a glowing compliment in writing that it "is to the industry what the London *Times* is to the British Cabinet," as well as by quoting from the editorial pages, the comments of the Managers' Round Table section and the "interesting" department of "What the Picture Did for Me." "Robin Hood" or to give the production its full name, "The Adventures of Robin Hood" was produced by Warner Brothers and not as stated by Paramount; Sonja Henie works for the Twentieth Century-Fox studios and not Metro-Goldwyn-Mayor; there was a film called "Four Men and a Prayer" and not "Three Men and a Prayer" and the picture display facing page 285 would lead the reader to believe that Francis Lederer and Edward G. Robinson were shown, whereas the two are Paul Lukas and Mr. Robinson.—JOSEPH F. COUGHLIN.

MR. SMITH MAKES IT OFFICIAL!



NEW YORK POST, SATURDAY, NOVEMBER 4, 1939

DANGER
CARVES AHEAD

HE'S ALL WRONG, POOR SOUL. Billy Newell is really a turkey wrestler, for instead of carving the bird he's about to break it apart, holding it helpless on its back with his knife while he goes after the dressing. He didn't start right either, but cut off an entire leg at one fell carve. And such bad management, too, with Thanksgiving Day right around the calendar's corner! He'd better look at the gentleman beside him and see the proper stance, holds and procedure in general. There's still time before November 23 for the guy who really wants to learn.

NOW THIS GENTLEMAN has the right idea. It's Max O. Cullen, who has a national reputation for carving turkey correctly. In the first place, when he started carving he had the bird resting on its side.

AFTER REMOVING the drumstick and the second joint, Mr. Cullen has easy sailing to remove the dark meat.

DRESSING follows after the dark meat is carved away. And, by the way, the cuts are always made from the outside of the bird toward the carver.

WHITE MEAT is sliced last horizontally. You can see the complete process in "Let's Talk Turkey," soon coming to the Capitol Theatre.

(from nationwide King Features Syndicate)

Turkey carving technique is so important that M. G. M. has produced a short about it, "Let's Talk Turkey", featuring Pete Smith, who says, 'Me! I just tear 'em limb from limb'.

Pete's 'blitzkrieg' attack on the bird gets immediate results, though it may be a bit offside on etiquette.

Smith's way may be effective, but here's the right way. First remove leg and wing, turn bird on its side, shift the knife to the breast, and then carve in horizontal motion towards you.

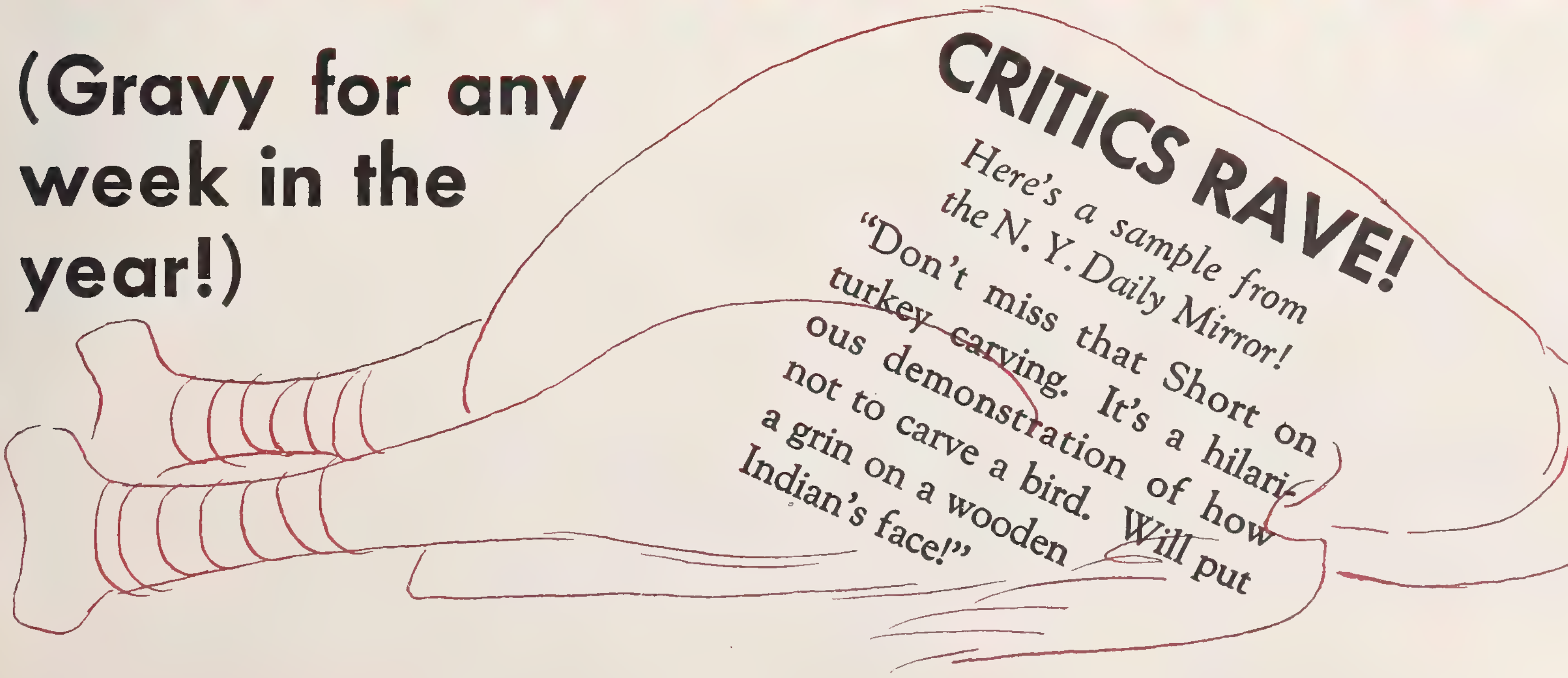
FREE PUBLICITY MATS at M-G-M Branch! Above is typical of current nationwide newspaper publicity. Human, amusing press tie-ups that bring the folks to the theatre. Easy to plant!

No matter when you play it, it's THANKSGIVING at the box-office!

PETE SMITH'S HILARIOUS M-G-M SHORT—

"LET'S TALK TURKEY"

(Gravy for any week in the year!)



CRITICS RAVE!

Here's a sample from the N. Y. Daily Mirror!

"Don't miss that Short on turkey carving. It's a hilarious demonstration of how not to carve a bird. Will put a grin on a wooden Indian's face!"

BLACKOUT PARTLY NULLIFIES EXTRA HOUR OF SHOW TIME, SAY BRITONS

More Buses and Less Darkness Would Solve Patronage Problem, Declare Exhibitors; Deutsch Calls Business Better

by AUBREY FLANAGAN
in London

British exhibitors, notably those in the provinces, have found the 11 p. m. closing at its best a mixed blessing. The gesture of the Home Office in extending closing time everywhere save in Central London from 10 to 11 o'clock was greatly appreciated by the British picture house operator. It was appreciated but hardly acted upon by the patron.

Blackout's the Problem

As already recorded in these columns, it was not anticipated that 60 minutes more of opening would bring the millenium. Its probable effect was expected to be noteworthy. Now it transpires that the blackout itself, with the difficulties of transport, has prevented taking full advantage of the change. Not all audiences who want to can get to the picture house if it is more distant than an easy walk.

Despite this and the exhibitors' expressed wish that the blackout itself be alleviated and that more reasonable transport facilities be restored, optimists like Oscar Deutsch, impresario of the considerable Odeon circuit, are loud in their protestations that business is not so bad after all, indeed could not be better than it is some places.

The general adjustment is very definitely underway. There are naturally limits beyond which it cannot go without outside stimulus. The provision of an extra hour is something more than an expression of goodwill. It has proved, however, little more than a framework into which, in many areas, the details of transport and communications have yet to be filled in.

Peacetime Records Broken

Wearing his rosiest spectacles and regarding the trade scene, Mr. Deutsch, soliloquizing before his assembled Odeon shareholders, happily reviewed conditions.

"I can tell you . . . with absolute conviction, based upon a careful analysis of our business since the outbreak of war, that there is a widespread national demand for the type of entertainment which we provide, and, while the company lost money during the period when the theatres were compulsorily closed we are back to normal in most areas, and instead of there being any lessening of the normal demand, there is, in fact, every indication of an increase. . . .

"The business we are doing in some areas is truly remarkable, and, strange as it may seem, peacetime weekly record figures have been broken in the case of quite a number of theatres. . . . It is further gratifying to note that although in reception areas our turnover has naturally increased, there is, as yet, no evidence of any material drop in the evacuation areas."

(Evacuation areas are mostly the residential and populous districts in London and the provinces, manufacturing towns, military and naval centers, and dock regions. Reception areas are for the most part rural, or small towns, the remoter parts of the Home Counties, and the West and Northwest of England and Wales.)

Other picture theatre owners operating in the near Central London area, or owning houses normally graced by a bus and tram clientele, have a different tale to tell. It is for the most part their conviction that normalcy is not likely to be restored until near normal lighting and normal transport are restored. Local houses with a nearby clientele—"the fleapit around the corner" as it is known in the vernacular—are in most cases doing extremely well. Reception areas, their population swollen by hundreds, in some cases thousands of evacuees, with much leisure on their hands and not much to do with it, are, on their own statements, coining money. Some smaller country cinemas, in districts which never have known any other than blackout conditions, find wartime little different from peace. Moonlight nights bring a boom all round.

Not for Liverpool

It should then come as no surprise that there are areas which meanwhile have no wish to avail themselves of the extra hour's grace. Liverpool, one of Britain's biggest cities and major ports, for instance, is not likely to avail itself of the 11 o'clock rule. Liverpool's blackout is very black. Liverpool's inhabitants prefer to stay home or in the warm cosiness of the local saloon. Liverpool buses and trams stop running at 10 and do not run on Sundays at all. And the traffic commissioners at nearby Southport say that "not an ounce of petrol must be used in the conveyance of people for pleasure purposes."

The Late Bus Problem

Plymouth, naval base in Devonshire, has a meager bus service which does not operate after 10:30. Newcastle, shipping center, has trams, but they make their last journey to the suburbs at 10 p.m. Bradford has a transport chief who will oppose longer working hours until better lighting is officially permitted in his vehicles.

In most of these areas the patron is a factory worker who gets home at 6:30 or 7 and could not conveniently reach the cinema before 8 o'clock. By that time the program has started.

A similar problem is affecting the new movement towards Sunday opening of cinemas, in Portsmouth, for instance. It is declared by local exhibitors that the earlier Sunday opening hours, nowadays 2.30, have proved futile because the closing hours have been set back accordingly.

It is the aim of the military authorities, who made the initial move, to provide Sunday cinemas all over the country where troops are quartered. The Lords Day Observance Society naturally have opposed the intended move. The National Association of Theatrical and Kine Employees have declared opposition. Certain exhibitor areas will certainly make no change in their present policy of closing.

What would be more greatly appreciated by exhibitors would be less blackout and more buses.

MOTHERS LEAD DRIVE FOR BETTER FILMS

Serial episodes with alarming endings, crime pictures and inferior films were attacked last week in Brooklyn at a meeting of 100 mothers sponsored by the Motion Picture Council of Brooklyn. The mothers wished to force neighborhood theatres to show fewer crime pictures and more wholesome films.

The group said they would campaign especially for wholesome, educational and entertaining pictures for the weekends when most of the children attend the theatre. The mothers held that certain types of pictures, especially horror and crime films, were detrimental to their children's welfare.

One mother suggested the museum as an alternative for the children instead of the motion picture theatre. Another advocated a short "boycott". A plan to give a stamp of approval from the Motion Picture Council to pictures considered satisfactory for juvenile audiences was discussed.

Circuit Nets $385,000

A profit of £96,123 (about $385,000) for the year has been reported by Associated Provincial Picture Houses. A dividend of 2 per cent has been paid.

Three thousand film theatre employes in the Leeds and surrounding districts of Yorkshire are now covered in a wages and hours agreement reached by the local branch of the Cinematograph Exhibitors Association and the trades unions.

Close Peru Deal

Morris Goodman, vice-president in charge of foreign distribution for Republic, has signed a contract with J. Calero Paz for distribution of the current program in Peru and Bolivia. Formerly the RKO franchise in Peru, Mr. Paz will now concentrate on Republic pictures in addition to a few Spanish language films.

"Le Schpountz" Rights Acquired

The French Cinema Center, distributors of "Harvest," has acquired the American rights to Marcel Pagnel's satiric comedy, "Le Schpountz." Fernandel and Crane Demazis who played in "Harvest" appear in the film which is a statire on motion pictures. "Le Schpountz" will be released later this season.

Transatlantic Imports Two

Transatlantic Distributors, Inc., has imported two new French films, "Derniere Jeunesse" and "L'Emigrante," produced by Lumen Films and Vega Films, respectively.

Luli Deste, Austrian actress, signed by Universal Pictures, is now in Hollywood, where two years ago she made two pictures for Columbia.

Standard Pictures Distributing Company, Inc., New York City, has been chartered in Albany, N. Y., with capital stock amounting to $75,000 in $100 shares. Incorporators are George E. Trainer, Marilyn Kaplan and Sylvia Dauber, all of New York City. Ludwig M. Wilson is counsel.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

LEONARD GAYNOR, up to recently a film press agent—Twentieth Century-Fox, Columbia, et al.—has made the jump from publicizing turkeys on the screen to turkeys on the farm.

This Thanksgiving turkey time brings from Turkeyman Gaynor a high-powered sales letter in behalf of the Booth-Bred Turkeys of Rocky Run Farm, Glen Gardner, New Jersey.

Leonard talks tall turkey—60 cents the pound for "a succulent, broad-breasted crossing of wild toms with Mammoth Bronze hens that produces a memorial meal." Sixty cents the pound IS tall turkey.

Gaynor has even transplanted the practice of using impressive sounding, hi-falutin' titles to his new turkey-land, calling himself the Vice-President in Charge of Production.

—

John Watson, while investigating the turkey situation as a reporter for the New York *Journal-American*, returned to New York from the Shagroy Farm at Lakeville, Connecticut, with word that they now give turks the hot-seat. Well, not exactly the hot-seat. The hot neck. They electrocute them now, putting their feet in a rack and their heads between steel plates. They turn on 40 volts, and then . . . out of the electrocution temple and on to the table.

—

There are five Thursdays in this November and three will be Thanksgiving in Hollywood.

Besides the traditional one on November 30, known as the Republican Thanksgiving, and that adopted by Franklin D. Roosevelt for November 23, there was a third in the film colony of Hollywood and Beverly Hills. It was the Domestic Workers Thanksgiving, held November 16th.

The third holiday resulted when the maids, cooks, chauffeurs and other workers in the employ of film people realized that this year's double observance would deprive them of their traditional day off in two successive weeks.

Reasoning that one more Thanksgiving proclamation would hurt no one, they decided that for Southern California's domestic help, Thursday, November 16, would be Thanksgiving Day.

The California Chauffeurs Association approved the holiday and a similar endorsement was received from New York's famous Staff Club.

▽

The newsreels sent cameramen down to Dahlonga, Georgia, to shoot pictures of Major Graham C. Dugas digging away at his newly-discovered gold mine in the Georgia mountains—after geologists reported that the stuff was assaying at $60,000 the ton. Major Dugas had a dynamite blast set off in his Calhoun mine for the benefit of the newsreels units. When the smoke cleared away a brand new gold vein stood exposed, the stuff from that assaying at $160,000 the ton.

▽

William Reilly, whose courtesies as a New York Roxy usher won him a $500,000 legacy from an old Roxy patron, interrupted a world tour the other weekend just to hurry back from the West Indies to see the Army play football. Immediately afterward he went back to the tour.

Excerpts from letter of Stan Lambert, Rialto theatre, Racine, Wis., has been sending in write-ups to our "What the Picture Did for Me" columns. In his write-up about "The Old Maid," he had a line: "Betty Davis makes some of those so-called actresses look like the Cherry Sisters." A few days later he received a letter from a Herald reader who signed herself "Lorna Doone," from Indianapolis, Ind. The full contents were as follows: "Who and what the hell are the Cherry Sisters?"

Let her go ask Jim Cron.

▽

Gracie Fields, England's best bet in the musical comedy business, also appears in weekly broadcasts. In the middle of heated debate in the House of Commons one recent Fields broadcast day, Sir S. Hoare arose to remind that "Gracie is on the air tonight, and it is obvious that the debate must end at an early hour."

▽

Spy scares are thrilling England almost daily, with the British Intelligence Service going to the queerest places for clues. Typical are the following two advertisements found in London's *World's Fair*, theatrical trade journal:

> "WHITBY EMPIRE—Harry Evans, Ivy Luck, Horace & Ida, Tom Lewis, Eddie Roberts."
>
> "WHITEHAVEN EMPIRE—Grace Evans, Roy Mills, Artemus, New Yorkers, Will Wynn."

Ostensibly they were calls to employment, but there is no Empire theatre either in Whitby or in Whitehaven. And the initials of the names in the first ad spell "Heil Hitler." The second can be read, "Germany will win."

▽

Tip to Hollywood talent scouts: Carmen Miranda, described as "the Brazilian Bamballoola," late of Brazil, is all ready for a Hollywood contract. Arriving at NBC's New York studios, the other broadcast time, she removed a "hat" built up from a bouquet of bananas, strawberries and vegetables, unloaded seven pounds and 14 ounces of glass, gold, jade, herringbone and sharktooth jewelry, and pip-squeaked: "New York, she is merveilleuse! But most I like Hollywood."

▽

The omission of quotes from titles sometimes brings unlooked for results, as witness this caption on the obituary of Lois Weber, the author, in the Dallas *News*: DRUNKARD AUTHOR DEAD, referring, of course, to Miss Weber's story of "The Drunkard."

▽

Dan Eisenberg, the private sleuth whose Skip Tracers Company in New York has tracked down some 162,000 "missing persons"—"skippers"—in the past 15 years, was offered his biggest fee the other week on a visit to California.

Dan went the rounds of the movie studios just like any other movie fan, until one enthusiastic producer found out his identity.

The producer wined and dined Dan with a colossal banquet at the Trocadero and Dan consumed it all before his host came to the point. He offered Skip Tracer Eisenberg $100,000 to find him a star who would combine the best features of Shirley Temple, Hedy LaMarr, Marlene Dietrich and Bette Davis. Dan explained that he finds only folks who disappear, not those who never existed.

THIS was a mighty momentous week for movie and theatrical unions. There was that matter of wage cuts fought over between producers and guilds in Hollywood (for which see the news columns). Also, and requiring a Solomon to decide, there was the case faced by the American Guild of Variety Actors in which Thomas Senna, Guild business agent, was perplexed with this problem:

Should the Siamese twins, Violet and Daisy Hilton, be classified as one person, or separate individuals? Should they be required to apply separately for Guild membership and pay individual dues?

Mr. Senna, taking the position that the girls were separate persons, argued the matter with them for hours, unsuccessfully.

The twins asserted that they had been denied marriage licenses in 20 states on the ground that they, jointly, were one.

The sisters are now playing in Singer's Congress of Human Freaks at Boston Garden. The show manager, Herman Singer, had argued that since he paid the girls a single salary of $150 a week, they should be permitted to join the union as an individual.

Mr. Senna refused to issue them a joint membership card.

The girls refused to sign separate applications.

The girls won the bout, Mr. Senna agreeing that they are one.

▽

Visiting New York's Fifth Avenue Restaurant, the other evening, with a group of 40 newspaper and trade paper friends of Oscar Doob, to observe, with feast and fun, Mr. Doob's 10th anniversary as advertising manager of Loew Theatres, our nomination was proposed for membership in The Screwball Club conducted at the place by Chief Screwballs Olsen and Johnson. The following are eligible to join: Salesmen, frustrated lovers, sob sisters, bartenders, sweepstakes suckers, horse players, run-down jitterbugs, hen-pecked husbands, bald-headed Romeos. We were elected on the first ballot—for various reasons.

▽

From the plains of Kansas comes the story that is percolating through the midwest about Von Ribbentrop's recent visit to Moscow to "clinch" the Russian-German "friendship" pact with Molotov. Seems that the Reds couldn't find any Nazi swastika banners to decorate the flying field at which the latter-day Bismarck was to arrive. The problem was soon solved, however, when one of the Soviet leaders dispatched some underlings to the nearest movie studio and to borrow Nazi flags from the property department. They had been used in the settings of "Professor Mamlock" during the Soviets' filming of that keenly anti-Hitler film which was made at a time when Russian-German friendship pacts were not even thought of.

▽

If David Selznick expects any support from Mrs. Eleanor Sawyer, of Birmingham, Alabama, for his "Gone With the Wind," he's mistaken. Mr. Sawyer hit Mrs. Sawyer with a copy of the two-ton book, the other coffee time, and the lady went right out and sued for divorce.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Four Wives

(Warner Brothers)

Domestic Comedy Drama

In this expertly compounded fiction, executive producer Hal B. Wallis and his extremely talented staff present the four daughters of "Four Daughters," as of a few months after the close of that successful film, variously engaged in the wifely business of having babies. The story is as thoroughly domestic as its forbear, as competently played, written and directed, and it is the same masterly job of narration in that it keeps the several component stories running steadily and simultaneously. It is a good deal more mature as to story material and treatment, incident and dialogue combining to inform observers quite fully on practically all a young man or woman needs to know about practical obstetrics. Indeed, there is more information of this sort in the film than most grandparents know, indubitably more than the very young are accustomed to learning from the screen.

Specifically, the picture opens with one of the wives going to the doctor to verify her suspicion of pregnancy and being told that she not only isn't but never can be. Later on one of her sisters, assuming herself to be similarly constituted, adopts a baby and then learns to her surprise that she is to have one or her own, which turns out to be twins. (So she gives the adopted baby to her sister.) The central problem, however, is that of still another sister. Her husband died in the first picture and she is about to marry his friend when she discovers that she is to bear her dead husband a child. This creates a complex mental problem which her doctor believes can be cured by her proceeding to marry, which she does, but the problem persists, her child is prematurely born, her husband saves its life by giving the infant his blood, but it is not until he completes a symphony which the first husband started and conducts a concert performance of it that the wife finds herself mentally free of the deceased.

While all this childbearing and nonbearing does make up the solid meat of the story, there is much of humour and homey philosophy in it as well. The large and distinguished cast give superbly balanced and uniformly effective portrayals. The film has the unity and quality it has become habitual to expect in a Henry Klanke production. It moves with the steady, sure pace and positiveness characteristic of Michael Curtiz' direction. The screen play by Julius J. and Philip G. Epstein from Maurice Hanline's original story, is so artfully contrived that its intricate development of parallel plots appears straightaway story telling.

Previewed at the Warners Hollywood theatre, in Hollywood, where a typical preview audience gave audible sign of favorable reaction.—WILLIAM R. WEAVER.

Produced and distributed by Warner Brothers. Executive producer, Hal B. Wallis. Associate producer, Henry Blanke. Director, Michael Curtiz. Screen play, Julius J. and Philip G. Epstein. Original story, Maurice Hanline. Dialogue director. Irving Rapper. Assistant director, Sherry Shourds. Director of photography, Sol Polito, A. S. C. Art director, John Hughes. Film editor, Ralph Dawson. Sound, Oliver S. Garretson. Gowns, Howard Shoup. Make-up artist, Perc Westmore. Unit manager. Frank Mattison. Production code administration number 5764. Running time, 112 minutes. Release date, December 25, 1939. Adult audience classification.

CAST

Adam Lemp	Claude Rains
Ann Lemp Borden	Priscilla Lane
Kay Lemp	Rosemary Lane
Thea Lemp Crowley	Lola Lane
Emma Lemp Talbot	Gale Page
Felix Dietz	Jeffrey Lynn
Aunt Etta	May Robson
Ben Crowley	Frank McHugh
Ernest Talbot	Dick Foran
Dr. Clinton Forrest Jr.	Eddie Albert
Dr. Clinton Forrest	Henry O'Neill
Mrs. Richfield	Vera Lewis
Frank	John Qualen

The Night of Nights

(Paramount)

A Play About Players

Plays about plays and players have fared well as a group a-down the years, and this is such a play, handled differently than most, refreshingly written and free of the flappancy commonly considered essential in works of the kind. There is humor in the start of it, turning to tragedy. There is solid drama to follow this, and there is a new variety of "Laugh, Clown, Laugh" tragedy at the end. Excellent performances by Roland Young, Olympe Bradna, Pat O'Brien and Reginald Gardiner give the story, which takes on an almost poetic quality in spots, strong appeal.

Donald Ogden Stewart's original screen play, a thoughtful composition, opens 20 years ago with two popular actors going on a spree on the first night of a play by one of them, necessitating a box office refund. The third star, wife of one, disappears that night and he spends the next 20 years in heartbroken regret. The other actor marries for money and supports his friend on loans. When a daughter, born to the defeated actor-playwright and convent-reared in ignorance of him, comes to New York, he is reinspired and his 20-year-old play is produced successfully, revised to include a happy ending at her insistence. She is hailed as a star and her father dies offstage at the finish.

The picture is admirably produced by George Arthur and directed with deep understanding by Lewis Milestone. It is at its best in the artfully gauged sequences wherein the daughter learns to know and understand her father. It is most diverting in the roistering opening passages, least convincing in the nevertheless adequate melodramatic finale.

Previewed at the Village Theatre, Westwood, Cal., with satisfactory results.—W. R. W.

Produced and distributed by Paramount. Producer, George Arthur. Director, Lewis Milestone. Original screen play, Donald Ogden Stewart. Photographer, Leo Tover. Assistant director, Holly Morse. Film editor, Hugh Bennett. Production Code Administration number, 5346. Running time, when seen in Hollywood, 85 minutes. Release date, December 1, 1939. General audience classification.

CAST

Dan O'Farrell	Pat O'Brien
Alyce O'Farrell	Olympe Bradna
Barry Trimble	Roland Young
Michael Fordkin	Reginald Gardner
Sammy Kayn	George E. Stone
Taxi Driver	Frank Sully
Doorman	Russ Powell
First actor	Pat O'Malley
Bartender	Frank Shannon
Dress saleslady	Aileen Pringle
Waiter	A. L. Sherwood

Geronimo

(Paramount)

Super-Western

This is the picture, muchly talked about, that started production life as a modest effort and so thrilled its sponsors, in the rushes stage, as to take on length and depth and budgetary importance far beyond original plannings. It comes to the screen a super-western, historical in story setting and incident, heroic in proportion and treatment, and containing more Indians on the warpath than any picture in ready memory.

The principal Indian is the malevolent Geronimo, grimly played by Chief Thunder Cloud. His chief antagonist, peacefully intentioned but misunderstood, is a U. S. cavalry general, just as grimly played by Ralph Morgan. Billed hero of the film is a captain, ably portrayed by Preston Foster, who dies by the tomahawk after heroic service. Andy Devine has a rich assignment, humorous in the main but nicely weighted with seriousness, as an army scout. The feminine chores are slight.

The film is in every sense a western, yet more than a western by reason of the historical background and the magnitude of the production. Indians massacre settlers, wreck stage coaches, ambush cavalry detachments, torture prisoners, while the usual venal trader smuggles rifles to the tribes, and the government in Washington commands its troops to make peace with Geronimo. All these things are done on the grand scale, however, and all are done extremely well. The whole job resounds to the credit of Paul H. Sloane, writer of the story and director of the picture, who seems to have proceeded with wholesome singleness of purpose to achieve grandly the sought result.

"Geronimo" has a special technological interest for the trade as the first use of a new fine grain positive film stock developed by Du Pont to specifications supplied by Loren B. Ryder, C. Roy Hunter and James R. Wilkinson, Paramount sound, photographic and laboratory department heads. It is claimed for this stock, which is not to be confused with fine grain negative stock, that it furnishes greater clarity of screen image and sound reproduction, reduces background noise and requires less projection amperage. This admittedly unqualified reporter found the visible screen result readily discernible as a pleasant suggestion of ivory tinting, the audible result less apparent.

Previewed at the Paramount theatre, Los Angeles, altogether successfully.—W. R. W.

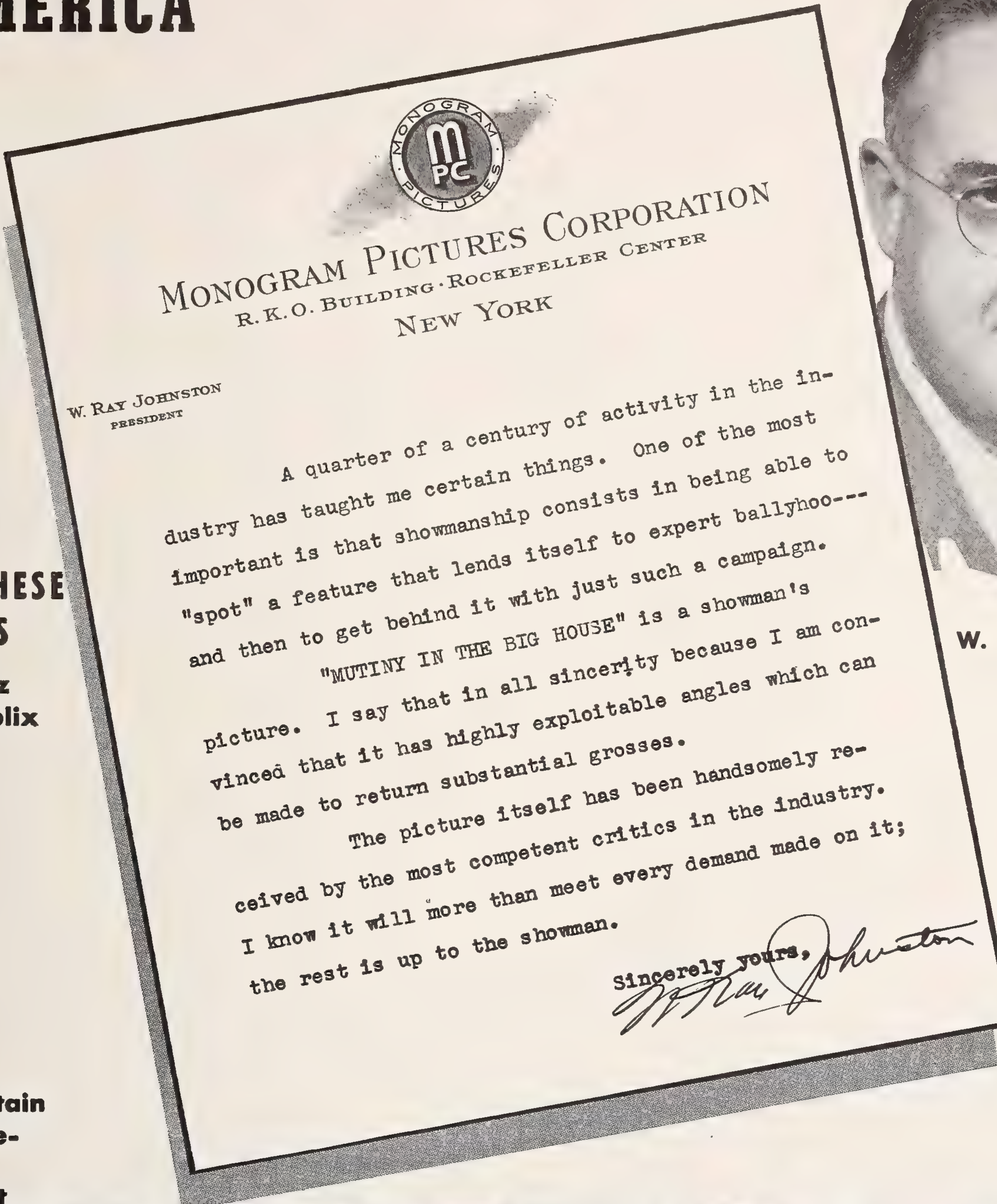
Produced and distributed by Paramount. Directed and written by Paul H. Sloane. Photographed by Henry Sharp. Edited by John Link. P. C. A. certificate No. 5245. Release date, Jan. 12, 1939. Running time, when seen in Los Angeles, 88 minutes. General audience classification.

CAST

Captain Starrett	Preston Foster
Alice Hamilton	Ellen Drew
Sneezer	Andy Devine
Gillespie	Gene Lockhart
Lieutenant Steele	William Henry
General Steele	Ralph Morgan
Colonel White	Pierre Watkin
Mrs. Steele	Marjorie Gateson
Daisy Devine	Kitty Kelly
Frederick Allison	Addison Richards
Geronimo	Chief Thunder Cloud
Interpreter	Monte Blue
President Grant	Joseph Crehan

(Continued on page 42)

AN OPEN LETTER TO THE SHOWMEN OF AMERICA



MONOGRAM PICTURES CORPORATION
R. K. O. BUILDING · ROCKEFELLER CENTER
NEW YORK

W. RAY JOHNSTON
PRESIDENT

A quarter of a century of activity in the industry has taught me certain things. One of the most important is that showmanship consists in being able to "spot" a feature that lends itself to expert ballyhoo--- and then to get behind it with just such a campaign.

"MUTINY IN THE BIG HOUSE" is a showman's picture. I say that in all sincerity because I am convinced that it has highly exploitable angles which can be made to return substantial grosses.

The picture itself has been handsomely received by the most competent critics in the industry. I know it will more than meet every demand made on it; the rest is up to the showman.

Sincerely yours,
W Ray Johnston

W. RAY JOHNSTON

SOLD TO THESE CIRCUITS

- Balaban & Katz
- Comerford-Publix
- Schine
- Essaness
- Harris
- Warner-Saxe
- Gregory
- Interstate
- Publix-Denver
- Fox-Midwest
- Kincey
- Butterfield
- Great States
- Fox Intermountain
- Saenger Amusement Co.
- Fox West Coast

"MUTINY IN THE BIG HOUSE"

Directed by WILLIAM NIGH
Associate Producer GRANT WITHERS • Screenplay by ROBERT D. ANDREWS
Original story by MARTIN MOONEY
A MONOGRAM PICTURE

STARRING
CHARLES
BICKFORD
BARTON
MACLANE

"This one is worth 'A' playing time." — Red Kann, Boxoffice

"Smartly contrived, briskly stimulating." — Motion Picture Herald

"Action and suspense pile up the thrills." — Jay Emanuel

"Best prison picture Hollywood has given the world." — Hollywood Spectator

"Strong dramatic picture will score with all patrons." — Film Daily

"Tense and thrilling — Monogram's Best." — Hollywood Reporter

The Honeymoon's Over

(Twentieth Century-Fox)

Domestic Comedy

Stuart Erwin and Marjorie Weaver handle well the principal roles in "The Honeymoon's Over," a comedy of domestic difficulties of a married couple who live above their means. The picture, produced by Sol M. Wurtzel, is an unpretentious offering, the gist of its appeal being the assumption on the part of audiences that the characters resemble persons in their own communities.

Others in the cast include Patric Knowles, Russell Hicks, Jack Carson, Hobart Cavanaugh, June Gale, E. E. Clive. Hamilton MacFadden, Clay Adams and Leonard Hoffman adapted the play, "Six Cylinder Love," by William Anthony McGuire.

To pay his debts "Donald" steals money from the advertising firm for which he works. Discharged and given 60 days to return the money, he gives up his house and automobile, and his wife goes to work in a department store. She makes a deal with an impoverished discoverer of a bath salt for reducing, and enables them to rehabilitate themselves.

Previewed at the Uptown Theatre, Los Angeles, to an insouciant audience.—V. K.

Produced and distributed by 20th Century-Fox. Sol M. Wurtzel, executive producer. Directed by Eugene Forde. Screenplay by Hamilton MacFadden, Clay Adams and Leonard Hoffman. Based on the play, "Six Cylinder Love," by William Anthony McGuire. Photographed by Virgil Miller. Art director, Richard Day and Chester Gore. Edited by Nick De Maggio. P. C. A. Certificate No. 5663. Running time, when seen in Los Angeles, 69 minutes. Release date, Dec. 15, 1939. General audience classification.

Donald	Stuart Erwin
Betty	Marjorie Weaver
Pat	Patric Knowles
Walker	Russell Hicks
Donroy	Jack Carson
Butterfield	Hobart Cavanaugh
Peggy	June Gale
Colonel Shelby	E. E. Clive
Annie	Renie Riano
Winslow	Harrison Greene
Mrs. Winslow	Lelah Tyler
Burton	Harry Hayden
Mrs. Burton	Nedda Harrigan
Thin Man	Frank McGlynn, Sr.
Higginsby	Chester Clute
Kellogg	Robert Greig
Crane	William Davidson

Beasts of Berlin

(Hitler, Beast of Berlin)

(Producers Pictures)

Topical Melodrama

Probably best described as a topical melodrama this Producers Pictures Corporation's film is distinctive in that it dispenses with the usual foreword that has to do with similarity, the living or dead, and the purely coincidental. Here names are named, or, to be exact, a name and a philosophy; Hitler and Naziism. The Fuehrer's participation in the film is confined to brief newsreel shots, but the picture constantly cries out against the man as a destroyer of freedom and a despot.

The arena of action is not large, as the story deals with a small band of men and women who meet furtively in a cellar to nourish their hatred of the Nazi creed, and in a concentration camp when they have been apprehended by the Gestapo, the secret police. The film moves swiftly, without the complications of too many details, and capably presents the story it has to tell.

It is out and out discussion of a form of government.

The basis of the story is Shepard Traube's novel, "Goose Step," and was directed by Sherman Scott. Ben Judell produced it and is the author of the statement that the film is "an eloquent and timely pictorial drama of courageous German humanity struggling with true patriotic zeal under the iron heel of Nazi despotism." In the cast are Roland Drew, Steffi Duna, Greta Granstedt, Allan Ladd and a host of others of Germanic origin.

"Hans" and a small band of friends meet in a cellar to discuss ways and means of overthrowing the German Government. They print handbills and distribute them throughout Berlin. "Hans" and some of the others are arrested and beaten. Sent to a concentration camp they are further harassed, and when the others are released the recalcitrant "Hans" is kept at the camp. He is rescued and flees to the Switzerland border where "Elsa," his wife, awaits him, but with the intention of returning to Germany to continue the fight against Hitlerism.

Reviewed at the Globe theatre, New York, under the title, "Beasts of Berlin," the original title having been banned by the New York State censors. An overflow audience intently followed the story as it unfolded on the screen. The most noticeable reaction came whenever the "Heil Hitler" salute was given. The reaction was general laughter. A scattering of hisses greeted the brief appearance of Hitler. Otherwise things were quiet.—P. C. M., Jr.

Distributed by Producers Distributing Corporation. Produced by Producers Pictures Corporation. Producer, Ben Judell. Director, Sherman Scott. Adapted from the novel "Goose Step" by Shepard Traube. Running time, 84 minutes. Release date, October 29, 1939. General audience classification.

CAST

Hans	Roland Drew
Elsa	Steffi Duna
Anna	Greta Granstedt
Karl	Allan Ladd
Sachs	Lucien Prival
Lustig	Vernon Dent
Schulz	John Ellis
Wunderlich	George Rosener
Frau Kohler	Bodil Rosing
Albert	Hans Von Twardowski
Herr Kohler	Willie Kaufman
Lippert	Hans Joby
Pommer	Frederick Giermann
Klee	Clem Wilenchick
Erlich	Henry von Zynda
Kleswig	John Voight
Schaefer	Hans Schumm
Kruger	John Peters
Braun	Hans Von Morhart
Colonel Hess	Walter Stahl

She Goes to War

(Mitchell Leichter)

War Melodrama

Mitchell Leichter has taken the picture "She Goes to War," released by United Artists in 1929, reedited it, added sound and a musical score, and now is preparing to release it under the same title. In the original of 10 years ago the film was 9,100 feet in length. For its present release it has been cut to 5,200 feet, removing most of the romance and emphasizing the battle sequences and scenes that reveal the horrors of war.

The picture was based on the *Red Book* story by Rupert Hughes and produced and directed by Henry King. Tony Gaudio was behind the camera and Howard Estabrook handled the scenario. Eleanor Boardman and John Holland were the romantic leads with Al St. John and Alma Rubens in supporting roles. These names still have exploitation value among adults, but many of them will be strange to the younger audiences. The names King, Hughes, Gaudio and Estabrook are still important.

"Joan Morant," a small town social leader, enlists as an ambulance driver and goes to France to gain personal glory. In a small town near the front she meets a lad she knew back home, "Tom Pike," but he shows little interest. To save the honor of one of the officers, "Joan" dons his uniform and marches to battle in his place. Here "Joan," alone, captures a machine gun nest. Her identity is disclosed, she becomes the "hero" of the regiment, and an idol in "Tom's" eyes.

Improvements of technical aspects of production in a decade are emphasized, in reverse, but the war scenes, especially when the regiment in tanks are crawling through fire toward the enemy, are among the best.

Reviewed in a New York projection room, where the audience lost the trend of the story but watched with interest the battle scenes.—George Spires.

Originally a United Artists picture but currently released by Mitchell Leichter after re-editing, adding sound, and musical score. Produced and directed by Henry King. From the Red Book story by Rupert Hughes. Scenario by Howard Estabrook. Cameraman, Tony Gaudio. Adapted by Madame Fred de Gresac. No. P. C. A. number. Release date, Nov. 10, 1939. Running time, 55 minutes. Adult audience classification.

CAST

Joan	Eleanor Boardman
Tom Pike	John Holland
Reggie	Edmund Burns
Rosie	Alma Rubens
Bill	Al St. John
Katie	Glen Walters
Tom's mother	Margaret Seddon
Yvette	Yola D'Avril
Joan's aunt	Evelyn Hall
Joan's maid	Dina Smirnova
Major	Augustino Borgato
Major's wife	Yvonne Starke
Matron of Canteen	Eulalie Jensen
Major	Capt. H. M. Zier
Top Sergeant	Edward Chandler
Lady Hostess	Ann Warrington
Knitting Ladies	Gretchen Hartman Florence Wix

Saga of Death Valley

(Republic)

Musical Western

Republic's latest Roy Rogers picture, "Saga of Death Valley," has for its plot two distinct yet connected themes. The first is one noted many times in cowboy pictures, that of a citizen ridding the community of outlaws. The second theme is one of two boys separated in early childhood and brought up in conflicting environments. Producer-director Joseph Kane keeps the themes distinct and makes a picture that is more interesting than the average western production.

"Roy," while still a schoolboy, sees his father killed and his younger brother kidnapped by outlaws of Death Valley. Fifteen years later he returns to avenge both the death and the kidnaping. Meanwhile, "Tim," the younger brother, has been brought up by the leader of the outlaws and is one of the lieutenants of the gang. "Roy," with the aid of "Gabby" and the ranchers of Death Valley, wipe out the outlawing parasites who have been stealing the cattle and burning the ranches. "Roy" and "Tim" are reunited but "Tim" is shot by one of his own men and dies in "Roy's" arms.

Donald Barry portrays "Roy's" younger brother, "Tim." Barry will be remembered for his performance in the Three Mesquiteers' "Wyoming Outlaw." George "Gabby" Hayes continues as Rogers' colleague and Doris Day is the feminine lead. Roy sings as usual.

Reviewed in the Republic projection room in New York at a screening for the trade press.—George Spires.

Produced and distributed by Republic. Associate producer-director, Joseph Kane. Screen play by Stuart Anthony and Karen De Wolf. From an original story by Karen De Wolf. Production manager, Al Wilson. Photographed by Jack Marta. Film editor, Lester Orlebeck. Musical director, Cy Feuer. Release date, November 22, 1939. Running time, 58 minutes. P. C. A. No. 5805. General audience classification.

CAST

Roy	Roy Rogers
Gabby	George "Gabby" Hayes
Jerry	Donald Barry
Ann Meredith	Doris Day
Tasker	Frank M. Thomas
Brace	Jack Ingram
Rex	Hal Taliaferro
Meredith	Lew Kelly
Miss Minnie	Fern Emmett
Roy Rogers as a boy	Tommy Baker
Donald Barry as a boy	Buz Buckley

Smashing the Money Ring

(First National)

Cops vs. Counterfeiters

The third in a series of pictures on the experiences of Secret Service operatives is "Smashing the Money Ring," with Ronald Reagan and Eddie Foy, Jr., as the Service men assigned to uncover the racket. Directed by Terry Morse from the original screen play by Anthony Coldewey and Raymond Schrock.

the action is rapid and interesting. The picture concerns the operation of a counterfeit ring.

Margot Stevenson is the feminine lead but the romance is not emphasized. Joe Downing, seen before in gangster roles, is one of the counterfeiters and William Davidson portrays the prison warden.

"Brass Bancroft" and his assistant, "Gabby," are assigned to uncover a ring that has been flooding the country with bogus bills. Following a tip they get themselves in league with the racketeers and are sent to jail to be near them. Exciting escapades in the prison and a jail break, play their part in uncovering the counterfeiters.

Reviewed at the Palace theatre in New York. A mid-afternoon audience evinced interest.—G. S.

Produced and distributed by Warner Bros.-First National Pictures. Directed by Terry Morse. Original screen play by Anthony Coldewey and Raymond Schrock. James Van Trees, photographer. Film editor, Frank Magee. Art director, Charles Novi. Dialogue director, Arthur Ripley. Gowns by Milo Anderson. Sound by Dolph Thomas. From an idea by Jonathan Finn. Release date, Oct. 21, 1939. P. C. A. No. 5574. General audience classification.

CAST

Lt. 'Brass' Bancroft	Ronald Reagan
Peggy	Margot Stevenson
Gabby	Eddie Foy, Jr.
Dice Matthews	Joe Downing
Parker	Charles D. Brown
Danny	Elliott Sullivan
Saxby	Joe King
Kilrane	Charles Wilson
Warden Denby	William Davidson
Night Captain	John Hamilton
Pop	Sidney Bracy
Prison Runner	Jack Wise
Night Guard	Jack Mower
Joe	Don Turner

Tower of London

(Universal)

Portrait of Cruelty

Going back to the 15th Century for its material, "Tower of London" presents for the first time on the screen a story of the connivings of the man who became England's Richard III, a hunchbacked, mentally warped egomaniac who murdered his consanguinary relatives to achieve his ambition of sitting on the throne. Rowland V. Lee produced and directed this master epic of horror and cruelty with a finesse that exceeds that of his recent "Son of Frankenstein," and the effect of the barbarity, both raw and veneered, is made more striking by the portrayals of Basil Rathbone and Boris Karloff.

Rathbone enacts the role of "Richard," Karloff that of "Mord," the clubfooted executioner and torturer of the Tower of London, and they have a strange affinity for each other, the executioner sadistically bowing to the murderous whims of his master. The original screen play of Robert N. Lee, while restrained by the numerous characters necessary to the story, is an able record of the years between 1471 and 1485.

Supporting the two principals are Barbara O'Neil, as "Queen Elyzabeth," whose two small sons were killed by "Richard," Ian Hunter as "Edward VI," and Vincent Price, Nan Grey, Ernest Cossart, John Sutton, Leo G. Carroll, Miles Mander, Lionel Belmore, Ronald Sinclair and others.

Apparently having as his purpose the raising of audience "gooseflesh," Rowland V. Lee succeeds admirably. From the start, which shows "Mord" grinning evilly as he whets his headsman's ax, to its climax at the battle of Bosworth, it is an audience-chilling spectacle.

Previewed at the Alexander theatre, Glendale, Cal., to an audience which evinced enthusiastic interest.—V. K.

Produced and distributed by Universal. Produced and directed by Rowland V. Lee. Original screenplay by Robert N. Lee. Photographed by George Robinson. Art director, Jack Otterson. Associate, Richard H. Riedel. Edited by Ed Curtiss. Technical advisors, Maj. G. O. T. Bagley, Sir Gerald Grove, Bart. Musical director, Charles Previn. P. C. A. Certificate No. 5819. Running time, when seen in Glendale, 92 minutes. Release date, not set. General audience classification.

CAST

Richard, Duke of Gloucester	Basil Rathbone
Mord	Boris Karloff
Queen Elyzabeth	Barbara O'Neil
King Edward IV	Ian Hunter
Duke of Clarence	Vincent Price
Lady Alice Barton	Nan Grey
Tom Clink	Ernest Cossart
John Wyatt	John Sutton
Lord Hastings	Leo G. Carroll
King Henry VI	Miles Mander
Beacon	Lionel Belmore
Anne Neville	Rose Hobart
Boy King Edward	Ronald Sinclair
Young Prince Richard	John Herbert-Bond
Henry Tudor	Ralph Forbes
Duchess Isobel	Frances Robinson
Wales	G. P. Huntley
Lord DeVere	John Rodion
Chimney Sweep	Walter Tetley
Baby Prince	Donnie Dunagan

Legion of the Lawless

(RKO Radio)

Western

Virile, veteran George O'Brien has in this vehicle a more than commonly consistent story of the Old West where men were men and so on, a soundly directed film and a nicely balanced performance by all hands. Opposite the star in a well played feminine lead is Virginia Vale, winner of a Jesse Lasky "Gateway to Hollywood" talent search series, an item seeming to warrant exploitation mention.

The period of Berne Giler's story, ably adapted by Doris Schroeder, is that in which the coming of the railroad to the West brought necessary end to the vigilante form of rough justice. The star plays a young lawyer largely responsible for the routing of the masked riders from a frontier community, an achievement accomplished by force of logic, fists and firearms.

David Howard's direction is commonsense and effective. Production by Bert Gilroy is a wholly competent job.

Previewed at the studio.—W. R. W.

Produced and distributed by RKO-Radio. Production executive, Lee Marcus. Produced by Bert Gilroy. Directed by David Howard. Screen play by Doris Schroeder. Story by Berne Giler. Photographed by Harry Wild. Edited by Frederic Knudtson. P. C. A. certificate No. 5766. Release date, January 5, 1940. Running time, when seen in Hollywood, 59 minutes. General audience classification.

CAST

Jeff Toland	George O'Brien
Ellen	Virginia Vale
Doc Denton	Herbert Heywood
Les Harper	Norman Willis
Henry Ives	Hugh Sothern
Edwin	William Benedict
Lafe Barton	Edwin Waller
Little Lafe	Delmar Watson
Jen Holmes	Bud Osborne
Borden	Monte Montague
Bon Leighton	Slim Whitaker
Mrs. Barton	Mary Field

The Secret of Dr. Kildare

(Metro-Goldwyn-Mayer)

Medical Equation

Third in the series of "Dr. Kildare" pictures, this is a film which comes about as close as anything outside a "Snow White" to attaining a universal audience appeal, with no frills.

To the great majority of audiences, here is a picture to be seen, remembered, and talked about. It has great appeal in its forthright, human portrayals of characters that general audiences already know and like. For the smaller audience, the sophisticated, compensation is provided in that part of the story dealing with a daughter of the very rich who goes blind through fear and worry, and in its undertone of the psychoanalytical aspect of modern medicine.

Lionel Barrymore, as the crusty, hard-boiled physician who is really one of the most sentimental of all humans, is prevented from engaging in a new series of experiments which would have been too much for his strength by the resignation of his assistant. The latter then cures a girl's "blindness" with his superior's help.

The entire cast does its job in an easy, unstrained manner, working from the screen play by Willis Goldbeck and Harry Ruskin. The characters, taken from the Max Brand story, are given full scope for the working out of their screen personalities in the well paced and effective direction by Harold Bucquet.

Previewed at the Village theatre, Westwood, Cal., where a lay and professional audience showed its pleasure in applause and comment at the close.—Walter Selden.

Produced and distributed by Metro-Goldwyn-Mayer. Directed by Harold S. Bucquet. Screen play by Willis Goldbeck and Harry Ruskin, based on the story by Max Brand. Musical score, David Snell. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Director of photography, Alfred Gilks. Film editor, Frank Hull. P. C. A. Certificate No. 5798. Running time when seen in Westwood, 84 minutes. Release date, November 24, 1939. General audience classification.

CAST

Dr. James Kildare	Lew Ayres
Dr. Leonard Gillespie	Lionel Barrymore
Paul Messenger	Lionel Atwill
Nancy Mesenger	Helen Gilbert
Wayman	Nat Pendleton
Mary Lamont	Laraine Day
Nora	Sara Haden
Dr. Stephen Kildare	Samuel S. Hinds
Mrs. Martha Kildare	Emma Dunn
Dr. S. J. Carew	Walter Kingsford
John Archley	Grant Mitchell
Molly Byrd	Alma Kruger
Charles Herron	Robert Kent
Sally	Marie Blake
Mrs. Roberts	Martha O'Driscoll
"Nosey"	Nell Craig
Conover	George Reed
Mike	Frank Orth

Missing Evidence

(Universal)

Melodrama

This is an excellently done melodrama. While cut from the same general pattern as so many melodramatic pictures, here the whole job has been accomplished with effectiveness of performance and direction, which is by Phil Rosen.

The story has to do with sweepstakes tickets, counterfeit at that, and the efforts of an agent of the Federal Bureau of Investigation to expose the ring. The screen play is the work of Arthur T. Horman and is from a story by Dorrell and Stuart E. McGowan. Preston Foster as the FBI man is quite convincing in a role that could easily have been unconvincing. Irene Hervey is equally good as the cigar counter girl who turns informer. Other players include Inez Courtney, Chick Chandler and Noel Madison.

"Bill Collins," of the FBI, is assigned to track down the higher-ups in the counterfeit sweepstakes racket. When the old elevator operator at the hotel commits suicide because a ticket he thought was a winner turns out to be a counterfeit, "Linda" and a cigar salesman offer to help "Bill." Ringleader "Duncan" escapes in the police raid but "Bill" captures him.

Reviewed at the Rialto theatre, New York. The film was well received by an audience partial to melodrama.—P. C. M., Jr.

Produced and distributed by Universal. Producer, Phil Rosen. Directed by Phil Rosen. Screen play by Arthur T. Horman from a story by Dorrell and Stuart E. McGowan. P. C. A. Certificate No. 5612. Running time, 64 minutes. Release date, December 15, 1939. General audience classification.

CAST

Bill Collins	Preston Foster
Linda Parker	Irene Hervey
Nellie Howard	Chick Chandler
Duncan	Noel Madison
Marty Peters	Joseph Downing
"Pop" Andrews	Oscar O'Shea
"Binky" Cullen	Tom Dugan
McBride	Ray Walker
Allen Jennings	Cliff Clark

The Amazing Mr. Williams

(Columbia)

Humorous Melodrama

A swift and primarily amusing but fundamentally sound treatment of the gifted-detective-too-preoccupied-for-romance theme, this adventure in humorous melodrama is far superior to most. It derives its comedy from situation without distortion of characters or dialogue. Its comedy is the funnier for that reason. Its people are earnestly engaged in the enforcement of the law and the amusing

(*Continued on page 47*)

HOLDS USE OF SONG'S TITLE DOESN'T INFRINGE

Ruling for Plaintiff Would Have Cost $8,000 a Picture in Accessories, Says Kilroe

The use of the title "The Man Who Broke the Bank at Monte Carlo" on a motion picture of Twentieth Century-Fox did not infringe on copyright of a song of the same title, the Privy Council of London has ruled on appeal from the Ontario supreme court. Francis Day and Hunter, Ltd., owner of the song, had claimed infringement of copyright, though the song had not been used in the picture.

Judgment Granted

Had the plaintiff's claim been sustained, said Edwin P. Kilroe, copyright attorney of 20th-Fox, "it might have become necessary in a great number of cases to have a title in Canada different from the title in the United States, thus necessitating two sets of advertising accessories, which would mean an additional cost of $8,000 to $10,000 a picture."

The decision of the London court, handed down October 12th, freed Fox from objections to use of the title "The Man Who Broke the Bank at Monte Carlo" on its picture, and its accessories, in the Dominion of Canada.

The picture was released in that location Dec. 9, 1935.

Judge McEvoy, of the Ontario supreme court, granted a $1,046 judgment to the plaintiff on Nov. 13, 1937, holding the title original and distinctive and entitled to copyright protection under the Amendment of 1931 to the Canadian Copyright Act; and that use of the title by the film company was unfair competition.

Decision Reversed

The defendants appealed, and on June 13, 1938, the decision was reversed, the Court of Appeals now holding that the song was not copyrighted because its English publishers had not complied with the Copyright Act of 1906, requiring the work to be reprinted and republished in Canada, a deposit of three copies with the Department of Agriculture, and a notice of copyright on the title page or the page following it, of each song copy. This court also held that Twentieth Century-Fox had not passed off the song as its own, and so was not guilty of unfair competition.

The English Performing Right Society sponsored an appeal to the English Privy Council.

The appellants now based their attack upon the film company's use of the title, and their attack upon the decision of the Canadian Court of Appeals, upon the following theses:

That the title was original and distinctive and the proper subject for Canadian copyright.

That the copyright in a title is infringed by the application of that title to a work of a different character from that of the work to which it was originally applied.

That the performing right in a title is infringed by the performance of a motion picture containing that title or based on the theme of that title.

That the film company, in using the title for the title of a motion picture, unfairly competed with the title of the plaintiff's song.

That the song had copyright protection in Canada under the Imperial Copyright Act of 1842, and its successor, the English Copyright Act of 1911.

This appeal, with its amended or additional arguments, was heard before the Privy Council last July 17th.

On October 12th of this year, the Council ruled, holding:

1. For a decision on the appeal, it was not necessary for the court to determine whether the Imperial Copyright Act of 1842 and the English Copyright Act of 1911 gave to English works published in England prior to January 1, 1924, copyright protection in Canada—because, even if it is assumed that "The Man Who Broke the Bank at Monte Carlo" had Canadian Copyright protection, the defendant did not infringe upon that right.

2. That there was no performing right in the song, because the plaintiff and its predecessor had not printed on the song's title page as published, a notice that the right of public performance was reserved according to the English Copyright Act (on Musical Compositions) of 1882.

3. That, even if performing rights had been reserved, as required, by law, and was in effect when the song was published, the flashing of the title on the screen was not an infringement. In this connection, the Council decision remarks that "to say that this bare fact was a public performance, is abhorrent to common sense."

4. That the use of the title by the defendants, on the film, was not an infringement under the Canadian Copyright Act of 1924, which provides that the title of a work is protected as a part of the work if the title is original and distinctive. The Council decision remarks, "in general a title is not by itself a proper subject matter of copyright."

5. That the defendants did not pass off the exhibition of the motion picture as a performance of the song.

"If the plaintiff's claim had been sustained," said Mr. Kilroe, "it might be necessary in a great number of cases, to have a title in Canada different from the title in the United States, thus necessitating two sets of advertising accessories, which would mean an additional cost of $8,000 to $10,000 per picture."

"Information Please" Star Guest of AMPA

John Kieran, sports columnist of the New York *Times* and a permanent member of the board of experts of the "Information Please" radio program, was the principal guest last Thursday of the Associated Motion Picture Advertisers at the bi-monthly luncheon at Stouffer's Restaurant. He reversed the usual procedure by asking questions.

Answering the questions, which had been previously prepared by AMPA directors, were C. C. Pettijohn, general counsel of the Motion Picture Producers and Distributors of America; Boris Morros, Arthur James and Gail Patrick, actress.

In addition to the quiz participants those at the speakers' table included Frederic Ullman, Jr., general manager of Pathe News, which produces the "Information Please" short subjects; Frank Donovan, Pathe News supervisor, and Jean Edwards, who accompanied Miss Patrick.

Paul Lazarus, president of AMPA, was in charge of the program. Introduced were Miriam Gibson and Charles Dorsa of Monogram, new members; Anna Belle Ward, exhibitor of Lexington, Ky., and Ralph Curran, director for the Social Security board in New York.

GN Creditors Study Refinancing

Grand National creditors met this week for the second time, in New York, before referee Peter B. Olney, on the company's refinancing plan, after learning from company president E. W. Hammons, at last Friday's meeting, that GN would receive $600,000 shortly, to pay off its debts, and to have a working capital of $100,000.

The $100,000 would be left after payment in ful of priority and secured claims, and a first payment of 25 per cent to unsecured creditors, Mr. Hammons said. He stated that the $600,000 was forthcoming in the following fashion: $450,000 from the Reconstruction Finance Corporation, $100,000 from Electrical Research Products, $15,000 from the National City Bank, $10,000 from the De Luxe Laboratories, and $25,000 from Lloyd Wright.

Mr. Hammons admitted that the RFC would not extend its loan till 30 days after actual confirmation of the plan; and it will have a first lien on company assets until it is fully repaid. The repayment will be by weekly installments, increasing from $1,700 to $8,000, he said.

The creditors, at last Friday's meeting, turned down a proposal for a committee to investigate the refinancing plan, and decided to do nothing to interfere with its formation and completion.

Mr. Hammons was cross-examined by attorneys for minority creditors and conceded that the company was now operating at a weekly deficit of $2,000 to $3,000. He added that the staff was now skeletonal, and that no salaries over $100 weekly will be paid during reorganization. He is reported also to have signed an agreement not to draw any of his $60,000 yearly salary, until the $600,000 has been paid in full.

The minority creditors obtained permission to have an accountant inspect the company's books.

A statement covering cash receipts and disbursements from November 2nd to the 15th was shown, revealing $39,565 on hand. On November 2nd, it had $20,266 in hand; from then to November 15th, it received $34,501, including a $17,000 loan from the National City Bank. The expenses for the period were $15,202, it was said.

Mr. Hammons told the creditors that he was studying the company's leases, in order to affirm or disaffirm some.

The company is expected to receive an additional $1,000,000 of financing from Felt & Company, a Wall Street house, after the present financing is concluded. The first amount, as stated, is to pay off the accumulated debts of the company and for working capital; the second sum of money will be used for production.

Employees now laid off to conserve funds, will be reinstated when the refinancing ends, it is understood.

Sol Edwards, sales chief, said on Monday in New York that the company's consolidation, embodying the cutting of home office and sales staffs, and the closing of 10 exchanges, will be only temporary. The New Haven territory, meanwhile, is to be served out of Boston; the Albany, out of Buffalo; Milwaukee, out of Chicago; Seattle and Portland, out of San Francisco; and Salt Lake City, out of Denver.

Universal is formulating plans for handling its own distribution in Cuba and may open an office there within the next few weeks. C. A. Kirby, assistant to J. H. Seidelman, Universal foreign manager, returned to New York recently after making arrangements in Havana for the formation of the new distributing subsidiary there.

Aldblack Productions, Inc., has been incorporated in Albany. Lee Moseele, Geraldine Weiss and Rose Lader, New York, are the directors.

"Good Material"

■ ■ ■ "AS A RAW RECRUIT, I DISCOVERED THAT RUNNING A THEATRE WITHOUT THE AID OF MOTION PICTURE HERALD WAS LIKE MAKING A JUMP FROM A PLANE WITHOUT A PARACHUTE--IT CAN BE DONE, BUT THE BUMPS ARE TERRIFIC! ALSO, THE ROUND TABLE SECTION HAS AFFORDED ME A LOT OF GOOD MATERIAL THAT I WOULD HAVE OTHERWISE BEEN WITHOUT." ■ ■ ■ ■

HARRY E. FISK, JR.
Manager

PRINCE THEATRE
AMBRIDGE, PA.

MOTION PICTURE HERALD, $5.00 *a year Domestic;* $10.00 *Foreign; 52 issues with which is combined* BETTER THEATRES, 13 *issues yearly.*

MOTION PICTURE HERALD

ROCKEFELLER CENTER NEW YORK

FROM HERALD READERS

OILS FOWLING PIECE

Dear Sirs and Mr. Zanuck:

Darryl F. Zanuck is a very angry man and I think everyone should write him a nice letter. Of course it is incredible that anyone, especially an independent theatre man, should dare try to run his own end of the business. After all, what are independent theatre men but the faithful, cringing serfs of the Hollywood Cellulords. We worship the producers and the "stars," Mr. Zanuck, and pray that simply because one of our fellows, by some inconceivable act of assertion and rebellion, dared to pull your already immortal classic, "Drums Along the Mohawk," Technicolor and all, a day early, you will not punish every one of us.

I am starting a drive, with your permission of course, to collect 100% of the gross every independent theatre did on the last "Mr. Moto" or Arleen Whelan masterpiece, and if I can get a few thousand theatres to cooperate perhaps in some small way we can compensate for the near-sighted action undertaken by Mr. Fabian, who, apparently, is blind to the feudal power Hollywood can exert over us.

In closing let me say in a muffled voice (I am salaaming as I dictate, so my words may be a bit puffy) that many of us are waiting for the very "sorry" day when things begin to pinch out there at the city of gods—when some producers on diving into inlaid swimming pools, find to their surprise that the cook used all the water to wash the dishes (a singularly mortal act)—and the day when producers find they not only "cannot break even" but can break into little pieces—perhaps some of them will go at this thing the right way, stop making all these boring, fabulous "gambles," and start making genuinely good movies at a fraction of the former costs.

Speaking of throat-cutting, Mr. Zanuck, I think I can see what you mean. "Suez" was billed to us at $103 and we grossed $100. We opened with this gamble on Sunday afternoon. If we had it to live over again I would pull it on Sunday morning. Some men like to cut their *own* throats, if this distasteful procedure is compulsory.

And since you brought up the subject of gambles, just what is it when the little theatre man signs his name to a Fox contract on which appear only a list of numbers and a few thousand words in legal jargon, few of which grant him any privileges or rights.

Remember what happened in '75. I am oiling up my fowling piece.

Can it be possible that there was something about "Drums Along the Mohawk" or about the engagement that Mr. Fabian simply didn't like.—*C. T. COONEY, JR., Waldo Theatre Corporation, Waldoboro, Maine.*

SAYS EXCHANGES HELPED

I noticed Mr. Curtis' article from Wyoming (September 16, page 71) and noted his remarks that the picture exchanges would not take into consideration any film adjustment, as a result of the mines in his town being closed, which reacted on his receipts so that he felt he could not pay rentals as before this situation existed.

Here in Tilbury we have five factories closed on us, bringing up our relief to an all-time record, with the film rentals out of portion to our grosses.

We laid our cards fairly on the table to our respective exchanges, showing from newspapers and letters from the mayor that normally we had 750 men at work, that they are out of work due to our factories being closed.

The exchanges appreciated our predicament, and gave us liberal reductions and all top product. We never had our integrity questioned and weren't turned down.

We only bring this to your readers' attention as we feel due credit should be given where deserved, and here in Canada we appreciate the fine cooperation of the film exchanges, which was a big medium in keeping us out of the red.—HARLAND RANKIN, Plaza Theatre, Tilbury, Ontario.

Warners Complete Circuit Selling

The closing this week of two major circuit deals by Warner Brothers completed the company's circuit selling for the 1939-40 season, according to Gradwell L. Sears, eral sales manager.

The two theatre circuits signed this week were the T. & D. Jr. Circuit, operating 34 houses in California and Nevada and the Crescent Amusement Company and its affiliated circuits, which comprise 64 situations in Georgia, Tennessee and North Carolina. They signed for the entire Warner feature output plus Vitaphone short subjects and trailers.

The T. & D. Jr. Circuit deal was closed by Carl Leserman, assistant general sales manager, and Mike Neiffy of the circuit. The Crescent deal was signed by Ben Kalmenson, Warners western and southern sales manager, and Tony Sudekum for the circuit.

Two States Pass "Harvest"

"Harvest," French motion picture banned by the New York State censor board whose decision was reversed by the Board of Regents, has been passed without eliminations by the censor boards of Pennsylvania and Maryland.

Ohio censors reviewed a total of 678 reels in October, from which 26 eliminations were ordered. In September, 506 reels were reviewed, with 25 cuts ordered. Figures for October 1938 were 509 reels and 24 eliminations.

There was but one reel rejected by the Ohio censors out of 132 submitted for review during the week ending November 3rd.

George Laganas, president of Standard Pictures, has named Peter Witt as director of publicity, advertising and exploitation.

20,000 at Benefit "Night of Stars"

A capacity crowd of about 20,000 attended the sixth annual "Night of Stars" held at Madison Square Garden November 15th. The show was sponsored by the United Palestine Appeal and was for refugee aid. Entertainment was furnished by a number of stars of screen, stage and radio.

Nathan Straus, Federal Housing Administrator, was chairman of the benefit and he was assisted by a committee of more than 500 persons. $90,000 worth of tickets were sold.

WHN, radio station owned by Loew's, carried the program from 9:45 until 12:45 under the sponsorship of I. J. Fox.

Performers from the Radio City Music Hall, Roxy, Paramount and Strand theatres, as well as many other screen, stage and radio personalities took part in the show, which was produced with the active help of Marvin Schenck of Loew's and Ben A. Boyar.

Honorary chairmen of the committee were Barney Balaban, David Bernstein, Nate J. Blumberg, Jack Cohn, George J. Schaefer, Joseph M. Schenck, Murray Silverstone and Mayor Albert Warner. Louis K. Sidney was chairman of the producers' committee.

Schenck Drive Leader

Joseph M. Schenck, chairman of the board of Twentieth Century-Fox, again will serve as vice-chairman of the Committee for the Celebration of the President's Birthday which each year under the sponsorship of President Roosevelt, conducts a drive for the National Paralysis, Inc. Mr. Schenck is also California state chairman for the 1940 "Fight Infantile Paralysis" campaign.

Eddie Cantor is chairman of the radio division of the "March of Dimes." Many radio and film personalities will assist Eddie Cantor in the "March of Dimes" drive. These include Norma Shearer, Jeanette McDonald, Tyrone Power, Lawrence Tibbett, Bing Crosby, Gladys Swarthout, Deanna Durbin, Jack Benny, Nelson Eddy, Cecil B. DeMille and Charles Butterworth. Grantland Rice will direct the "March of Sport."

Accessories Group Aids Drive

B. S. Moss is again chairman of the accessories group of the Amusement Division of the 1939 campaign of the New York and Brooklyn Federation of Jewish Charities. The group includes the following:

Walter Barber, Laurence Bolognino, Bernard Brandt, Jules Catsiff, Max A. Cohen, George Feinberg, M. J. Fessler, Emil Friedlander, William Friedman, Emanuel Frisch, Miss I. Garretson, Joseph Hornstein, Joe Katsch, A. L. Kirwan, Stanley Colbert, Ben Knobel, Fred Lakeman, Jerome M. Loeb, Bud Litton, Milton Maier, Harry A. Nadel, Eugene Picker, Arthur M. Rapf, Walter Reade, Jr., Fred Schwartz, Jr., Edward Seider, Max Seligman, Charles Sonin, Monroe E. Stein, James E. Stroock and Al Suchman.

Harry Buxbaum is chairman of the motion picture exchange Federation drive.

Club Supports Milk Drive

The Twin City Variety Club of Minneapolis will take over the milk fund which had been supported up to now by a group of women and it will be the Club's permanent charity according to W. A. Steffes, chief barker.

Warner Brothers have donated $1,000 to the Chicago Community Fund.

Louis R. Golding, Fabian district manager for Albany, is in charge of the theatre section of the local community chest drive.

SHOWMEN'S REVIEWS OF NEW FILMS

(*Continued from page 43*)

things they do and say are things such people would. It's solid entertainment.

Melvyn Douglas plays the title role easily and lightly, Joan Blondell enacts cleverly the fiancee he's always too busy to marry, and Clarence Kolb has a rich part as his superior who declines to let matrimonial plans interfere with the work of the detective department. Edward S. Brophy is immensely effective as a prison-bound criminal and Donald MacBride gives excellent account of himself as a second detective.

Produced by Everett Riskin, with Alexander Hall directing in fine fettle, the film is steadily gaited. Sy Bartless wrote the story and had the cooperation of Dwight Taylor and Richard Maibaum in preparing the screen play. The whole is something for all five to feel happy about, a highly diverting comedy suitable for any and all types of audiences.

Previewed at the Pantages theatre, Hollywood, where it manifestly pleased all observers. —W. R. W.

Produced and distributed by Columbia. Producer, Everett Riskin. Directed by Alexander Hall. Story by Sy Bartlett. Screen play by Bartlett, Dwight Taylor and Richard Maibaum. Photographed by Arthur Todd. Edited by Viola Lawrence. P. C. A. certificate No. 5744. Release date, undetermined. Running time, when seen in Hollywood, 80 minutes. General audience classification.

CAST

Kenny Williams	Melvyn Douglas
Maxine Carroll	Joan Blondell
Captain McGovern	Clarence Kolb
Effie	Ruth Donnelly
Buck Moseby	Edward S. Brophy
Lieutenant Bixler	Donald MacBride
Deever	Don Beddoe
Mayor	Jonathan Hale
Stanley	John Wray

Rovin' Tumbleweeds

(Republic)

Western

"Rovin' Tumbleweeds" is the latest Gene Autry western and a rare western it is. The story seems to be a conglomeration of current productions. The problem of the migratory worker sends Mr. Autry to Washington, as Congressman, to push through a bill on flood control, which is at the heart of the migratory situation in Mr. Autry's bailiwick. At the beginning of the film and at its end the rains come in copious quantity.

The picture's resemblance to the typical western lies only in the habiliments of the star, Smiley Burnette and some other cowboy characters, and in a scene laid at a rodeo. There is quite a deal of singing in the film with Autry as the soloist and the "Pals of the Golden West" as accompanists and a chorus. Mary Carlisle, the girl in the case, plays a radio reporter, and the secretary to Mr. Autry in the nation's capital. Douglass Dumbrille is the villain who reforms at the last moment when he is forced to help stem the flood.

"Gene" is among a group of ranchers forced to abandon their ranches when their lands are flooded. "Gene" becomes a popular cowboy radio singer and is elected to Congress. He is hampered by political machinations and ignorance of the processes of the legislative body. On his return he finds a small band of townspeople piling sand bags to ward off the threatening flood. "Gene" rallies the migratory workers and forces the political power of the town to help. The politician promises to get the bill passed.

Reviewed in a projection room in New York —P. C. M., Jr.

Produced and distributed by Republic. Associate producer, William Berke. Directed by George Sherman. Original screen play by Betty Burbridge, Dordell McGowan and Stuart McGowan. Production manager. Al Wilson. Photographed by William Nobles. Editor, Tony Martinelli. P. C. A. Certificate No. 5759. Running time, 64 minutes. Release date, November 16, 1939. General audience classification.

CAST

Gene	Gene Autry
Frog	Smiley Burnette
Mary	Mary Carlisle
Holloway	Douglass Dumbrille
Themselves	Pals of the Golden West
Nolan	William Farnum
Storekeeper	Lee "Lasses" White
Satchel	Ralph Peters
Congressman Fuller	Gordon Hart
Zeke	Vic Potel
Blake	Jack Ingram
Eddie	Sammy McKim
Higgins	Reginald Barlow
Congressman	Eddie Kane
Craig	Guy Usher

Heroes in Blue

(Monogram)

New York's Finest

A melodrama built around "New York's finest," the Police Department, the production takes as its principal characters an Irish family with a tradition on the force. The father is a retired policeman who has become a night watchman; one son is on the force with a reputation for integrity, the other son is scornful of the pay of a policeman and follows the easy money path. So it's brother against brother with the law coming out on top.

Dick Purcell as the policeman has the top spot. Charles Quigley plays the erring brother, Frank Sheridan the Irish father, Lillian Elliott, the mother, Edward Keane the gang leader, and Bernadene Hayes and Julie Warren are the feminine interest. The screen play is based on the story "Detective First Class," by Charles Curran and C. B. Williams, and was directed by William Watson.

Reviewed in a projection room in New York. —P. C. M., Jr.

Produced and distributed by Monogram. Producer, T. R. Williams. Directed by William Watson. Screen play by C. B. Williams. Based on the story "Detective First Class" by Charles Curran and C. B. Williams. Photographed by Harry Neumann. Sound by L. John Meyers. P. C. A. Certificate No. 5782. Running time, 59 minutes. Release date, November 7, 1939. General audience classification.

CAST

Terry Murphy	Dick Purcell
Joe Murphy	Charles Quigley
Daisy	Bernadene Hayes
Moran	Edward Keane
Kathleen	Julie Warren
Mrs. Murphy	Lillian Elliott
Mike Murphy	Frank Sheridan

The March of Time, No. 4

(RKO Radio)

News Front of War—1940

Through a study of the methods of gathering worldwide news, as is practiced by the Associated Press, the spectator is offered an unusually concise and comprehensive summary of important national and international events of this year. From the beginnings of the new annual date, with its contrasting shots of festive celebrations and bread lines, through some side glances on governmental matters and personages up to the high mark in calendar happenings, the "Second World War," the review is swiftly paced, dramatically pointed and expertly editorialized in the by now proven technique of this educational-entertainment series. Naturally, as being the biggest news of the year, the discussion of the war situations receives the greatest amount of attention. In a priceless sequence Communists and Nazis bow to each other over bubbling champagne and caviar.—Running time, 19 minutes.

Ski Birds

(MGM)

Skiing

With the skiing season rapidly approaching, Pete Smith's camera crew goes to the top of snow covered Sugar Mountain in California and makes a short on the history, art and latest improvements in skiing. The first part of the subject humorously shows armored soldiers of long ago laboriously ascending the hills on foot. Various types of skis then are demonstrated. The latest gadgets, the subject discloses, are streamlined headgear for traveling eighty miles an hour, Schuss mantles, a wing-like cape that governs the speed and turns, and a bicycle frame with skis attached. The subject offers thrills and fun for all.—Running time, 8 minutes.

Pied Piper Porky

(Vitaphone)

Looney Tune Contribution

A cartoon caricature on the fictional legend of the "Pied Piper of Hamelin," immortalized in the Browning verse, serves as the latest exploit vehicle for the porcine character, Porky. The fable has matched the license of the treatment of the fable with some vastly amusing drawing board nonsense.—Running time, seven minutes.

Washington Parade, No. 3

(Columbia)

Smithsonian Institution

Following shots of the White House and the Capitol, Washington Parade No. 3 takes the audience inside the Smithsonian Institution. Shown are re-creations of prehistoric animals from fossilized bones and footprints, also Chinese and Japanese sculpture, the Spirit of St. Louis in which Lindbergh made the first west to east trans-Atlantic flight in 1927, early sewing machines and typewriters and famous paintings. The series continues to be interesting as well as instructive.—Running time, 10½ minutes.

Never Sock a Baby

(Paramount)

Popeye Cartoon

Popeye, the man of muscle, brawn and spinich, spanks little Swea' Pea and the baby runs away from home. His adventures on the "road" are nerve-tingling, especially when the bridge falls just after he has crossed, when a landslide buries a mountain path, and finally when he falls into the roaring rapids and calls on Popeye for help. Then Popeye awakens from his dream.—Running time, 6 minutes.

Holland and the Zuyder Zee

(Columbia)

Columbia Tour

Produced by Andre De La Varre and narrated by Milton Cross, this one-reel subject concerns the habits and lives of the people of Holland, now one of the current centers of interest in European affairs. A tour brings the audience to Amsterdam followed by a cruise along the canals down the Zudyer Zee to Vollerdam, then to Alkmaar, famous cheese market. The journey ends with a visit to Middleburg, where the inhabitants still cling to the costume styles of their ancestors.—Running time, 9½ minutes.

U. S. REPORTS 27,000,000-FOOT DROP IN HOLLYWOOD FILM EXPORTS

United Kingdom, France and Sweden Now Are the Only European Countries Among Ten Leading Markets

The United Kingdom, France and Sweden now are the only European countries listed among the ten leading markets for exports of American positive motion picture film, other European buyers of Hollywood product having fallen outside the "first ten" group, it was disclosed this week by an analysis of U. S. film trade for the first nine months of this year, as reported by Nathan D. Golden, chief of the motion picture division of the Department of Commerce, in the first tangible figures on U. S. exports since international complications started early in the year.

Exports Declined

Exports of both positive and negative film declined sharply during the period, as compared with the first nine months of 1938, it was said, the former dropping more than 27,000,000 feet from 140,133,067 feet with a declared value of $2,989,872, to 112,486,707 feet at a declared value of $2,284,277 (the declared value being estimated on a cost of two cents per foot for raw film), and the latter falling off more than 700,000 feet from 6,387,602 feet valued at $228,752 to 5,698,594 feet valued at $242,796.

"While this decline would, at first glance, seem to indicate a severe falling off of our foreign motion picture markets," Mr. Golden explained, "this is not entirely true, since it is believed that American companies are shipping duplicate negatives to major markets having laboratory facilities for the printing of positive films. This belief is substantiated by the fact that increased shipments of negative film have been sent to France, Australia and New Zealand."

50 Per Cent Drop in Britain

Outstanding features of the comparison of 1938 and 1939 positive film exports were the drop of nearly 50 per cent in shipments to the United Kingdom and the fact that only three of the ten leading markets took a greater footage this year than last.

The United Kingdom, in the first nine months of 1938 our second most important market with a total of 10,764,320 feet valued at $283,542, dropped in the same period this year to fourth place with only 5,776,339 feet valued at $156,452, to be succeeded as runner-up by Brazil, last year third with 9,733,235 feet valued at $190,063, now second with 10,129,376 feet valued at $195,695.

Argentina continued the largest market, but dropped from 10,971,889 feet valued at $185,803 to 10,315,328 feet valued at $175,991. Mexico, last year in fourth place with 7,077,867 feet valued at $207,934, advanced to third place with but 6,432,713 feet valued at $177,848.

In addition to Brazil, the only countries increasing their takings of film this year were Sweden, advancing from 3,413,217 feet valued at $87,803 to 3,711,974 feet valued at $92,900, and Venezuela, advancing from 3,169,637 feet valued at $59,560 to 3,328,888 feet valued at $59,017.

The other leading markets were reported by Golden as the miscellaneous British West Indies, taking 4,685,500 feet valued at $8,194 during the first nine months of this year as compared with 5,779,888 feet valued at $13,593 in the same period in 1938; France, 4,070,581 feet valued at $89,287 against 5,187,716 feet valued at $120,596; Panama, 4,008,755 feet valued at $62,441 against 5,200,113 feet valued at $69,747, and Cuba, 3,711,606 feet valued at $67,666 against 3,927,946 feet valued at $70,593.

Changes in the negative export situation were marked, shipments to Canada, our leading market, dropping nearly one-third from 3,167,971 feet valued at $117,363 to 2,385,779 feet valued at $133,818, while those to the United Kingdom advanced slightly, from 1,133,883 feet valued at $45,621 to 1,140,581 feet valued at $40,958, and those to Australia jumped two thirds from 622,511 feet valued at $14,199 to 1,055,538 feet valued at $36,880.

Exports to France were up nearly 150 per cent, from 94,196 feet valued at $2,501 to 238,278 feet valued at $5,293, but the greatest jump in footage was in shipments to the British West Indies, from 1,000 feet valued at $16 to 141,000 feet valued at $240.

Poland and Danzig, last year our fourth market, this year was a poor sixth as a result of a decline from 371,384 feet valued at $21,334 to 125,008 feet valued at $4,267. Newfoundland and Labrador advancing from 48,906 feet valued at $1,041 to 92,245 feet valued at $1,852; Mexico from 42,199 feet valued at $769 to 65,089 feet valued at $11,093.

Exports of motion picture equipment for the first nine months of the current year, the report showed, included 108 35 mm. cameras valued at $39,453 against 149 valued at $86,379 in the same period last year; 14,415 16 mm. cameras valued at $385,159 against 19,109 valued at $496,170; 892 35 mm. projectors valued at $279,240 against 747 valued at $261,877; 14,847 16 mm. silent projectors valued at $324,586 against 16,637 valued at $502,599; 1,241 16 mm. sound projectors valued at $187,858 against none; and sound recorders valued at $166,591 against $208,466, and sound reproducers valued at $732,968 against $1,933,356.

Ten Biggest Foreign Customers For Hollywood's Motion Pictures

The Motion Picture Division of the United States Department of Commerce at Washington this week issued its regular nine-month report on motion picture exports of negative and positive film, and exports of motion picture equipment, and a comparison for the same period of 1938. Exports to the ten leading countries follow:

Exposed Negative Film Exports

	1939		1938	
COUNTRY	QUANTITY FEET	DECLARED VALUE IN DOLLARS	QUANTITY FEET	DECLARED VALUE IN DOLLARS
Canada	2,385,779	$133,818	3,167,971	$117,363
United Kingdom	1,140,581	40,958	1,133,883	45,621
Australia	1,055,538	36,880	622511	14,199
France	238,278	5,293	94,196	2,501
Other British West Indies	141,000	240	1,000	16
Poland and Danzig	125,008	4,267	371,384	21,334
Newfoundland and Labrador	92,245	1,852	48,906	1,041
Mexico	65,089	11,093	42,199	769
British Oceania	56,625	1,133	32,545	655
New Zealand	42,166	716	......	......

Positive Film Exports

	1939		1938	
COUNTRY	QUANTITY FEET	DECLARED VALUE IN DOLLARS	QUANTITY FEET	DECLARED VALUE IN DOLLARS
Argentina	10,315,328	$175,991	10,971,889	$185,803
Brazil	10,129,376	195,695	9,733,235	190,063
Mexico	6,432,713	177,848	7,077,867	207,934
United Kingdom	5,776,339	156,452	10,764,320	283,542
Other British West Indies	4,685,500	8,194	5,779,888	13,593
France	4,070,581	89,287	5,187,716	120,596
Republic of Panama	4,008,755	62,441	5,200,113	69,747
Sweden	3,711,974	92,900	3,413,217	87,803
Cuba	3,711,606	67,666	3,927,946	70,593
Venezuela	3,328,888	59,017	3,169,637	59,560

Film Equipment Exports

	1939		1938	
	QUANTITY	DECLARED VALUE IN DOLLARS	QUANTITY	DECLARED VALUE IN DOLLARS
Motion Picture Cameras—35 mm.	108	$39,453	149	$86,379
Cameras—16 mm.	14,415	385,159	19,109	496,170
Projectors—35 mm.	892	279,240	747	261,877
Projectors—Silent—16 mm.	14,847	324,586	*16,637	*502,599
Projectors—Sound—16 mm.	1,241	187,958	......	......
Sound Recorders	......	166,591	......	208,466
Sound Reproducers	......	732,968	......	1,933,356

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*Less than 35 mm.

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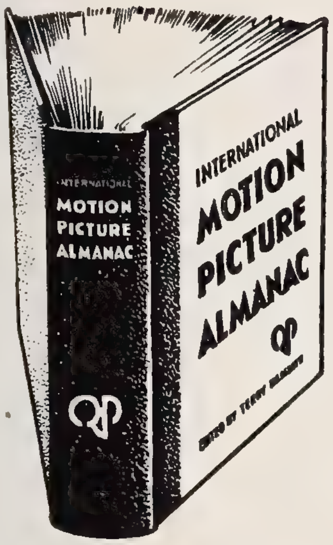
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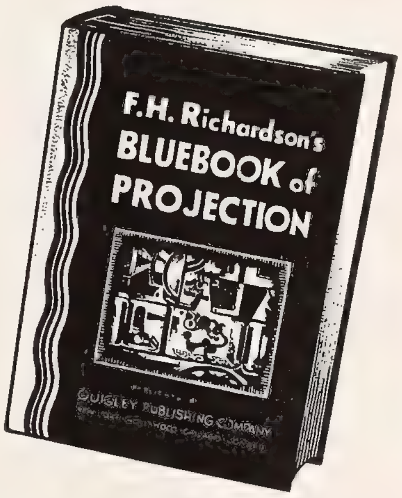
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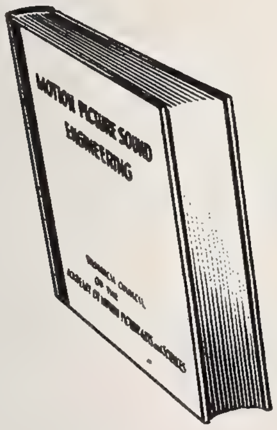
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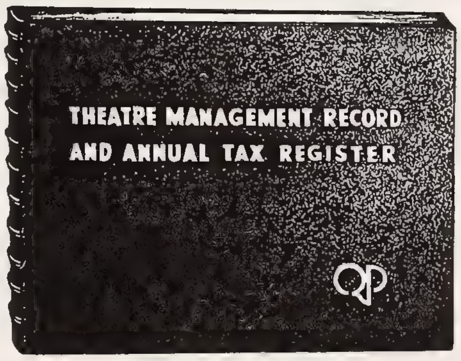
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IN COURTS

Set $153,030 as "Lynton" Damages

Total damages of $153,030 against Loew's, Inc., Metro-Goldwyn-Mayer Pictures Corporation, MGM Distributing Corporation and Culver Export Company for alleged plagiarism by the film "Letty Lynton" of the Edward Sheldon and Margaret Ayer Barnes play "Dishonored Lady" was fixed in a decree submitted to William Bondy, federal judge, in New York this week.

The plaintiffs' share of the net profits of the picture reduced recently by the United States circuit court of appeals to one-fifth are stipulated in the decree at $115,803. Attorneys' fees are fixed at $34,595 and costs at $2,632. Attorneys for both sides have agreed to the decree which requires Judge Bondy's approval.

Court Upholds Hart Verdict

A jury verdict of $190,484 with interest of $86,450, in favor of William S. and Mary Hart against United Artists Corporation was upheld this week in a 3 to 2 decision of the appellate division of the New York supreme court. The verdict had been awarded to the plaintiffs on November 2, 1938, after a trial before Justice Bernard L. Shientag in which the Harts successfully contended that United Artists breached an agreement to distribute the Hart film, "Tumbleweeds."

The $500,000 suit claimed that the agreement had been made on April 28, 1925, and that the defendant had block-booked the film with "Wild Justice," claimed to be an inferior picture, United Artists was charged with obtaining lower rentals for "Tumbleweed" while securing a higher rental for the other picture. It was also accused of failing to keep accurate books of account.

The prevailing decision was rendered without opinion. Justice Irwin Untermyer, in dissenting said that the plaintiffs should recover "only a fraction of the verdict" because, he said, they had failed to prove that the defendant, except in a few instances, had block-booked the picture.

Discontinue 20th Century-Fox Stockholders' Action

The stockholders' suit of Millie Simm and Annie Kopple against Twentieth Century-Fox Film Corporation was marked discontinued this week in New York supreme court. The action sought $25,000,000 damages charging waste and mismanagement against company officials. No reason for the discontinuance was disclosed.

Roman Loses Plea

Benjamin Roman's application for an order directing Neil F. Agnew, vice-president of Paramount Pictures, Inc., to testify before trial was denied in New York supreme court this week. Mr. Roman is suing Paramount for $250,000 claiming breach of a contract which gave the plaintiff exclusive right to reissue "The Spoilers" and "Morocco" in New York and New Jersey. The court, however, ordered Joseph Unger, eastern sales manager for Paramount; Milton Kusell and Myron Satler to testify on Monday.

Disney Loses Ruling

The appellate division of the New York supreme court this week upheld an order denying an application of Walt Disney Productions, Ltd., and RCA Manufacturing Company to bar Adriana Caselotti from presenting her $200,000 damage suit on trial against applicants. The plaintiff, who sang the role of "Snow White" in "Snow White and the Seven Dwarfs," charges that recordings of her voice were made without her consent.

Argentina Acts To Save Industry

by NATALIO BRUSKI
in Buenos Aires

The Senate, the Chamber of Deputies and the Argentine Cinematographic Institute are taking steps to safeguard the growing Argentine industry, which is threatened with virtual extinction if the European War is prolonged more than a year. Cinema circles are alarmed because they find that they no longer are able to import the necessary material from Europe, and the United States is closed in part as a purchasing market pending consummation of a trade treaty between the two countries and the consequent high customs barriers which have been erected by Argentina.

The Instituto Cinematografico Argentino, an official entity which supervises all local productions, saw the danger and immediately took steps to bring the matter before the proper authorities. A letter was dispatched to Jorge A. Coll, minister of justice and public instruction, informing him of the investigations carried out by the Institute. It appears that the greater part of the raw film which is used in Argentina is of European origin and the amount on hand would last for a normal eight months, by economizing for perhaps a year.

Recently authorization was granted for import licenses without any specified limit, but this concession lapses at the end of the year. Furthermore, the Argentine also requires chemical products and equipment not manufactured in this country. The Institute informed the Ministry of Justice that it understands that the Permanent International Commission of Political Economy, negotiating with the United States, also is giving consideration to the subject of films. The Institute is under the impression that this item includes all finished films and unused negatives, but it appears that no thought had been given to equipment for laboratories, accessories and chemical products. The Institute considers that an industry that has achieved such a prominent position as that of the Argentine cinema should be protected from all obstacles.

Order Lynch Examination

The appellate division of the New York supreme court this week ordered Stephen A. Lynch, defendant in a suit for $250,000 legal fees brought by David Stoneman, to appear for examination before trial. The plaintiff claims to have represented Mr. Lynch from 1933 to 1936 in the Paramount-Publix reorganization hearings.

The trial of the $600,000 breach of contract suit of John D. Tippett, Inc., against Universal Pictures has been set for January 16th in New York supreme court. The plaintiff charges that under a contract made in 1932 the defendant agreed to purchase a substantial part of its raw film stock requirements for five years from the plaintiff.

Paul J. McCormick, federal judge, in Los Angeles this week ruled that there had been no infringement of copyright in the plagiarism action brought by Michael I. Kustoff against Charles Chaplin. Plagiarism of the plaintiff's book, "Against Gray Wall" in the film, "Modern Times," was charged.

OBITUARIES

Claude Deardorff

Claude Deardorff, manager of the Broadway Capitol theatre, Detroit, for United Detroit Theatres, died there November 16th following an appendicitis operation. He was born at Kendalville, Ind., and had been in Detroit for 12 years as manager of various houses for the United Detroit and Klatt Enterprises.

Morris Katz Dead

Morris Katz, father of Sam and Harry Katz, died in Chicago November 17th, following a long illness. Sam Katz, one of the founders of the Balaban & Katz circuit in Chicago, is a production executive at the Metro-Goldwyn-Mayer studio. Harry Katz, also formerly identified with the B&K circuit, is an official of Monarch Theatres, Indianapolis.

George Graham

George Graham, 64, the original Polonius in Maurice Evans' full-length "Hamlet," died in Chicago November 16th of cirrhosis of the liver. Mr. Graham had been taken ill after a performance of the play in Chicago last week. He was born in Dorchester, Dorset, England.

F. W. Rodgers

F. W. Rodgers, 76, manager and owner of the Rodgers theatre, Corning, Cal., died there November 18th after a short illness.

Peter Gorris

Peter Gorris, who operated the Star theatre, Glassport, Pa., for many years, died there November 18th after a lingering illness. He is survived by his widow and three children.

Relatives of Executives Die

Abraham I. Starr, 75, father of Herman Starr, Warner vice-president, died in Brooklyn, November 21st, and Maurice Black, 70, father of Mrs. Florence Bernhard, wife of Joseph Bernhard, general manager of Warner Theatres, died in New York November 20th.

The following circuits have just signed for Monogram's 1939-40 product: Fox West Coast Theatres, Los Angeles; Blatt Brothers Circuit, Pittsburgh; Fox Intermountain Theatres, Salt Lake City; J. D. Peck's Community Circuit, Des Moines; Danville Enterprises, Washington, and C. H. Davison, Salt Lake City.

Abe Teitel of Chicago has signed a franchise for distribution of Tower Pictures' "Double Crime in the Maginot Line" in the Wisconsin, Indiana and Illinois territories.

Additional circuits signed by RKO for the new season product include the Kincey Circuit with 83 theatres in the Carolinas and the Newbold circuit in Kentucky.

The Waybro Theatre Corporation has leased the 600-seat theatre to be erected at Broadway and 43rd Street, New York. $1,500,000 was the reported total rental involved. The architects are Walker & Gillette and Eugene De Rosa.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Columbia

MR. SMITH GOES TO WASHINGTON: Jean Arthur, James Stewart, Edward Arnold, Claude Rains, Guy Kibbee, and one of the greatest casts ever built around any story—Frank Capra's greatest work. Can truthfully say I never saw or heard better performance than by this cast; Stewart, in the title role, of course, has greater opportunities. His pitching "Mr. Smith" down the throats of frantic Washington and into the hearts of millions of everyday ordinary Americans (who never saw a trace of insult to the Capital's officialdom and press until told about it by someone with a conscience) should win him "Oscar" to take home as a rare display of an Award that for once paid off at the Box Office in every town.

However, it's not all Stewart. Jean Arthur comes in for her share even if she did offend someone with a Yippee! And for scenes that will make your audience forget the screen and think they are looking through a keyhole, case the ones between Arnold and Rains. Particularly the show-down in the Washington hotel room as Arnold (Taylor) turns the heat loose on "Mr. Smith." Baby Dumpling "ohh-ed" them in his 10-second appearance and Kaltenborn held them with his 90 seconds.

Play it and plug it 100 per cent over your usual budget. It will come back with interest. Your school teachers will send their pupils for one of the greatest lessons in the "American Way of Thinking" they will ever get anywhere.

As William R. Weaver in the October 7th "Herald" says, " . . . sell more sermon-pure Americanism the hard way than all the star-spangled purpose pictures of the period have managed to instill."

This picture will bring to your patrons a spirit of patriotism they never thought they would ever have. The Lincoln Memorial scenes alone will sell more America to them than any book or story ever published. It gave me a thrill as I just returned from there on a vacation. The crackpots with a torch to burn may have the situation a little foggy, and to offset that just exploit as though it were actual dramatization of the Declaration of Independence itself.

After all, there have been many pictures dealing in all sorts of plots about all sort of people and things, and the only ones who really have a squawk are the ones who are hit close in. Or maybe I'm wrong. Running time (far too long), 130 minutes. Played 12 days, October 22 to November 3.—C. Arnold Skelly, New Arcade Theatre, Newark, Ohio. General patronage.

MR. SMITH GOES TO WASHINGTON: James Stewart, Jean Arthur, Edward Arnold—Another good Capra film, but just a little too American for Canada. Did big business but not colossal. House strictly class house. Stewart excellent. Cast in general good. Story good. Comments in general good. Business increased after opening. Finishing third week, looks like a fourth. On strength of cast alone should gross well anywhere. Running time, 127 minutes.—Lloyd M. Mills, Elgin Theatre, Ottawa, Canada. General patronage.

ONLY ANGELS HAVE WINGS: Cary Grant, Jean Arthur—A bang up good show where the players make you forget that they are merely playing.—O. S. Nordine, Karlstad Theatre, Karlstad, Minn. Country patronage.

U-BOAT 29: Conrad Veidt, Sebastian Shaw, Valarie Hobson—Columbia smart in changing title. Very timely. Could have had more action, but well received as cast and story good. Big business, held over one week. Sold on sensational timely angle in a strictly class house. Running time, 83 minutes.—Lloyd M. Mills, Elgin Theatre, Ottawa, Canada. General patronage.

First National

CODE OF THE SECRET SERVICE: Ronald Reagan, Roselle Towne—Very exciting G-man picture which thrilled and pleased our Saturday night patrons. Played November 3-4.—Gordon P. Held, Strand Theatre, Griswold, Iowa. General patronage.

DAUGHTERS COURAGEOUS: Priscilla, Rosemary and Lola Lane, John Garfield, Claude Rains—I personally liked this fine, but not enough to want to buy it just for myself. Business considerably below average in spite of weather, etc., being O. K. Claude Rains was so charming the patrons wanted him to get his family back. Leaving his wife and four small daughters, he comes back twenty years later and has you sympathizing with him before your realize it. Running time, 107 minutes. Played October 29-30.—Everett Clapp, American Theatre, Sidell, Ill. Small town and rural patronage.

DUST BE MY DESTINY: John Garfield, Priscilla Lane—We have noticed that several have criticized the company in regards to the class of product offered so far this season. Possibly the writer of such articles has not seen "Dust Be My Destiny." Here is top entertainment in anybody's house. Perfection in all details and good for the best days of the week. Best audience picture in weeks. Running time, 88 minutes. —A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

EACH DAWN I DIE: James Cagney, George Raft, Jane Bryan—A good one. Raft outdid Cagney and he'll do it any time in a dramatic role. Don't be afraid to let the children see this. Although not recommended for them, it contains a lesson many of them will never forget and none of the many who saw it here were afraid. I'd rather see them put the "adult" only on some of the sexy pictures that get the OK sign. Business strong average. Running time, 94 minutes. Played November 5-6.—Everett Clapp, American Theatre, Sidell, Ill. Small town and rural patronage.

ESPIONAGE AGENT: Joel McCrea, Brenda Marshall, Jeffrey Lynn, Frank McHugh—Do not be afraid of this action drama for your action nights as it certainly packs plenty of punch. Excellent for its kind and very timely. Running time, 80 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

ESPIONAGE AGENT: Joel McCrea, Brenda Marshall, Jeffrey Lynn, Frank McHugh—Fair show but neither stars or cast mean anything here. Joel McCrea is always good; Brenda Marshall is new but good. Pleased about half the rather small audience. Running time, 83 minutes. Played October 27-29.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

ON YOUR TOES: Zorina, Eddie Albert, Alan Hale, James Gleason, Gloria Dickson—A waste of footage. Just another picture which may draw those who take their ballet dancing seriously but we doubt even if they come in. Would shelve it, if we had it to do over. Running time, 94 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Grand National

TRIGGER PALS: Art Jarrett, Lee Powell—Keep away from this. Impossible is the word. Even the kids walked out, and for two days I stayed out of the lobby. Played September 29-39.—F. W. Linehan, Rialto Theatre, New Britain, Conn. Middle class patronage.

Metro-Goldwyn-Mayer

BABES IN ARMS: Mickey Rooney, Judy Garland —Grand show that is clicking hard all along the line, extended runs in all spots. Running time, 96 minutes. —W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

BLACKMAIL: Edw. G. Robinson, Ruth Hussey—A picture well produced and satisfactory in every way. Good suspense and story. A little violent in spots on which we received some slight criticism from what we suppose were the nervous ladies. It is the type that Robinson fits into.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

BLACKMAIL: Edward G. Robinson, Ruth Hussey, Bobs Watson, Gene Lockhart—Good picture but business was only fair. Running time, 80 minutes. Played November 5-6.—E. M. Freiburger, Paramount Theatre, Dewey Okla. Small town patronage.

CITADEL, THE: Robert Donat, Rosalind Russell, Ralph Richardson, Rex Harrison, Dilys Davis—Was pleasantly surprised by the reaction of our audience on this one. Most of our patrons read the book and were prepared to see a production which would have little if any connection with the written "Citadel." However, all praised the direction, as well as the very fine performances turned in by the cast, especially Robert Donat, Rosalind Russell, Ralph (the inebriate) Richardson, and last but not least Dilys Davis (Mrs. Page). The fadeout on this one was especially impressive and Donat did an excellent job. It is one of the best, if not the best, British productions and can honestly be compared with the outstanding Hollywood productions. Running time, 110 minutes. Played November 11.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

FAST AND FURIOUS: Ann Sothern, Franchot Tone, Ruth Hussey, Mary Beth Hughes, Margaret Roach, James Burke—Plenty good. One of the lower allocation features that is worth a dozen "Marie Antoinettes" and similar highbrow and high-priced productions. Franchot Tone at his best and that gal, Ann Sothern, is a wow. Ruth Hussey is very good, so is Mary Beth Hughes, Margaret Roach and James Burke. In fact, the cast is all excellent, including three well trained lions. The story is fast moving and holds the interest. I played this early which helped. Running time, 73 minutes. Played November 3-5.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

ICE FOLLIES OF 1939: Joan Crawford, James Stewart—A great production but seems to lack something. Just fair business. Played November 3-4.—F. W. Linehan, Rialto Theatre, New Britain, Conn. Working class patronage.

OUT WEST WITH THE HARDYS: Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden, Virginia Weidler—Right up with the best Hardy picture you ever saw. Gave us a nice business increase and is a swell Metro offering. Running time, 86 minutes. Played November 1-3.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

THUNDER AFLOAT: Wallace Beery, Chester Morris—Just what the doctor ordered if it had been played on a Friday and Saturday run. It didn't get the business that this picture of action, plus a good story, and timely, should have. But that does not say that it was not satisfactory. It is a picture that would pack them out Friday and Saturday and we ran it Sunday and Monday as our commitment called for. It still got business but we missed the clientele that supports pictures like "The Women." However, I reckon it washes in the long run.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Republic

S. O. S.—TIDAL WAVE: Ralph Byrd, Kay Sutton —Good action picture for Friday-Saturday trade. Running time, 60 minutes. Played November 7.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

(Reports continued on following page)

4 HRS. 59 MIN.
COMMUTER AIR SERVICE!
TO CHICAGO 8 Fast Flights
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FASTEST COAST-TO-COAST

RKO Radio

FISHERMAN'S WHARF: Bobby Breen, Leo Carrillo—Gets by. Could be much better. Customers seemed to like it fairly well.—O. S. Nordine, Karlstad Theatre, Karlstad, Minn. Country patronage.

FIVE CAME BACK: Chester Morris, Lucille Ball, Wendy Barrie, Joseph Calleia—This was a surprise picture as it drew far beyond our expectations. Was well liked. Entire cast good, with Joseph Calleia stealing the acting honors. Played November 8-9.—Gordon P. Held, Strand Theatre, Griswold, Iowa. General patronage.

FLYING DEUCES: Laurel and Hardy—Swell going, gents. Not a slow or dull moment. Well directed and crammed with gags and action. Let's have more from them. Running time, 65 minutes.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

IN NAME ONLY: Cary Grant, Carole Lombard, Kay Francis, Helen Vinson—A very good domestic triangle picture which drew to fair business. Received many compliments on the picture. The three stars and Helen Vinson all good. Played November 5-7.—Gordon P. Held, Strand Theatre, Griswold, Iowa. General patronage.

NURSE EDITH CAVELL: Anna Neagle, Edna May Oliver, May Robson, Zasu Pitts, George Sanders—With a hookup with local church guild, we went to town. Reaction good and everybody satisfied, including myself. Running time, 95 minutes.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

Twentieth Century-Fox

CHARLIE CHAN AT TREASURE ISLAND: Sidney Toler, Cesar Romero—Just a picture—no artist can paint. You see one, you see the whole of them. Running time, 75 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

CHICKEN WAGON FAMILY: Jane Withers, Leo Carrillo—Customers said not up to other Withers pictures. Carrillo perfect.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

ELSA MAXWELL HOTEL FOR WOMEN: Linda Darnell, Ann Sothern, Elsa Maxwell—"It's a Riot! A girl in every room and a man on every mind!" I plastered the above quotation on calendars and ads and grossed by far the most of any midweek picture this fall. There was enough true-to-life story to satisfy the patrons, and Linda Darnell had the customers asking about her. Running time, 82 minutes. Played Octover 25-26.—Everett Clapp, American Theatre, Sidell, Ill. Small town and rural patronage.

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HOLLYWOOD CAVALCADE: Alice Faye, Don Ameche, Buster Keaton, Stuart Erwin—Good picture which failed to draw. Fair business first night, very little business second night. Running time, 90 minutes. Played November 8-9.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PACK UP YOUR TROUBLES: Jane Withers, Ritz Brothers—Good B product that pleases all the way. Stand alone in the sticks. Running time, 75 minutes. —W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

SUEZ: Tyrone Power, Loretta Young, Annabella—In addition to being a very entertaining production, "Suez" can also be highly regarded for its educational value, since it is a carefully, well written and authentic account of the hardships encountered by Ferdinand de Lesseps in his efforts to make his dream a reality. The acting of all was superb, but Annabella again stood out according to the judgment of our audience, just as she did when we screened "Wings of the Morning" last year. While the picture does not, from the reaction of our audience, fall into the "one of the greatest of all time" productions class, it is, nevertheless, well worth seeing and no exhibitor will let his patrons down by showing it. The scenes of the construction of the canal and the subsequent storm are bound to be very much appreciated by any audience. Running time, 100 minutes. Played November 4.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

SUSANNAH OF THE MOUNTIES: Shirley Temple, Randolph Scott—A good feature. Fair business. I think Fox made a mistake when they cast Shirley in this type of story. Indians and wild stuff is bad for small fans of Shirley. Many parents told me they had trouble with their children after the show. Played October 8-9.—F. W. Linehan, Rialto Theatre, New Britain, Conn. Working class patronage.

WIFE, HUSBAND AND FRIEND: Loretta Young, Warner Baxter, Binnie Barnes—Picked this one up in preference to some late ones, and was I ever glad. It's really good entertainment and pleased everyone. That Baxter boy suits the ladies here. Running time, 80 minutes. Played October 18-19.—Everett Clapp, American Theatre, Sidell, Ill. Small town and rural patronage.

United Artists

DRUMS: Sabu—Very good production. Played to good business. Played September 24-25.—F. W. Linehan, Rialto Theatre, New Britain, Conn. Working class patronage.

WOMEN, THE: Norma Shearer, Rosalind Russell, Joan Crawford—Pull up your chair in the weekly meeting of the sewing circle and get the dirt. The ladies washed the dirty linen for the enjoyment of all, though we had a preponderance of ladies on the run. That does not mean that the men laid off, they did not. The dialogue was paced a little fast, and from the reception they received I just wonder if they are not cracking down a little too much on the double entendres.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Monogram

MR. WONG IN CHINATOWN: Boris Karloff, Marjorie Reynolds—"Wong" series has made a little money for us. Fair interest in series made this one digestible. Is a fair mystery. Running time, 70 minutes. Played November 4-7.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

Paramount

BACK DOOR TO HEAVEN: Patricia Ellis, Wallace Ford—Very poor. It's dead from the first reel to the last. Not even good for the lower half of a double bill. Running time, 85 minutes. Played October 13-14.—Warren J. Gavin, Rio Theatre, Stevensville, Mont. Small town patronage.

INVITATION TO HAPPINESS: Irene Dunne, Fred MacMurray, Billy Cook—Nice picture but Irene Dunne means nothing at the box office any more. She is too old for this type of picture. The kid stole the show. Running time, 95 minutes. Played October 15-17.—Warren J. Gavin, Rio Theatre, Stevensville, Mont. Small town patronage.

MILLION DOLLAR LEGS: Betty Grable, John Hartley—The picture matches the title, that is all. It is one that you would be better off eliminating. And while we are on eliminations this is one outfit, and Fox is another, that did not do the generous thing and give the same cancellation of 20 per cent as did Vitagraph and Loew's. I was tooth and toenail against the Neely Bill and made my views known where it would do the most good, Washington. But if it comes up again I just don't know whether I would go to bat against it or not. I want no part of the Government in this business. But when some of the producers just won't go along when they have a chance without being blackjacked into it, then let them take it. Though it would be unfair to penalize the producers that extended the eliminations.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

MOVE OVER FOR FOUR MORE CONTRIBUTORS

Four new contributors this week to "What the Picture Did for Me" are the following, from as many states and provinces:

LLOYD M. MILLS, Elgin Theatre, Ottawa, Ontario

O. S. NORDINE, Karlstad Theatre, Karlstad, Minn.

WARREN J. GAVIN, Rio Theatre, Stevensville, Mont.

FRANK W. LINEHAN, Rialto Theatre, New Britain, Conn.

Showmen Gavin and Linehan are not strangers to the department but neither has reported within the last 10 *months.*

MYSTERIOUS RIDER, THE: Douglass Dumbrille, Sidney Toler, Russell Hayden, Weldon Heyburn, Charlotte Fields—Played this with "What A Life" and did away above normal. Played November 3-4.—Warren J. Gavin, Rio Theatre, Stevensville, Mont. Small town patronage.

WHAT A LIFE: Jackie Cooper, Betty Field—Played this with Zane Grey's "Mysterious Rider" and did away above normal. "What A Life" is sure true of high school life and it has no football, track or basketball. Play this one by all means. Running time, 75 minutes. Played November 3-4.—Warren J. Gavin, Rio Theatre, Stevensville, Mont. Small town patronage.

WHAT A LIFE: Jackie Cooper, Betty Field—Gave us the best weekend business of the past five months. Definitely establishes the Aldrich Family of radio fame as a promising movie money maker. Comments excellent and audience reaction marvelous. Running time, 75 minutes. Played November 4-7.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

Republic

HIGGINS FAMILY, THE: James, Lucille, Russell Gleason—Played with "New Frontier." The best Friday-Saturday double program that we have had for some time. "The Higgins Family" is very good for the small town. Running time, 64 minutes. Played October 20-21.—Warren J. Gavin, Rio Theatre, Stevensville, Mont. Small town patronage.

MAN OF CONQUEST: Richard Dix, Gail Patrick—Good picture. Best on a double bill. Played to big business here. Played September 29-30.—F. W. Linehan, Rialto Theatre, New Britain, Conn. Working class patronage.

NEW FRONTIER: Three Mesquiteers (John Wayne, Ray Corrigan, Raymond Hatton)—Played with "The Higgins Family." The best Friday-Saturday double program that we have had for some time. But the Three Mesquiteers are not as good as before. Raymond Hatton can never take the place of Max Terhune. Republic, give us back the original Three Mesquiteers. Running time, 57 minutes. Played October 20-21.—Warren J. Gavin, Rio Theatre, Stevensville, Mont. Small town patronage.

PRAIRIE MOON: Gene Autry, Shirley Deane—Good western. Notice to Warner Brothers: If you ever need an actor to play Humphrey Bogart as a young man, I suggest that you try the boy that rose to describe the mayor in the school room in "Prairie Moon." He even talked like Bogart.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

SHE MARRIED A COP: Phil Regan, Jean Parker—This picture was above average from Republic and pleased all. Business was fair. Running time, 65 minutes.—Played November 7.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

United Artists

KING OF THE TURF: Adolphe Menjou—Only a program picture, but much better than a lot of specials. Everyone liked it very much.—O. S. Nordine, Karlstad Theatre, Karlstad, Minn. Country patronage.

MAN IN THE IRON MASK, THE: Louis Hayward, Joan Bennett, Warren William, Joseph Schildkraut, Alan Hale—Very good with plenty of action but all

SUGGESTS EXHIBITORS ANALYZE THEMSELVES

"After reading what all have been saying about films for the past number of years, and reading on a percentage of 85 per cent complaints, I have only to say that maybe the film didn't gross because they themselves were too lazy to give the film a little stimulant," writes Lloyd M. Mills, manager of the Elgin theatre in Ottawa, Ont. Mr. Mills is a new contributor to "What the Picture Did for Me".

"If a few more exhibitors would stop analyzing the films all the time, and do more analyzing of themselves and their forms of suggesting to the public to see their films, they might do better. A theatre manager who is always criticizing the films he plays cannot hope for his patrons, if such there be, to boost them. Hollywood has given us a few miserable films, but even the miserable film is a lot better than the plays put on in the church basements and for which they have a jammed 'basement'. When we get a film, we try to analyze it for selling angles, and to whom it is mostly acceptable, and we let them criticize it, if they like, after they have paid their admission to do so."

small-town theatres know what to expect at the box office on costume pictures. Double featured this with "The Son of Frankenstein" and got by very well. Running time, 112 minutes. Played November 1-2.—Warren J. Gavin, Rio Theatre, Stevensville, Mont. Small town patronage.

PRISON WITHOUT BARS: Corinne Luchaire, Edna Best—A well made production with little appeal for American patrons. Will draw a certain type but it is not entertainment in my judgment. Play it if you have to. Played to fair business. Played October 6-7.—F. W. Linehan, Rialto Theatre, New Britain, Conn. Middle class patronage.

STAGECOACH: Claire Trevor, Andy Devine—Good western picture to better than average business. Well made, well acted, and hits the spot with the majority. If we had more pictures like this out here in the sticks, we wouldn't mind at all.—O. S. Nordine, Karlstad Theatre, Karlstad, Minn. Country patronage.

TOPPER TAKES A TRIP: Constance Bennett, Roland Young—Very good. Played to fair business. Played November 5-6.—F. W. Linehan, Rialto Theatre, New Britain, Conn. Middle class patronage.

WUTHERING HEIGHTS: Merle Oberon, Laurence Olivier—Excellent, wonderful-like to see Laurence Olivier and Francis Lederer together as brothers in a picture. Lederer wasn't in this but Olivier was, and he was perfection itself.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Universal

OLD DARK HOUSE, THE (Reissue): Boris Karloff, Melvyn Douglas, Charles Laughton, Gloria Stuart —This reissue did right well for itself. If you need a creepy thriller, here's your meat. Running time, 75 minutes.—E. C. Arehart, Strand Theatre, Milford, Ioka. General patronage.

PIRATES OF THE SKIES: Kent Taylor, Rochelle Hudson—Waste of time and effort. No entertainment to these shows (and "Society Smugglers" and "Road to Reno" at all.—O. S. Nordine, Karlstad Theatre, Karlstad, Minn. Country patronage.

SOCIETY SMUGGLERS: Preston Foster, Irene Hervey—See "Pirates of the Skies."—O. S. Nordine, Karlstad Theatre, Karlstad, Minn. Country patronage.

ROAD TO RENO: Hope Hampton, Randolph Scott —See "Pirates of the Skies."—O. S. Nordine, Karlstad Theatre, Karlstad, Minn. Country patronage.

SON OF FRANKENSTEIN, THE: Basil Rathbone, Boris Karloff, Bela Lugosi, Lionel Atwill, Josephine Hutchinson—Double featured with "The Man in the Iron Mask" and got by very well. Played November 1-2.—Warren J. Gavin, Rio Theatre, Stevensville, Mont. Small town patronage.

SPIRIT OF CULVER: Jackie Cooper, Freddie Bartholomew—Just so-so. Like most of the Universal pictures this year, it does not seem to have the kick. Gets by but tiresome.—O. S. Nordine, Karlstad Theatre, Karlstad, Minn. Country patronage.

THREE SMART GIRLS GROW UP: Deanna Durbin, Nan Grey—Good picture but business poor. Not quite as good as former Durbin pictures but good enough. The one kind of picture we don't mind playing even when we lose money on it.—O. S. Nordine, Karlstad Theatre, Karlstad, Minn. Country patronage.

THREE SMART GIRLS GROW UP: Deanna Durbin, Nan Grey, Helen Parrish, Charles Winniger, Robert Cummings, William Lundigan—Miss Durbin is going highbrow. The songs she use to sing are no more. She is headed for high opera and that means no good for a small town. This was a great show. If you haven't shown this one, do so. Running time, 87 minutes. Played October 22-24.—Warren J. Gavin, Rio Theatre, Stevensville, Mont. Small town patronage.

TROPIC FURY: Richard Arlen, Andy Devine, Beverly Roberts—Average programmer. Nothing to get excited about. Running time, 63 minutes. Played November 1-3.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

YOU CAN'T CHEAT AN HONEST MAN: W. C. Fields, Edgar Bergen—"Charlie McCarthy"—We like a lot of foolishness but not this kind and no one else did either. Top price but the lowest in entertainment. —O. S. Nordine, Karlstad Theatre, Karlstad, Minn. Country patronage.

YOU CAN'T CHEAT AN HONEST MAN: "Charlie McCarthy," Edgar Bergen, W. C. Fields—Good for kids, if they would leave out W. C. Fields. He would spoil any show. Otherwise a fair feature. Running time, 79 minutes. Played October 8-10.—Warren J. Gavin, Rio Theatre, Stevensville, Mont. Small town patronage.

Warner Brothers

BROTHER RAT: Wayne Morris, Priscilla Lane—Entertaining show that will do OK any place.—O. S. Nordine, Karlstad Theatre, Karlstad, Minn. Country patronage.

DAWN PATROL: Errol Flynn, David Niven—Good show that will go over well with most any kind of audience.—O. S. Nordine, Karlstad Theatre, Karlstad, Minn. Country patronage.

ESPIONAGE AGENT: Joel McCrea, Brenda Marshall—Good double bill (with "Nancy Drew and the Hidden Staircase") that pleases generally. Both entertaining.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

NANCY DREW AND THE HIDDEN STAIRCASE: Bonita Granville, John Litel—See "Espionage Agent." —W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

FOUR DAUGHTERS: Lane Sisters, Gale Page—Played this late but very wonderful entertainment. Spoiled somewhat by a poor print. Could recommend this picture. Played September 28.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

HEART OF THE NORTH: Dick Foran, Gloria Dickson—Played very late but, oh boy, how it dragged them in. It broke my house records for the season. This kind of story they just eat up. Better give us some more of these, Warners, and we can all keep in business. Thanks. Played November 2.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

PRIDE OF THE BLUE GRASS: Edith Fellows, James McCallion, Gantry, the Blind Horse—Fair picture; fair business. Running time, 65 minutes. Played November 10-11.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Miscellaneous

FLORIAN (Polish): S. Engelowna, J. Stenpoinski—Played to outstanding business. A timely and very good Polish production. One of the best ever shown at this theatre. Will play a return engagement here. Date played November 1-2.—F. W. Linehan, Rialto Theatre, New Britain, Conn. Polish patronage.

Short Features

Columbia

SAVED BY THE BELL: 3 Stooges—Best two-reel short I play. All Stooge comedies 'bring down the house."—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

SCREEN SNAPSHOTS: No. 2—Excellent. Shots of the wild animals used in films and is tops. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

STATIC IN TH EAIR: Walter Catlett—Not so hot. Just average but still drew the laughs at the slapstick sequences. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

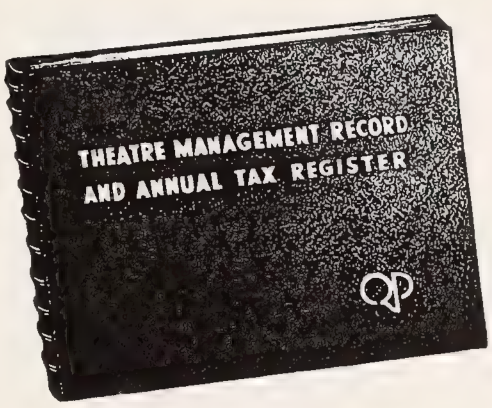
Metro-Goldwyn-Mayer

AUTO ANTICS: Our Gang—Average Our Gang comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DAY ON TREASURE ISLAND, A: FitzPatrick Travel Talks—Good color reel of the San Francisco Fair.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DOUBLE DIVING: Pete Smith Specialties—An excellent exhibition of grace and daring, interspersed with comedy. One of the best sporting shorts we have

(*Continued on following page*)



NEW!

The Most Simplified Theatre Bookkeeping System Yet Devised

SECTIONS: Holiday and Date Record • Film Clearance Chart • Insurance Record • Equipment Purchase Record • Fixed Expense Apportionment • Income (Ticket Numbers, Prices, Cash, Taxes, Costs of Features, Shorts) • Payroll and Check Record, Bank Record, Social Security Tax Deductions by Individual and complete listing of all expenses • Profit and Loss, weekly and cumulative • Summary Sheet • Contract Record for each exchange

FEATURES: Running Times • Entire Week's Transactions on one page • Complete Contract Information • Complete yearly and departmental summaries • Vari-colored stock throughout the speedy reference • DuPont Fabkote Cover • Special "Wire-o" Binding that holds sheets firmly and keeps them absolutely flat • Size of Book is 13" x 10"

$2.00 Postpaid

All sections are devised so that full tax information is always readily available.

QUIGLEY BOOKSHOP
ROCKEFELLER CENTER, NEW YORK

(*Continued from preceding page*)

shown for some time. The fadeout is especially funny. See it by showing it to your audience, for all are bound to like it. Running time, eight minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

DRUNK DRIVING: Crime Doesn't Pay Series—This brought many, many favorable comments, and one local official thought every theatre in the U. S. should play it.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

FOOTBALL ROMEO: Our Gang—Old but good. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

FROM THE ENDS OF THE EARTH: Romance of Celluloid—A kind of advance trailer for coming MGM attractions that is well worth running. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

GLIMPSES OF AUSTRALIA: FitzPatrick Travel Talks—Another grand travel talk by James FitzPatrick. Color, description all good, as they always are. I would like to run one of these talks with every show. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

HEROES AT LEISURE: Pete Smith Specialties—A short which shows the daring (while on vacation) of those young men who so capably rescue West Coast bathers when they run into difficulty. They are seen capably maneuvering surf boards through treacherous waters, loosening abalones (sea mollusks) from undersea rocks, fighting a shark and an octopus. It is a thriller and should prove interesting to any audience. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

HOUR FOR LUNCH, AN: Bob Benchley—These Benchleys are not popular here. My people do not appreciate them.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

RHUMBA RHYTHM: MGM Miniatures—Good one-reel comedy with music.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Paramount

ARTIE SHAW'S CLASS IN SWING: Headliners—Novel band reel was well liked.—Gordon P. Held, Strand Theatre, Griswold, Iowa. General patronage.

HELLO, HOW AM I: Popeye Cartoon—Popeye, I'm afraid your "papa" has been too busy making "Gullivers Travels" to pay any attention to you. Betty Boops please better than these half-reel Popeyes.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

SCARED CROWS, THE: Betty Boop Cartoon—Boops are better than they used to be. Popeyes are worse.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

RKO Radio

AUTOGRAPH HOUND: Walt Disney Cartoons—The entire staff thought this was the best Donald Duck and therefore the best short comedy we have ever played. Donald Duck ranks way on top.—Gordon P. Held, Strand Theatre, Griswold, Iowa. General patronage.

DONALD'S COUSIN GUS: Walt Disney Cartoons—An amusing cartoon, if you like cartoons. Running time, eight minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

Vitaphone

BELIEVE IT OR ELSE: Merrie Melodies—I think this was the best of the very good Merrie Melody series. Kept our audience laughing all the way through.—Gordon P. Held, Strand Theatre, Griswold, Iowa. General patronage.

BLUE BARRON AND HIS ORCHESTRA: Melody Masters—An entertaining orchestra short with several novelty numbers. Our audience thought the whistler was especially good and have asked to see him again. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

CLYDE McCOY AND HIS ORCHESTRA: Melody Masters—A dandy! A snappy musical short with several good numbers, some singing and plenty of dancing. And speaking of dancing, it must be said that the big boy (and believe you me he was big) could certainly "truck on down." For those who like good dance music, this short has it. The same can be said for those who like the latest in jitterbugging or comedy. Don't be afraid of this one; they'll like it. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

FAT CHANCE, A: Broadway Brevities—Good musical comedy short. Two very good dance revues.—Gordon P. Held, Strand Theatre, Griswold, Iowa. General patronage.

FRESH FISH: Merrie Melodies—A colored cartoon that was not even fair. Running time, eight minutes. A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

PORKY'S HOTEL: Looney Tunes—Just another cartoon. Will get by and that is all. Running time, six minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

RUBINOFF AND HIS ORCHESTRA: Melody Masters—The best Melody Master in months. Do not waste it. Here is perfection in a musical short. Running time, 10 minutes.—A. J. Inks, Crystal Theatre. Ligonier, Ind. Small town patronage.

SONS OF LIBERTY: Historical Technicolor Featurettes—Tops in every way. Running time, 20 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Miscellaneous

LOUIS-PASTOR FIGHT PICTURES: Good fight picture. Fight pictures not worth the rental I have to pay.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

IN NEWSREELS

MOVIETONE NEWS—No. 20, Vol. 22.—Germans on Siegfried line send out barrage of propaganda....General Windsor, Premier Daladier and Winston Churchill at front....King George presents first decorations of war to aviators....Viborg on the Soviet border digs in....President lays cornerstone of Jefferson Memorial ....Snow-mobile placed on ship....Marine Corps observes birthday....Lew Lehr....Hockey....Gymnastics....Football.

MOVIETONE NEWS—No. 21.—Vol. 22.—Scenes of Nazi planes in ocean raids....President dedicates library at Hyde Park....Gold discovered in Georgia mine....Joe DiMaggio weds Dorothy Arnold....Diving stars display form at Palm Springs....Lew Lehr ....Tennessee continues unbeaten....Other football.

NEWS OF THE DAY—No. 218, Vol. 11.—Scenes inside Westwall....Reich troops waging war of propaganda with toy balloon barrage....Daladier and Churchill in war zone....Britain honors air heroes ....U-Boat rescue drama....Hog-callin' time in Dixie....Pittsburgh defeats Carnegie Tech....Other football.

NEWS OF THE DAY—No. 219, Vol. 11.—Official German films of Nazi air raiders in action....Discover gold in Georgia mine....Roosevelt dedicates Hyde Park library....Joe DiMaggio weds....Diving exhibition....Tennessee downs Vanderbilt....Michigan tops Pennsylvania....Other football.

PARAMOUNT NEWS—No. 23.—Admiral Byrd set for arctic trip....Daladier, Churchill and Windsor at front....King George decorates aviators....City of Flint in Norwegian port....Sculptress destroys own work....American liner rescues U-Boat victims.

PARAMOUNT NEWS—No. 24.—Highlights from the Notre Dame-Northwestern, Princeton-Yale and Iowa-Minnesota football games....Funeral services for Justice Pierce Butler....Joe DiMaggio weds Dorothy Arnold....President Roosevelt at Hyde Park library dedication jokes about third term with reporters.... City of Flint reported on way home....Diving exhibition.

PATHE NEWS—No. 35, Vol. 11.—President lays cornerstone for Jefferson Memorial....King George honors air heroes....British camps house Nazi prisoners ....Italy celebrates World War victory....Byrd's ship heads for Antarctica....City of Mandalay sunk by U-Boat.

PATHE NEWS—No. 36, Vol. 11.—President dedicates Hyde Park library....Railroad industry on the upswing....500 killed in Venezuela fire....Kay Kyser gets home town reception....Olympic National Park filmed....Duke defeats North Carolina....Tulane triumphs over Columbia.

UNIVERSAL NEWSREEL—No. 824, Vol. 11.—U. S. ship rescues U-Boat victims....Leaders visit western front....British arm merchant ships....King honors British aviators....Queen Elizabeth hostess to sewing circle....President lays cornerstone....U. S. trains 1940 census takers....Byrd's ship sets sail.... Dixie fetes the lowly hog....Film stars see Baby Giant Panda....Old jallopies open auto show.

UNIVERSAL NEWSREEL—No. 825, Vol. 11.—French tighten sea blockade....President Roosevelt dedicates own library at Hyde Park....Find rich gold lode in south....Blast wrecks big oil tanker....Girl stretches an inch for aviation license....Joe DiMaggio weds Dorothy Arnold....U. S. diving champs show form ....Cornell routs Dartmouth....Princeton tops Yale ....Duke beats North Carolina....Missouri topples Oklahoma.

Serials

Columbia

FLYING G-MEN: Robert Paige—Fair serial. Does not hold business. Have seen better. Stars are unknown.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

Republic

HAWK OF THE WILDERNESS: Petty good serial. Not the best Republic ever made, but OK.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

National Decency Legion Classifies 10 Pictures

Of 10 pictures reviewed and classified by the National Legion of Decency in its listing for the current week five were approved for general patronage and five were listed as unobjectionable for adults. The films and their classification follow:

Class A-1, Unobjectionable for General Patronage: "Covered Trailer," "Geronimo," "Overland Mail," "Riders of Pasco Basin," "Too Busy to Work." Class A-2, Unobjectionable for Adults: "All Women Have Secrets," "Another Thin Man," "Diamonds Are Dangerous," "The Phantom Strikes," "That They May Live" (French).

Elkins Building Theatre

A new film theatre to be known as The Elkin, Jr., will be erected in Aberdeen, Miss., by Elkin Brothers, who operate the Elkin theatre there. The house will have a seating capacity of 600 and will be completed and in operation by Spring. Plans and specifications are being prepared by Robert O. Boller, architect of Kansas City.

O'Donnell at Variety Club

R. J. O'Donnell, chief barker of Variety Tent No. 17, at Dallas, William McCraw, former attorney general of Texas, and Alexander Woollcott, author-actor-columnist, will form a triumvirate of banterers to speak at the club's weekly luncheon on Monday.

The personnel of the Dallas branch of National Screen Service will be honored at the luncheon.

RKO Signs 2 New York Circuits

RKO Radio has signed contracts for the company's 1939-40 product with the Century Circuit of Brooklyn and Long Island and the Ranforce Circuit of Brooklyn. Nearly 100 houses are involved in the deals.

Chicago Movie Club

The Chicago Amusement Association (CAPA) has disbanded. In its place is the newly formed Chicago Movie Club. Herb Elisburg of Essaness and Sam Schoenstadt of the Schoenstadt circuit are in charge.

John A. Schwalm, manager of the Rialto at Hamilton, Ohio, was reelected to the city council on the Democratic ticket at the November 7th election.

The S.O.S. Cinema Supply Company, 636 Eleventh Avenue, New York, headed by J. A. Tanney, has absorbed the business of the Consolidated Theatre Supply Corporation.

Charles Leach is now head of Ross Federal Checking in New Haven. He was former manager in that city for Gaumont British.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

ON GIVING THANKS

This would be a good time to recall the Thanksgiving yarn of the teacher querying her juvenile charges on what they had to thank the good Lord for on the holiday. The youngsters rose in turn to enumerate the blessings showered upon them by a kindly providence. That is, all but one rascal of about eight, possessed of physical disadvantages including cross-eyes and knock-knees.

"Teacher," he wailed, "I ain't got nothin' to thank the good Lord for. He damn near ruined me."

* * *

Now that Thanksgiving Day is nigh (or has come and gone, depending upon which of the two official 1939 holidays the reader has elected to celebrate), this might also be a good time to assay any blessings, sprinkled, if not showered, upon members in these hectic days. A hasty review of Round Table records would indicate that, for the most part, the membership is in the black.

First, the job situation in general appears to be well under control. Most everyone within our horizon and previously "at liberty" is now attached to a payroll. The records reveal little firing of men well-established in their situations. Changes? Yes, and numerous, but mostly promotions to better jobs.

In general, the health of the membership is reassuring. The ill and injured are improving or recovered. Frequent announcements of marriages and births have been carried—thankfully, few deaths.

The personal lot of the individual manager on the job becomes variously adjusted. Personal communications to this desk indicate less dissatisfaction regarding money, hours, time off. The rising demand for intensive showmanship would have to do with that. Many men worth more are getting more. They are showing that worth in the handling of this year's good product.

* * *

In all, then, the reasons for thanks add up to a respectable total, even with due consideration for managerial annoyances that rate no listing on the credit side. Certainly, things could be better. But, if a man has to work for a living, show-business at least allows him to earn the rent, plus an opportunity to express his talents for future benefits. Few other businesses offer as much to the private in the ranks.

The extra attentions given newspaper advertising in these pages is expected to represent mostly what theatremen are doing on current releases. But it does not mean that good work in other situations is to be ignored, as our layouts have shown. Your Round Table continues to invite contributions of merit from the field, regardless of whence they come. The small-towner may be restricted in composition and typography. That restriction does not apply to selling copy conceived by the man in the field.

THE OLD-FASHIONED SWEAT

Recently, Manager Warren Butler put on a Laff Week at the Princess, Sioux City, Iowa. Plenty of hard licks were put in to sell the idea over a wide territory. The principal attraction was "Pack Up Your Troubles" and little was left undone by the Round Tabler in telling his public.

"The picture turned in a swell gross," Butler writes, "and I think due to the extra push we put behind it."

A Canadian member reports big boxoffice on Hallowe'en, notoriously a bad night for theatres in his community. An elaborate show was put on with local talent, contests were held, there was community singing, the house and front decorated with all the fixin's. Business was tremendous. Sez he:

"Last year on Hallowe'en we sat on our fannys and did nothing. The score at the end of the day was below par. It just goes to show ya."

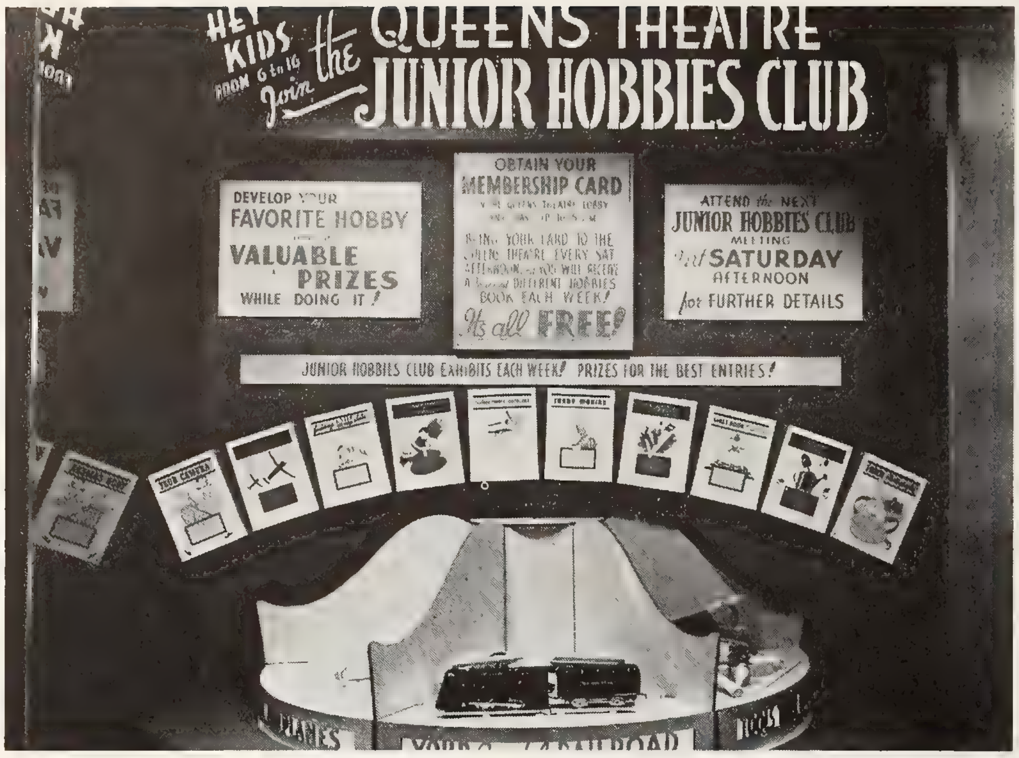
It sure does. Since the beginning of time, nothing has yet been revealed to permanently replace old-fashioned sweat in doing a job. The "extra push" does it—standing up.

▽ ▽ ▽

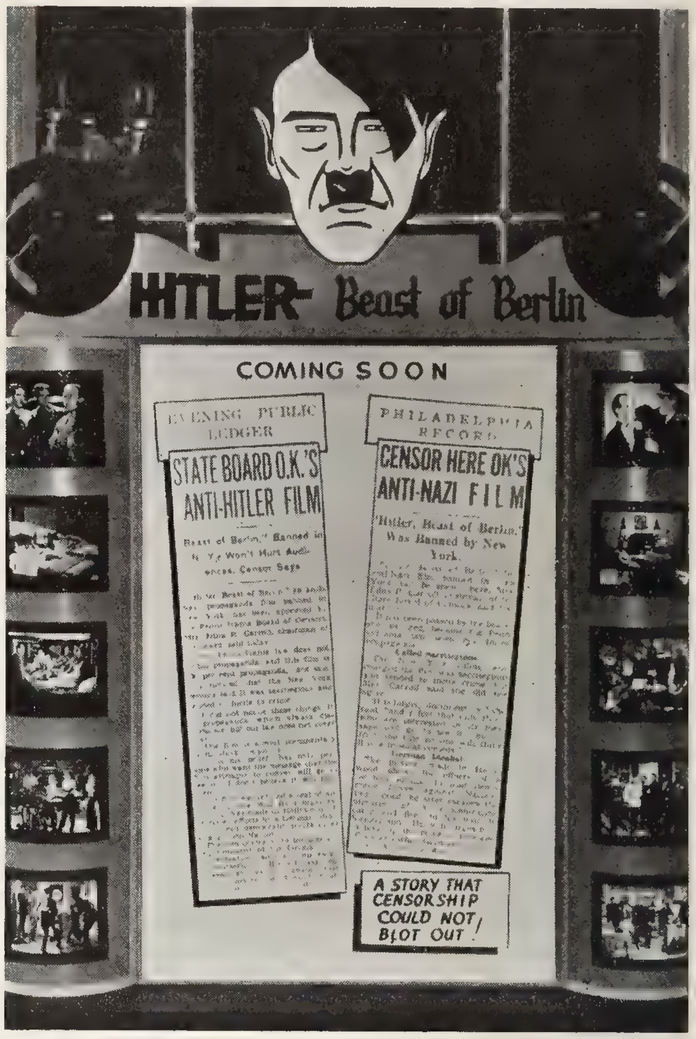
From H. S. ("Doc") Twedt at the Lido, Manly, Iowa, just now comes a campaign on "Little Accident", featuring imprinted Baby Sandy diapers, distributed around town. And it was Gert Merriam who immediately remarked on the "tie-up" possibilities of the stunt.

A-Mike Vogel

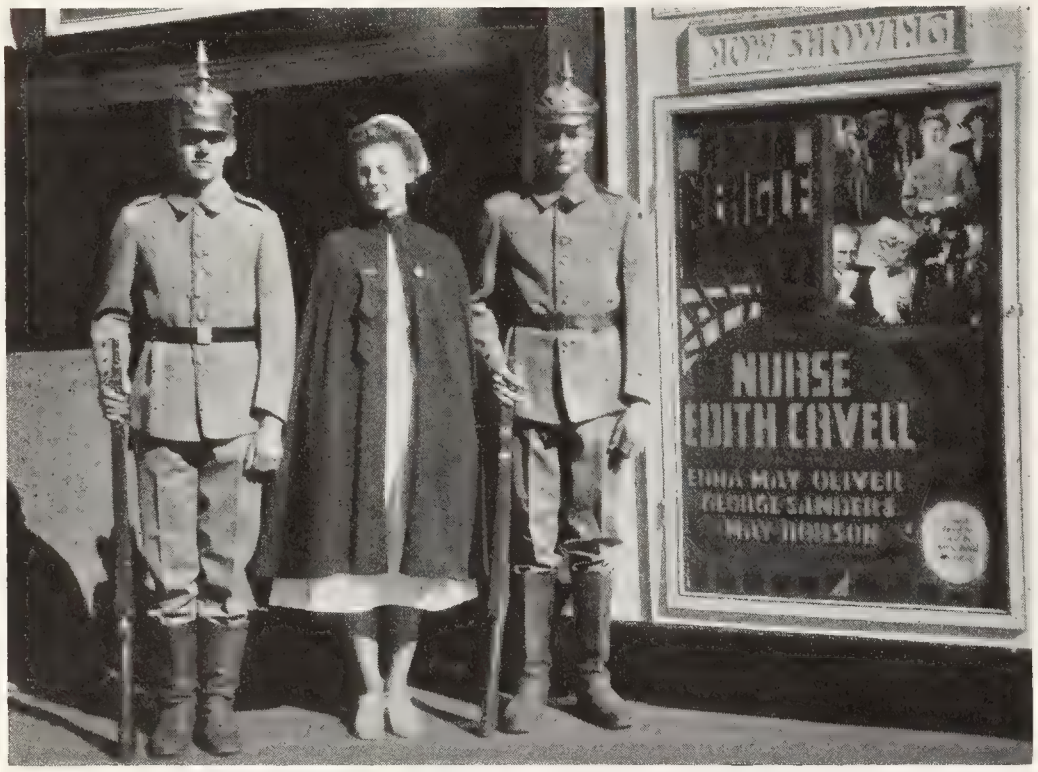
Round Table In Pictures


HEY KIDS
BOOM 6 to 16
Join the QUEENS THEATRE JUNIOR HOBBIES CLUB
DEVELOP YOUR FAVORITE HOBBY
VALUABLE PRIZES WHILE DOING IT!
OBTAIN YOUR MEMBERSHIP CARD
It's all FREE!
ATTEND the NEXT JUNIOR HOBBIES CLUB MEETING 1st SATURDAY AFTERNOON for FURTHER DETAILS
JUNIOR HOBBIES CLUB EXHIBITS EACH WEEK! PRIZES FOR THE BEST ENTRIES!

To introduce his new Junior Hobbies Club promotion at the Queens Roosevelt, Long Island, Manager Fred Brunelle created an animated lobby display, highlighting the features of the new organization. Plan, revolving around a weekly distribution of different hobby books mainly of interest to juvenile patrons, is also in operation in other Century units.


HITLER- Beast of Berlin
COMING SOON
EVENING PUBLIC LEDGER
STATE BOARD O.K.'S ANTI-HITLER FILM
PHILADELPHIA RECORD
CENSOR HERE OK'S ANTI-NAZI FILM
A STORY THAT CENSORSHIP COULD NOT BLOT OUT!

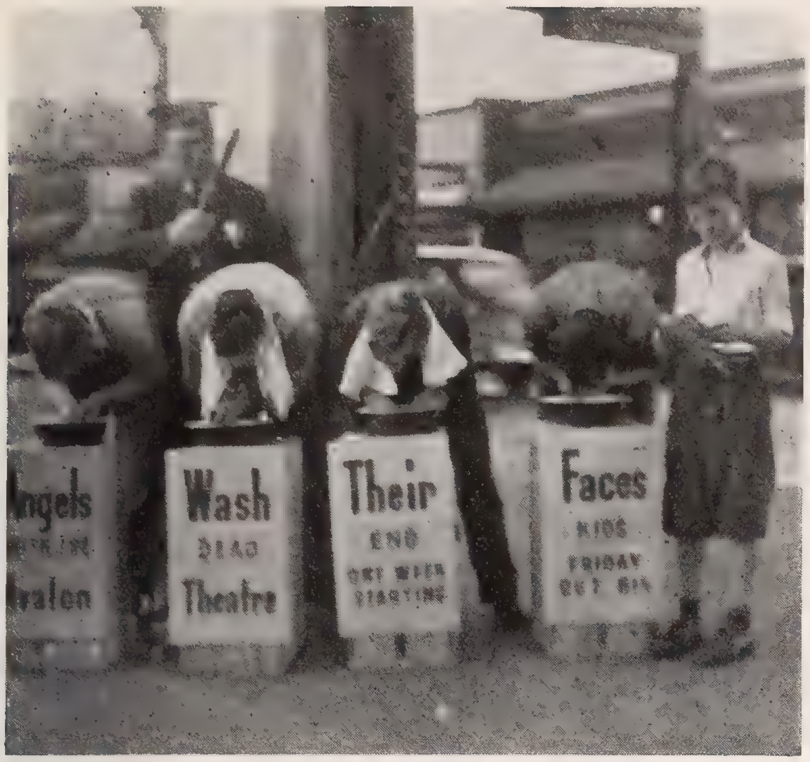
Censorship difficulties in the way of exhibition of "Beast of Berlin" in Philadelphia and publicized widely by the newspapers were built up for the showing at the Colonial in Allentown by Nick Todorov, assistant to Charlie Bierbauer, with a 40 by 60. Newspaper stories were illustrated with cartoon cut.


NOW SHOWING
NURSE EDITH CAVELL
EDNA MAY OLIVER
GEORGE SANDERS
MAY ROBSON

Residents of Denver might have been a trifle startled recently when two German soldiers with nurse walked through the streets as part of John Denman's "Edith Cavell" exploitation for that date at the Brodaway Theatre. Back banners on each soldier read: "This woman must die". In front of theatre, pup tent was planted containing various warfare equipment and numerous scene stills.

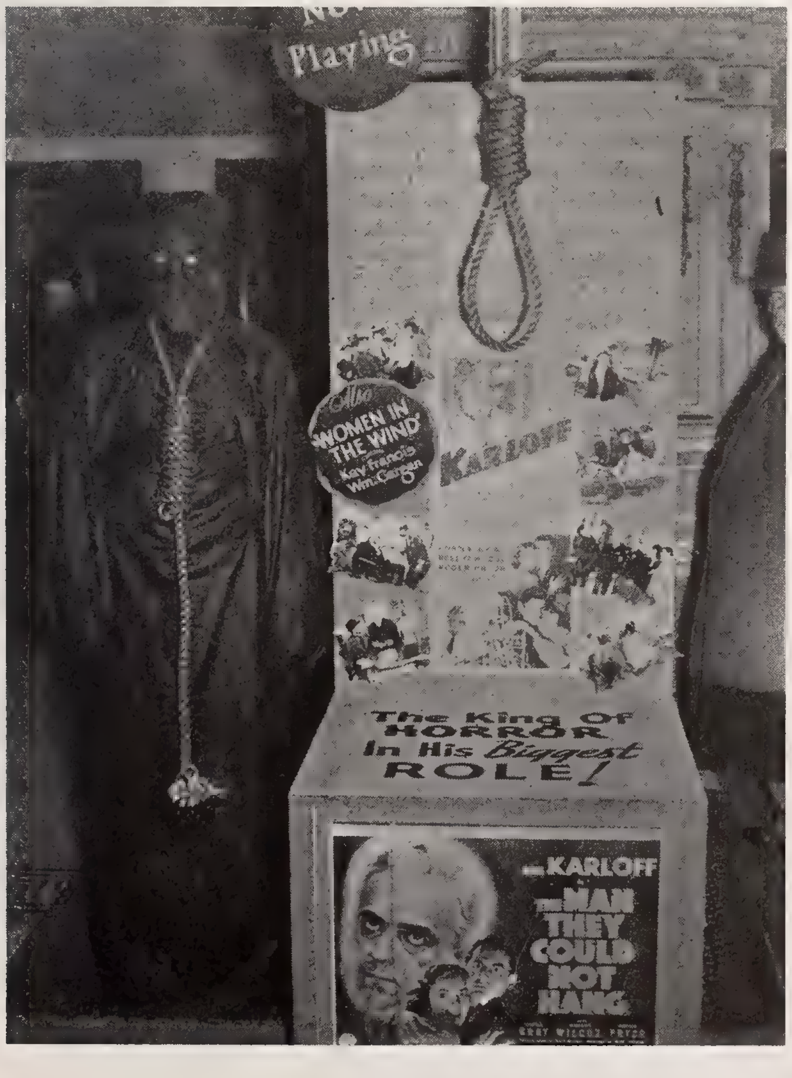
WORLD PREMIERE!
"DRUMS ALONG THE MOHAWK"
Schine's RIALTO Theatre
AMSTERDAM
MOHAWK CARPET MILLS
MMB
AMSTERDAM, N.Y.

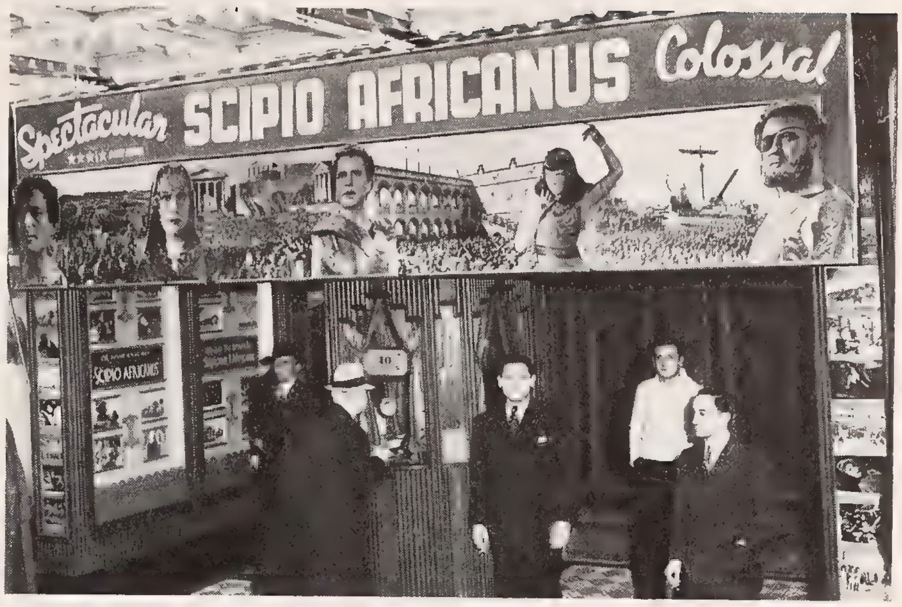
Fife and drum corps of the local Mohawk Carpet Mills paraded through the streets of Amsterdam, N. Y., as part of Frank O'Kelly's exploitation for the world premiere of "Drums Along the Mohawk" at Schine's Rialto. Parade included bannered cars conveying stars appearing in the picture who were on hand for the opening, members of various Indian tribes, Boy Scouts, etc.


Angels
Wash
Their
Faces
Avalon
Theatre

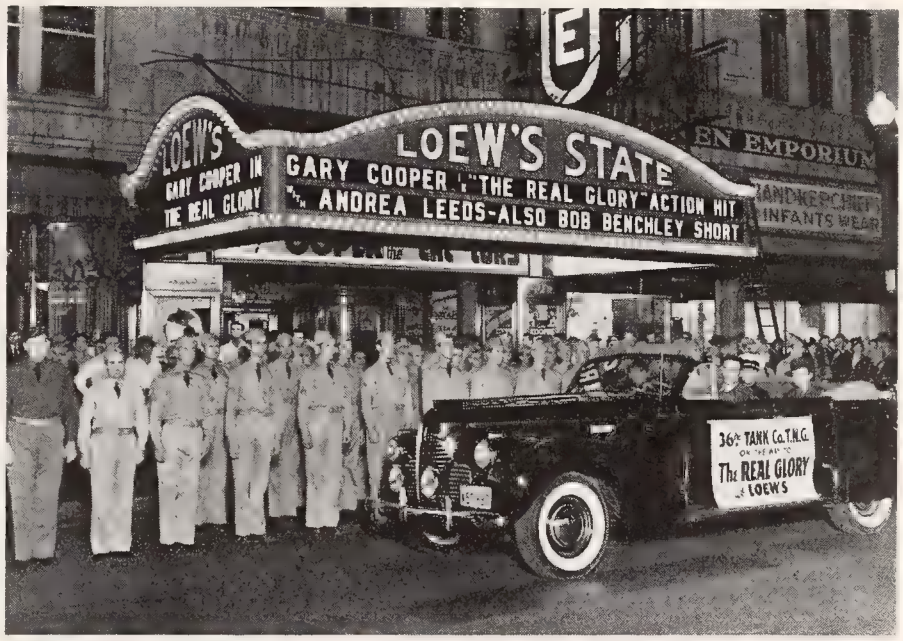
The unusual street sight of "angels washing their dirty faces" caused folks in Chicago to pause and read Marlowe Conner's message on that date at the Avalon. Circulating about town, boys set up their bannered boxes and washbasins and proceeded to scrub as curious spectators watched the ablutions.

Illustrated below is part of unique lobby display arranged by Manager Gene Works at the RKO Family Theatre in Cincinnati for "The Man They Couldn't Hang". The scaffold, hangman's noose with hooded victim standing nearby, and first-aid dressing table with all the paraphernalia were part of the unique promotion. Gag copy was printed on cards planted next to various potions.

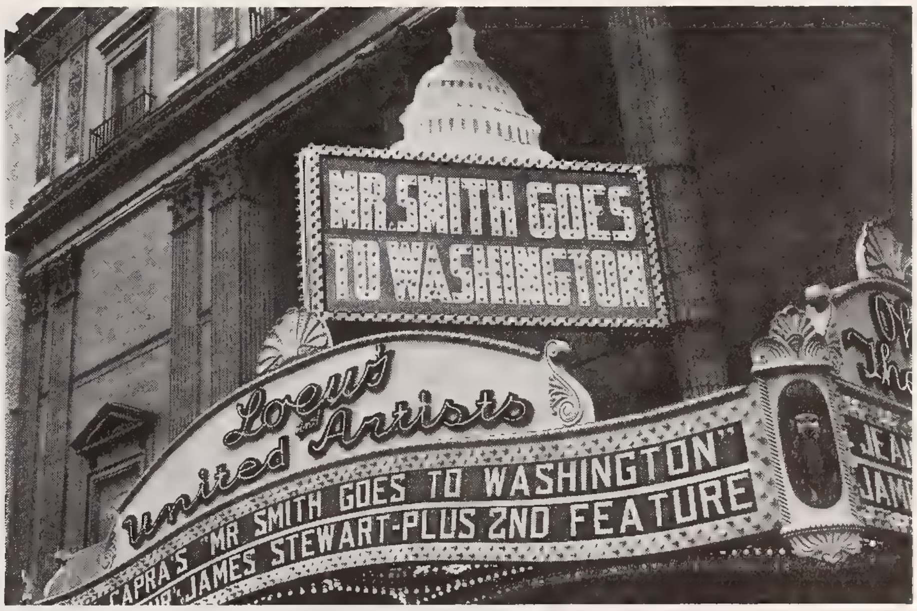

Playing
Also WOMEN IN THE WIND Kay Francis Wm. Gargan
KARLOFF
The King Of HORROR In His Biggest ROLE!
KARLOFF
THE MAN THEY COULD NOT HANG


Spectacular SCIPIO AFRICANUS Colossal

For his run on "Scipio Africanus", Italian spectacle film, Manager Anthony Grio at the New York Cinecitta Theatre constructed this special front which included cutouts of the stars superimposed on blowup of scene from the picture.

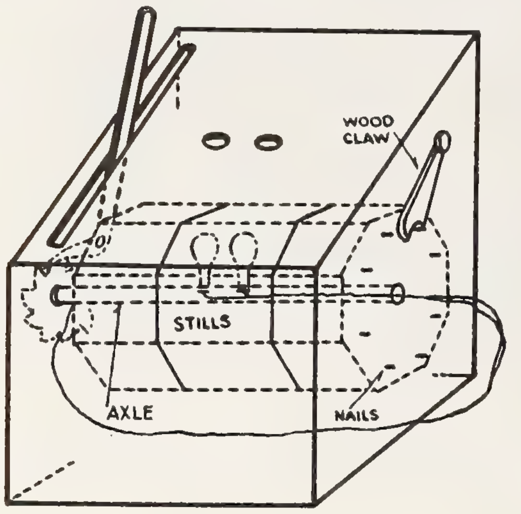

LOEW'S STATE
GARY COOPER IN "THE REAL GLORY" ACTION HIT
ANDREA LEEDS-ALSO BOB BENCHLEY SHORT
LOEW'S GARY COOPER IN THE REAL GLORY
36th TANK Co. T.N.G. The REAL GLORY LOEW'S

The 36th Tank Company of the Texas National Guard was promoted to parade through the streets of Houston as part of the ballyhoo on "The Real Glory", the outfit attending the opening night's performance. Stunt was arranged by Bob Frazier, assistant to Francis Deering at Loew's State.

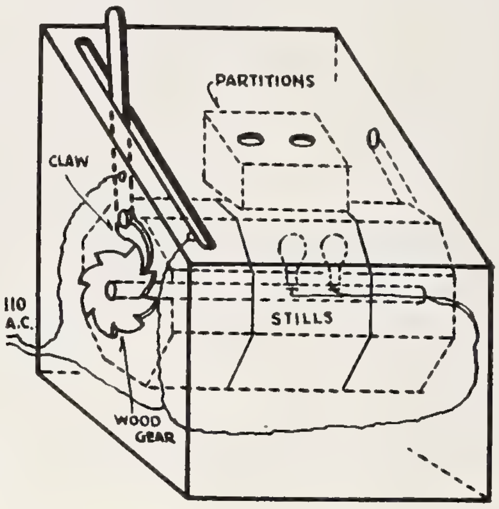

MR. SMITH GOES TO WASHINGTON
Loew's United Artists
CAPRA'S "MR SMITH GOES TO WASHINGTON"
JAMES STEWART-PLUS 2ND FEATURE

Nine-foot blowup of the Capitol dome in Washington was used inside Loew's United Artists Theatre in Columbus ahead and then on marquee during run of Russ Bovim's "Mr. Smith" date. Spotted with bright lights at night, display proved very effective.

ANIMATED STILL BOX



Working plan of "teaser" box used recently by Manager R. H. Thomason, Princess, Bowling Green, Ky. By pulling down lever at left, above, eight-sided drum containing eight masked stills is rotated on stationary axle, each pull bringing one still to view. When lever reaches end of stroke, contact is made with metal connection, lighting lamp and illuminating stills, wires to lamps on axle carried through right end of axle. No light goes on until lever is down entirely to the end of slot.



Wood claw drops freely on nails spaced to prevent drum from reversing when lever is brought back. Main lever has claw which drops easily into teeth of wooden gear attached to drum head and having as many teeth as there are sides to drum. Stills are framed by partitions attached to top of box and extending one inch from stills. Copy on box reads: "Pull this lever all the way down, then look through here to see, etc., etc." The "here", of course, refers to holes for eyes below copy.

Harwell Reports Recent Activities

Pedestrians of Canton, Ohio, were greeted one morning recently by the sight of Santa Claus who covered the downtown area with back copy reading "I slipped away from the North Pole just to see," etc. Ballyman also distributed cards plugging the opening of "Underpup" and Gloria Jean.

For "All Quiet on the Western Front," Harwell promoted machine guns, helmets and high explosive shells from the American Legion which were used for inside lobby display week ahead. During run, machine guns were moved to front and surrounded with piles of sand bags. On opening night, red flares were burned and top of boxoffice was covered with large soldier head cutout. Usher in soldier uniform and helmet walked his post in front of theatre carrying bayonet and gun; pennant-shaped card on bayonet announced title, etc.

"LET'S HEAR FROM YOU"

Moule Promotes Double Truck

Getting out a special supplement of the Expositor, in Brantford, Ontario, Round Tabler E. Moule at the Capitol Theatre promoted a double truck spread on "The Women" with all cooperating merchants advertising, devoting a special window display to the date with stills, and appropriate tiein copy, and cuts of the stars. Further publicity was attained through tieup with beauty salon which featured new cosmetics all tied to the stars of the picture.

Seven-Page Spread Landed By Deering on "The Women"

Highly effective was the seven-page section planted by Francis Deering at Loew's, in Houston, for "The Women." Eight column page one banner line at bottom called attention to this special section of cooperative advertising and news features concerning the picture's opening.

Scattered through the pages, in addition to the cooperating merchants' ads, were readers on new fashion notes, all of which were tied into the picture with art work on each of the stars. Also included in the spread was the theatre's ad heralding the opening.

"LET'S HEAR FROM YOU"

Wright Stages Costume Party

Entirely run by kids was Erle Wright's costume contest on stage of the Strand in Syracuse, with the awarding of prizes to children for those appearing in the best and funniest costumes. Kids themselves decided the winners by audience applause. Various other contests were engaged in, among which was a balloon-blowing stunt for girls and a cracker-eating contest for the boys. Large truck, appropriately bannered and loaded with kids supplied with bass drum, tin horns and other noise makers, visited the schools and other thickly populated districts ahead of the show. Cards were planted on bulletin boards of all grade schools, and promoted candy, apples, sweet cider, etc., was available for all at the show.

McCoy Ties Babes to Sandy Contest for "Father" Date

Numerous resemblance contests have been published on these pages, but P. E. McCoy at the L. & J. Georgia Theatre in Athens, Ga., is the first to report on one for babies only. Held in connection with his date on "Unexpected Father" and tied to local newspaper, jeweler and photographer, theatreman offered prizes to the children most closely resembling Baby Sandy.

Cooperating newspaper ran art and stories on the contest ten days in advance of opening. Each day an art cut showed Sandy in different poses as he appeared in the picture. A well constructed three-column by 9-inch contest blank was also carried each day gratis. Local photographer had 5,000 contest blanks printed and distributed through the city and rural sections, offering all entries a special rate on photos. Each blank carried a plug and playdates.

The jeweler cooperated by giving the winning baby an engraved silver loving cup. Cup was on display in the window with tie-in card several days ahead and the presentation was made on the theatre stage opening day of picture. A photo was made of the ceremonies and carried by the paper, together with human interest stories, on the second day of the engagement.

"LET'S HEAR FROM YOU"

Thomason Reports On Kid Activities

For his Dick Tracy serial, R. M. Thomason at the Princess, in Bowling Green, Ky. issued punch cards to the kids with a little different twist. Instead of admitting children gratis who had attended all episodes, Tommy got extra admissions by having them pay for the last show too, but permitting them to bring a guest.

Another card gag was used for Tex Ritter, since two of his pictures were booked on following Saturdays, Tommy bought a quantity of fan photos and to those attending both shows the pictures were awarded. Third card slant was used for "My Lucky Star," pasteboards being distributed to the college students. To those holding cards with lucky numbers corresponding with those listed on lobby easels, guest tickets were awarded.

LANDS STREET SIGNS ON "DEAD END" KIDS

Permission obtained from the civic authorities in the Hyde Park district of Chicago where the Frolic Theatre is situated, enabled Manager Ben Cohn to arrange usage of street sings on his date for "Angels Wash Their Faces" starring the "Dead End" kids.

On markers in the area identifying dead end streets, Ben planted theatre signs, spotting "Dead End" kids copy immediately under.

Kalberer Effects 3-Way Hookup On Fashion Revue

Backing of a local sorority and leading women's stores in the production of a successful stage showing of new styles at the Indiana, in Washington, Ind., is reported by Manager "Kal" Kalberer, the co-sponsors underwriting most of the expense to gratifying returns for all concerned. The revue was put on nightly for two days, the sorority sharing in the receipts to the extent of 25 per cent of all tickets sold by the members outside of the theatre.

In exchange, the organization aided in securing local girls to act as models, paid for the orchestra, furnished stage decorations, flowers and furniture, helped in the promotion of lumber for a runway from the stage into the auditorium. Sorority also paid for local singer and commentator to give running descriptions of fashions as models displayed them, over promoted p. a. system. Stores supplied wearing apparel, newspaper advertising and half cost of outside posting. In addition, merchants donated fur coat as a giveaway, chances on which were sold by the sorority to aid pet charity fund. Publicity was widespread and effective.

For stage hangings, Kalberer used backdrop of black and silver with rhinestones, black velour legs and borders. New stage drapes were hung for scene changes, which comprised old-fashioned and pajama girls, sportswear, afternoon dress, fur coat, formal, and wedding scene finale for an elaborate and stylish presentation. "Kal" sends along details of all stage routing and general plan of procedure.

Bray Holds "Look Around Night"

Another bang-up style show held at the Lyric, Brownsville, Texas, is credited to Manager Lew Bray, the event being featured as part of the community semi-annual "Look Around Night," a citywide open-house event put on by the leading merchants and organization. The celebration, conceived by Gray and J. S. McBeath, local publisher, also includes street parades, concerts, showings of new model cars.

The theatre showing was held at nine o'clock, with 12 local girls displaying slacks, college styles, evening wear and coats, supplied by leading department store. Stage and floral decorations, as well as all other furnishings including music, were promoted without cost. The featured promotion was a gratis full-page ad on the show and a host of page one stories.

"LET'S HEAR FROM YOU"

Campbell Turns Poet

As his advance on "It's a Wonderful World," Leslie Campbell at the Empress Theatre in Kelowna, B. C., promoted local packing house to supply him with 1,000 apples. Attractive girl planted in lobby packed the apples in tissue paper imprinted with theatre and picture copy and distributed them to patrons as they left the theatre. Included on the wrapping was a poem written by the theatreman and tied to the picture.

Loewmen Find Co-op Advertising Important Avenue of Publicity

Anent a recent editorial item here deploring the lack of co-op ads generally, is a communication from Loew's Ernest Emerling, wherein is brought forth, and solidly, the reasons-why for the circuit's success in this direction. Sez Ernie:

"To our way of thinking, this is one of the most important avenues of publicity which brings results to cooperating merchants as well as the boxoffice. On every picture, a number of suggested tieins are made through our portfolio service to the theatres. We never try to force tieups through far-fetched or blue-sky ideas, and concentrate on pictures that lend themselves more readily to tieup angles. If the title or subject matter of a feature does not fit this type of exploitation, another approach is tried.

"Regulations of some papers have required that merchant ads containing picture copy, including ads not on the amusement page, be subject to the higher movie rate. In this case, we have furnished our managers with tear sheets from leading papers where this rule did not prevail. Thus, conservative newspaper advertising heads have been convinced it is to their interest to accept such copy at the commercial rate.

"When our managers make co-op tieins, we want the merchant to benefit. After all, we must come back to him, time and again. On a recent visit around the circuit, I visited a number of department store advertising managers. In every case, they felt that picture and theatre tieups were advantageous, when and if the tiein copy and illustration promised to sell their merchandise."

"Roaring Twenties" Tied to Centennial by Holland

Building his campaign on "The Roaring Twenties" around the Centennial held in Syracuse in 1925, Sid Holland at the Eckel Theatre through the local Historical Society secured 15 minutes of film depicting the events of the Centennial, including parades, address by the Mayor, a kindergarten festival and other happenings of local interest. Next step was to organize a "Roaring Twenties" night with the present Mayor Marvin and Mayor Walrather in office during the Centennial, to act as hosts to receive the present day citizens of Syracuse in lobby. Local restaurant was promoted for coffee, cookies, etc., for the occasion.

Prior to the reception arrangements were made for an old-timer to sit through the Centennial film and give the names of those participating who were still alive. This list was then circularized. Special 40 by 60 consisting of Winchell and Hellinger comments on the picture was planted in lobby as was a display enumerating highlights of the 1925 events. Top feature was a cutout of the Centennial Mayor greeting a "dummy" of the first Mayor of Syracuse which was secured from the archives of the Historical Society and promoted for lobby.

"LET'S HEAR FROM YOU"

Old Maid Club Formed By Read to Sell Date

An unusually effective stunt was worked by Tommy Read at the Fox, in Atlanta, in a tieup with the Constitution as an advance for "The Old Maid." An organization called the "National Association of Happy Old Maids" was formed, which all who considered themselves old maids were invited to join. Read reports that over 400 women sent in applications and the stunt was climaxed when the first 100 members applying, attended a dinner at a leading hotel, following which they saw the picture at the theatre.

One of the members was dubbed "Old Maid Glamour Girl" and selected to cut the huge wedding cake which was on display in the lobby. Cake contained numerous trinkets and prizes which went to the members when the cake was completely cut. As temporary chairman of the dinner, the Number One glamor girl of the city made a speech and pledged the co-operation of the Atlanta Debutante Club.

Dinner and opening was covered by the Atlanta Constitution and was good for considerable free space in the paper, including a membership application, stories on the dinner and the Old Maids.

"LET'S HEAR FROM YOU"

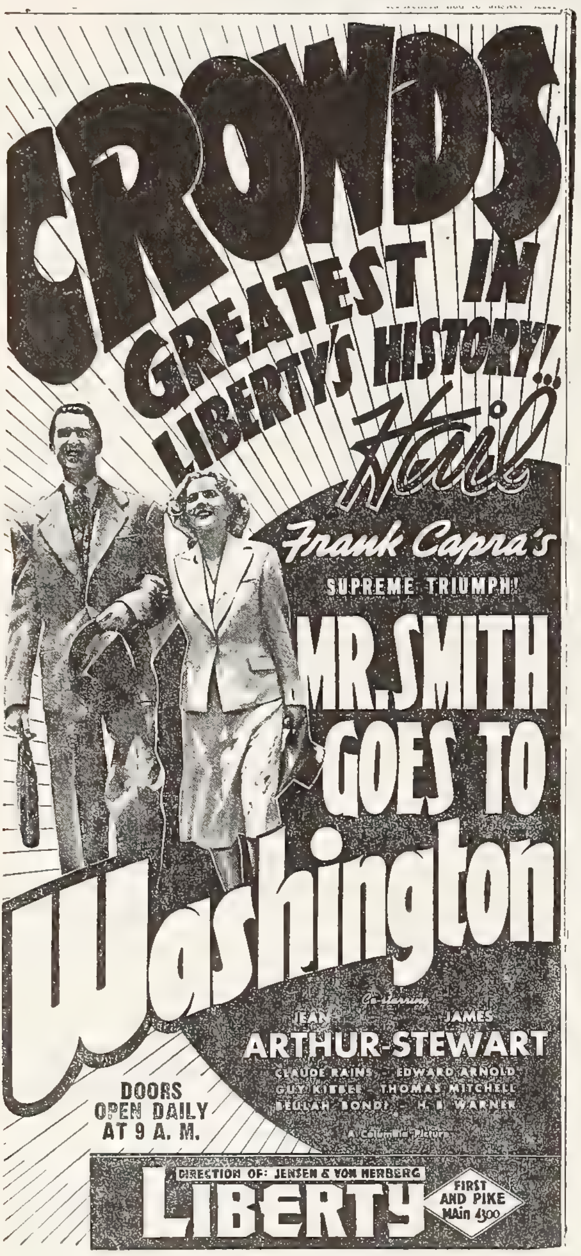
Schools Cooperate With Brien on "Chips"

Contacting the principals of all local schools, Lige Brien at the Prince, in Ambridge, Pa. for "Goodbye Mr. Chips" secured permission for teachers to make announcements to all their classes in addition to posting notices on all bulletin boards. Contest angle was covered with passes going to those submitting best letters on "Odd Ways to Fall in Love."

Traveling automobile with large signs on either side covering a radius of 20 miles was used ahead and during run of picture, secured from the New York publishers were book jackets of the picture which were distributed with theatre imprint and members of the local football team were invited to opening night show.

Theatre
BLOWUPS
LOWEST PRICES
GUARANTEED QUALITY
NATION-WIDE SERVICE
Price List on Request
STITES PORTRAIT CO.
SHELBYVILLE, INDIANA
"Quality Art Since 1899"

REPRESENTATIVE NEWSPAPER ADS



CROWDS GREATEST IN LIBERTY'S HISTORY! ... Hail

Frank Capra's SUPREME TRIUMPH!

MR. SMITH GOES TO Washington

Co-starring JEAN ARTHUR-STEWART JAMES

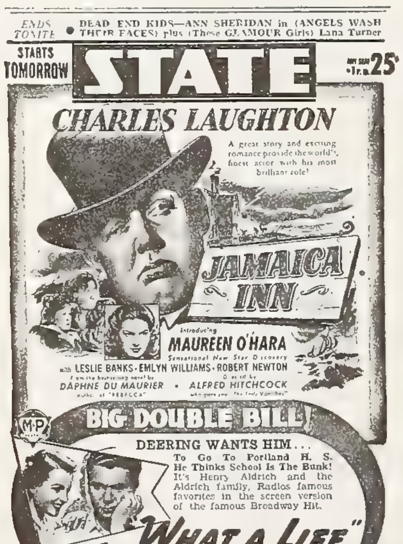
CLAUDE RAINS · EDWARD ARNOLD
GUY KIBBEE · THOMAS MITCHELL
BEULAH BONDI · H. B. WARNER

A Columbia Picture

DOORS OPEN DAILY AT 9 A. M.

DIRECTION OF: JENSEN & VON HERBERG
LIBERTY
FIRST AND PIKE MAin 4300

1



ENDS TONITE ● DEAD END KIDS—ANN SHERIDAN in (ANGELS WASH THEIR FACES) plus (These GLAMOUR Girls) Lana Turner

STARTS TOMORROW STATE 25¢

CHARLES LAUGHTON

A great story and exciting romance provide the world's finest actor with his most brilliant role!

JAMAICA INN

Introducing MAUREEN O'HARA
Sensational New Star Discovery

with LESLIE BANKS · EMLYN WILLIAMS · ROBERT NEWTON

DAPHNE DU MAURIER · ALFRED HITCHCOCK

BIG DOUBLE BILL!

DEERING WANTS HIM . . .

To Go To Portland H. S. He Thinks School Is The Bunk! It's Henry Aldrich and the Aldrich family, Radios famous favorites in the screen version of the famous Broadway Hit.

"WHAT A LIFE"

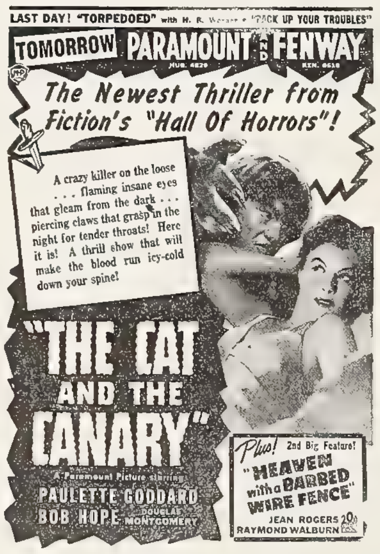
A Paramount Picture with
JACKIE COOPER · BETTY FIELD
John Howard —Janice Logan
Lionel Stander — Hedda Hopper

High School students — Here's picture of Your every day school life

HEY KIDS! Don't forget "RECESS TIME"
SATURDAY MORNING — DOORS OPEN AT 10 O'CLOCK
Free Bicycle — Prizes — Fun — Special Contests

2

(1) The hand-drawn smash copy favored in the Pacific Northwest is advantageously represented in this 180 lines on 3 col. by LeRoy Johnson for the date on "Mr. Smith" at the Liberty, Seattle, Wash. . . . (2) Precise typographical planning was aimed at by Harry Botwick to sell this 100 lines on 2, double bill at the State, Portland, Me. Note local tiein on "What A Life" copy and reverse panel below to sell Botwick's famed kid radio program. . . . (3) Strictly horror stuff in art and copy was the object of this 80 lines on 2 for "Cat and Canary" at the Paramount and Fenway, Boston, on the part of Tod Browning, M. & P. ad head. . . . (4) Significance of this 95 lines on 2 on "Fight for Peace" at the L. & J. Capitol, Atlanta, lies in the fact that the effective type layout is the first personal endorsement ever used by the theatre, reports its creator, Earle M. Holden. . . . (5) Featuring of Leatrice Joy in billing for "First Love" at the Saenger, New Orleans, is due to home-town angle and, additionally, that this is the once-famed star's first talking role. Size: 120 on 3. . . . (6) In his opening-day 120 lines on 3, for "Allegheny Uprising" at the RKO Keith's, Washington, Hardie Meakin concentrated on title and stars to top off advance campaign.



LAST DAY! "TORPEDOED" with H. B. Warner + "PACK UP YOUR TROUBLES"

TOMORROW PARAMOUNT and FENWAY

The Newest Thriller from Fiction's "Hall Of Horrors"!

A crazy killer on the loose . . . flaming insane eyes that gleam from the dark . . . piercing claws that grasp in the night for tender throats! Here it is! A thrill show that will make the blood run icy-cold down your spine!

"THE CAT AND THE CANARY"

A Paramount Picture starring
PAULETTE GODDARD
BOB HOPE DOUGLAS MONTGOMERY

Plus! 2nd Big Feature!
"HEAVEN with a BARBED WIRE FENCE"
JEAN ROGERS
RAYMOND WALBURN

3

I Sat Through 70 Minutes of Hell!

The other night in a darkened theatre . . . without benefit of audience . . I saw unfurled before me on the screen a picture that had me clutching at the edge of my seat . . . had me in a cold sweat . . . and this despite the fact that looking at pictures has been my business for the past 14 years

But never before had I ever seen a picture quite like this one. There before me on the screen I saw war in all its horror I saw scenes which proved that what we have read in the papers is not all propaganda. There they were . . . before my eyes . . . actual pictures made by cameramen who have covered the war in China, Spain, Ethiopia, Russia, Germany and elsewhere for the past few years. Pictures which no screen has dared to show until now. Pictures which no newspaper in this country has dared to print. Pictures which certain foreign nations have tried to keep you from seeing. Some of the scenes were horrible and startling to behold . . but war is horrible.

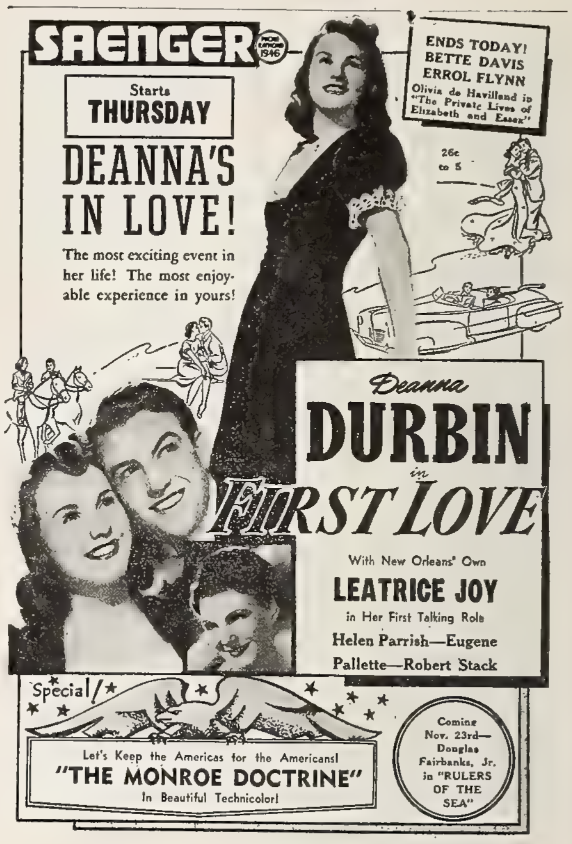
For 70 minutes I sat through hell. At the end I could not rise from my seat for many minutes I was still under the influence of blood and crushed flesh and broken bones. I was still under the influence of modern war although seated in a theater thousands of miles away from the war zone.

The scenes I had witnessed were from the motion picture "THE FIGHT FOR PEACE," Hendrik Willem Van Loon's uncensored actual pictures of modern war as waged by dictators. "THE FIGHT FOR PEACE" will be shown at the CAPITOL THEATRE for one week starting SUNDAY.

Today with all the trouble in the world . . . with the talk that perhaps this country cannot keep out of war . . . it is the duty of every peace-loving citizen of this city to see "THE FIGHT FOR PEACE." But, come prepared to witness scenes that will shock Atlanta. Come prepared to sit, as I did, through 70 minutes of a hell on earth . . . which is war. Small children should not see this picture and if you cannot face the realities of life as they exist today in certain countries, brought to you through the medium of actual pictures which show death and destruction, then we advise you not to come.

Earle M. Holden, Mgr.
THE CAPITOL THEATRE

4



SAENGER RAymond 1846

Starts THURSDAY

DEANNA'S IN LOVE!

The most exciting event in her life! The most enjoyable experience in yours!

ENDS TODAY! BETTE DAVIS ERROL FLYNN Olivia de Havilland in "The Private Lives of Elizabeth and Essex"

26c to 5

Deanna DURBIN in FIRST LOVE

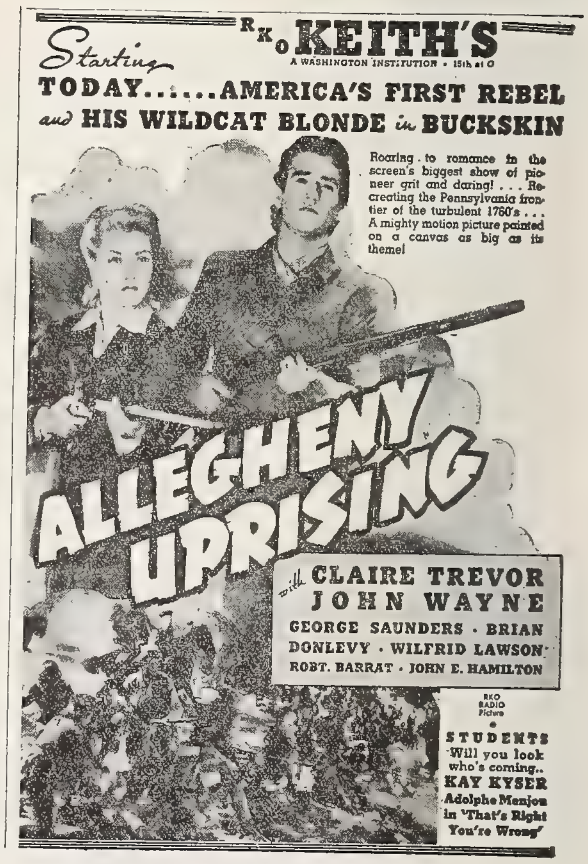
With New Orleans' Own
LEATRICE JOY
in Her First Talking Role
Helen Parrish—Eugene Pallette—Robert Stack

Special!

Let's Keep the Americas for the Americans!
"THE MONROE DOCTRINE"
In Beautiful Technicolor!

Coming Nov. 23rd—Douglas Fairbanks, Jr. in "RULERS OF THE SEA"

5



Starting RKO KEITH'S
A WASHINGTON INSTITUTION • 15th at G

TODAY......AMERICA'S FIRST REBEL and HIS WILDCAT BLONDE in BUCKSKIN

Roaring to romance in the screen's biggest show of pioneer grit and daring! . . . Recreating the Pennsylvania frontier of the turbulent 1760's . . . A mighty motion picture painted on a canvas as big as its theme!

ALLEGHENY UPRISING

with CLAIRE TREVOR
JOHN WAYNE
GEORGE SAUNDERS · BRIAN DONLEVY · WILFRID LAWSON · ROBT. BARRAT · JOHN E. HAMILTON

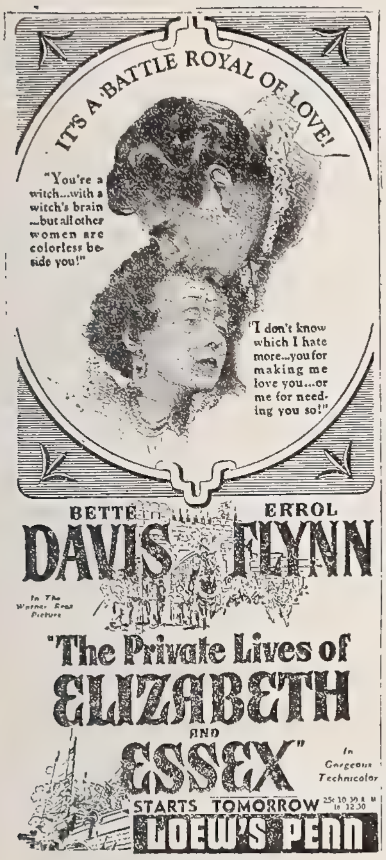
RKO RADIO Picture

STUDENTS Will you look who's coming.. KAY KYSER Adolphe Menjou in 'That's Right You're Wrong'

6

COPY TRENDS FROM HERE AND THERE

(1) Stressing romantic interest without sacrificing picture's background, did this 125 lines on 2, representing advance campaign for "Elizabeth and Essex" at Loew's Penn, Pittsburgh, created by Charlie Kurtzman, Joe Feldman and Jim Totman. . . . (2) One of a series of teasers by Manager Paul Trusky for the opening of P. A. Maguzzi's new Andrea, Catawissa, Pa. Size: 85 lines on 2. . . . (3) In keeping with the well-bred advertising for "Elizabeth and Essex" throughout his campaign, generous white with Benday background was stressed by Frank LaFalce for this holdover 80 lines on 2 at Warners' Earle, Washington. . . . (4) But seven miles from Boston, the Interstate theatres in Revere, Mass., stress house appeal to hold local patronage. Represented here is one of the 155 lines on 2, in that direction, reported by Harold Leand of the Revere, part of a series in which quotes and photos of locals were used atop the regular ads. . . . (5) Campaign on "Remember" at Loew's Atlanta was concentrated upon MGM's Greer Garson. Attention was so directed by Manager Eddie Pentecost, since other leads were familiars. Size: 125 lines on 4. . . . (6) To sell story as well as stars, without too much copy, was the purpose of this combination 160 lines on 3 by Vic Myer for "Amazing Mr. Williams" at the Orpheum, New Orleans. With this in mind, scene panel and star closeup were tied to gag lines via dotted line.


IT'S A BATTLE ROYAL OF LOVE!

"You're a witch...with a witch's brain ...but all other women are colorless beside you!"

"I don't know which I hate more...you for making me love you...or me for needing you so!"

BETTE DAVIS ERROL FLYNN

In The Warner Bros. Picture

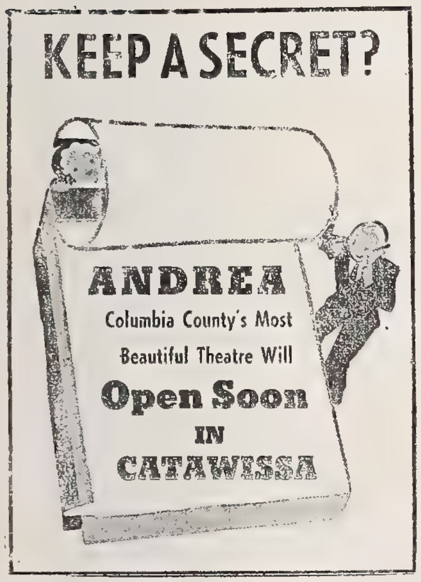
"The Private Lives of ELIZABETH AND ESSEX"

In Gorgeous Technicolor

STARTS TOMORROW 25c 10.30 A. M. to 12.30

LOEW'S PENN

1


KEEP A SECRET?

ANDREA

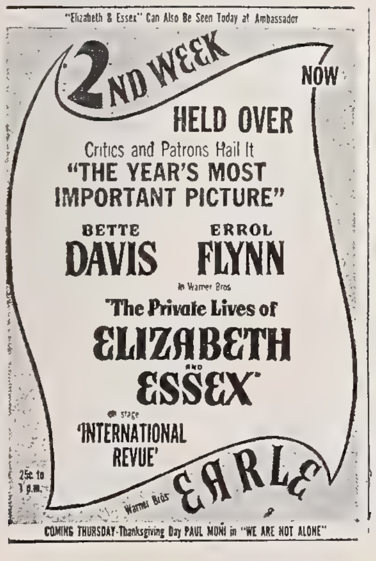
Columbia County's Most Beautiful Theatre Will

Open Soon

IN

CATAWISSA

2


"Elizabeth & Essex" Can Also Be Seen Today at Ambassador

2ND WEEK

NOW

HELD OVER

Critics and Patrons Hail It

"THE YEAR'S MOST IMPORTANT PICTURE"

BETTE DAVIS ERROL FLYNN

in Warner Bros.

"The Private Lives of ELIZABETH AND ESSEX"

on stage

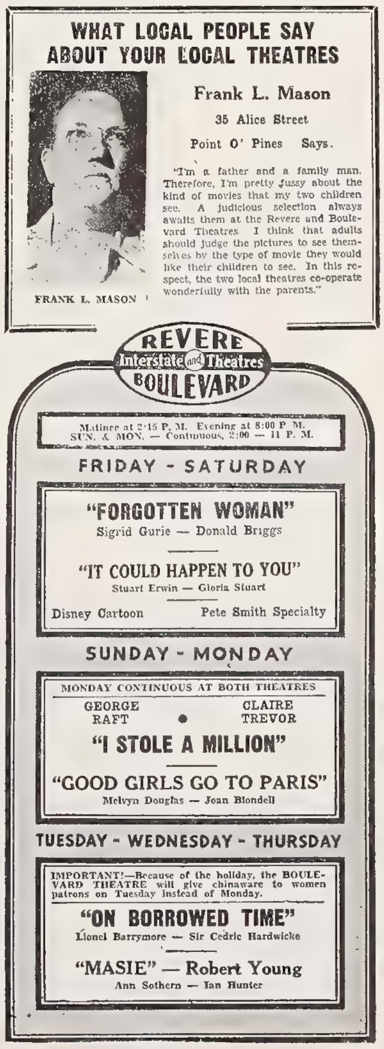
'INTERNATIONAL REVUE'

25c to 1 p.m.

Warner Bros. EARLE

COMING THURSDAY-Thanksgiving Day PAUL MUNI in "WE ARE NOT ALONE"

3


WHAT LOCAL PEOPLE SAY ABOUT YOUR LOCAL THEATRES

Frank L. Mason

35 Alice Street

Point O' Pines Says.

"I'm a father and a family man. Therefore, I'm pretty fussy about the kind of movies that my two children see. A judicious selection always awaits them at the Revere and Boulevard Theatres. I think that adults should judge the pictures to see themselves by the type of movie they would like their children to see. In this respect, the two local theatres co-operate wonderfully with the parents."

FRANK L. MASON

REVERE Interstate and Theatres BOULEVARD

Matinee at 2:15 P. M. Evening at 8:00 P. M.
SUN. & MON. — Continuous, 2:00 — 11 P. M.

FRIDAY - SATURDAY

"FORGOTTEN WOMAN"
Sigrid Gurie — Donald Briggs

"IT COULD HAPPEN TO YOU"
Stuart Erwin — Gloria Stuart

Disney Cartoon Pete Smith Specialty

SUNDAY - MONDAY

MONDAY CONTINUOUS AT BOTH THEATRES

GEORGE RAFT • CLAIRE TREVOR

"I STOLE A MILLION"

"GOOD GIRLS GO TO PARIS"
Melvyn Douglas — Joan Blondell

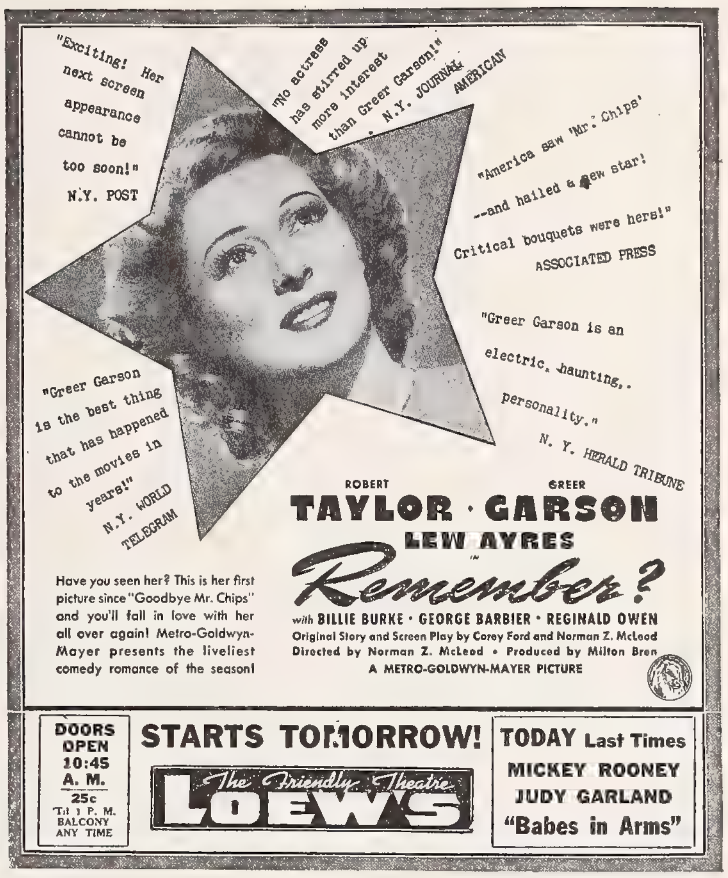
TUESDAY - WEDNESDAY - THURSDAY

IMPORTANT!—Because of the holiday, the BOULEVARD THEATRE will give chinaware to women patrons on Tuesday instead of Monday.

"ON BORROWED TIME"
Lionel Barrymore — Sir Cedric Hardwicke

"MASIE" — Robert Young
Ann Sothern — Ian Hunter

4


"Exciting! Her next screen appearance cannot be too soon!" N.Y. POST

"No actress has stirred up more interest than Greer Garson!" N.Y. JOURNAL AMERICAN

"America saw 'Mr. Chips' --and hailed a new star! Critical bouquets were hers!" ASSOCIATED PRESS

"Greer Garson is an electric, haunting, personality." N. Y. HERALD TRIBUNE

"Greer Garson is the best thing that has happened to the movies in years!" N.Y. WORLD TELEGRAM

Have you seen her? This is her first picture since "Goodbye Mr. Chips" and you'll fall in love with her all over again! Metro-Goldwyn-Mayer presents the liveliest comedy romance of the season!

ROBERT TAYLOR · GREER GARSON

LEW AYRES

in

Remember?

with BILLIE BURKE · GEORGE BARBIER · REGINALD OWEN

Original Story and Screen Play by Corey Ford and Norman Z. McLeod

Directed by Norman Z. McLeod • Produced by Milton Bren

A METRO-GOLDWYN-MAYER PICTURE

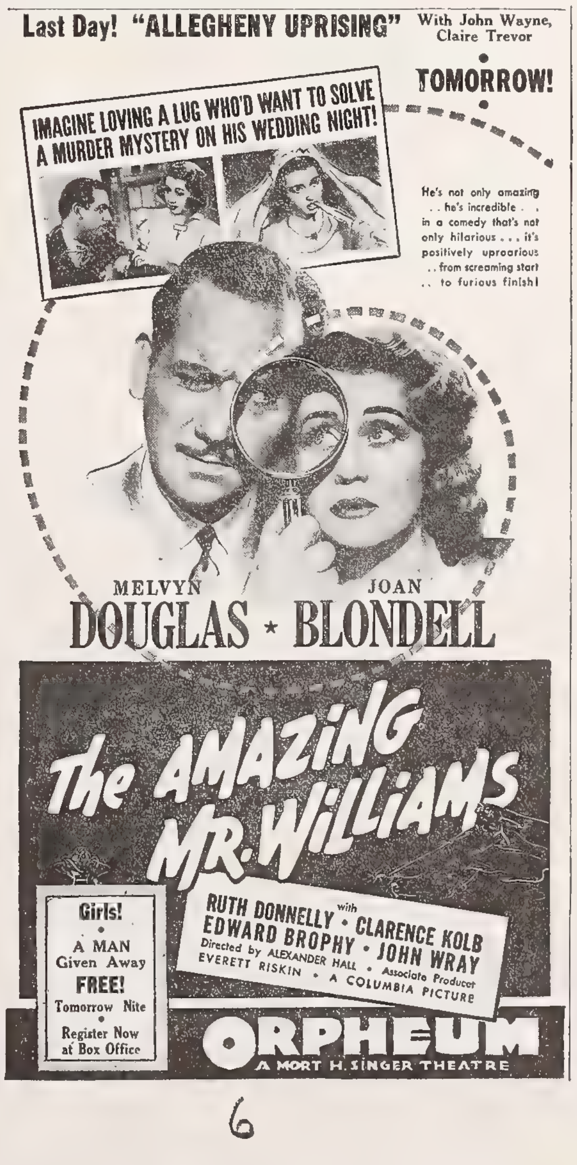
DOORS OPEN 10:45 A. M. 25c Til 1 P. M. BALCONY ANY TIME

STARTS TOMORROW!

The Friendly Theatre LOEW'S

TODAY Last Times MICKEY ROONEY JUDY GARLAND "Babes in Arms"

5


Last Day! "ALLEGHENY UPRISING" With John Wayne, Claire Trevor

TOMORROW!

IMAGINE LOVING A LUG WHO'D WANT TO SOLVE A MURDER MYSTERY ON HIS WEDDING NIGHT!

He's not only amazing . . he's incredible . . in a comedy that's not only hilarious . . . it's positively uproarious . . from screaming start . . to furious finish!

MELVYN DOUGLAS ★ JOAN BLONDELL

The AMAZING MR. WILLIAMS

with RUTH DONNELLY • CLARENCE KOLB EDWARD BROPHY • JOHN WRAY

Directed by ALEXANDER HALL • Associate Producer EVERETT RISKIN • A COLUMBIA PICTURE

Girls! • A MAN Given Away FREE! Tomorrow Nite • Register Now at Box Office

ORPHEUM

A MORT H. SINGER THEATRE

6

FURTHER PROMOTIONS FOR CHRISTMAS PLANS

Ole Santa Claus, in Person, Bulks Large in Campaigns to Build December Grosses

SET down in last week's issue was a revue of many promotions made in previous years by members to stimulate the boxoffice in the December preholiday period. Here are listed other slants in the same directions having to do with exploitations that were labeled successful in various parts by other Round Tablers in battling for their proper share of the December spending monies.

Selling his four-week period prior to the holiday as "Christmas Treat Month," C. L. Hollister built up the event with institutional trailers, compo-board trees and special foyer and lobby treatment. Christmas packages tied in colored ribbons were planted with coming attraction copy on each. Also held was a local dance school recital on stage, final week being marked by stage activities each night, promoted merchandise being auctioned to highest bidders. Proceeds on this went into a jackpot which was drawn for, winding up with car giveaway and diamond ring presentation on stage.

Kids Left Letters for Santa

Stationed in the lobby by Clyde Smith week ahead to greet all children was Kris Kringle who invited kids to leave letters for Santa in large box; these later published in the theatre's newspaper. Also arranged in lobby was a checking service for patrons. For newspaper break, Smith planted photo of Santa in front of theatre delivering print of current picture. Contest angle was covered by the selection of six boys to imitate star of then playing picture. Winners acted as hosts opening day, extending greetings and handing out souvenir programs.

Planted in his lobby by Al Weiss, Jr., was a "Shop and Mail Early" booth with co-operating department store furnishing wrapping paper and such accessories as red and green tissue paper, seals, tape and shipping tags. Santa Claus cutouts were spotted around business sections copy reading: "Attend Shoppers Matinee, etc., etc.," with admission prices, attractions and institutional copy on the service included. Tieup was also made with Sears, Roebuck to decorate lobby with toys. In addition, information booths were erected for tourists spending the holidays in Miami, and cards with views of the theatre and city distributed gratis.

Doll Party Contest Held

For the classified page of local daily, Les Pollock staged a Kris Kringle jingle contest with promoted gifts and theatre tickets going to winners. Contest ran daily two weeks ahead, each ad containing cut of Santa, rules, etc. Another idea of Pollock's was a doll party with children under five invited to bring their dolls any time up to a few days before Christmas. Santa was on hand to judge the entries and award prizes for the largest, smallest, funniest, best rag doll and best home-made doll. All children were admitted to this special morning matinee for ten cents.

Activities for every night of the pre-Christmas week were staged by Ralph Booth. For Sunday, Monday and Tuesday there was a special presentation of local talent in addition to local orchestra. Wednesday was the day for a giveaway of a complete bedroom suite promoted from co-operating merchant which was on display at the theatre week ahead; Thursday night, presentation of promoted diamond ring and Friday and Saturday devoted to cash giveaways, advertised by the theatre as special Christmas gifts. The seven days were designated as Christmas Fair Week, Booth having tied up five merchants, each having one night as his night at the theatre to display material in the lobby. Each store donated an article valued at not less than $50, the theatre in turn furnishing special service consisting of parcel checking, sale of stamps and mailing of letters and packages.

Carol Singing Featured

Christmas broadcast was slant used by Tom Soriero from his stage with trained voices of the locally famed Westminster Group and theatre organ being heard over station in a presentation based on the story of the Nativity. Members of the audience also participated in the singing of carols that were picked up by overhead mikes and broadcast. Movable mikes were used to pick up outstanding voices.

Found successful by Kroger Babb was the setting aside of one day a week during which each adult patron was permitted to bring along another person without charge. Request days also proved effective with a reissue of an older top-notch picture combined with a new release on one bill. A request card system was used in advance and patrons notified of the booking by mail and on morning of date with a personal call from theatre cashier.

Most Popular Newsies Sought

Tied to cooperating paper was a most popular newsboys' contest sponsored by Lester Stallman. Voting blanks were carried by paper with votes cast only at the theatre. Paper played the contest up daily with human interest stories. On Christmas morning, lads distributed red and green cards house-to-house, copy reading: "P.S. I had to come back to tell you of the excellent picture at the," etc., etc; card was signed by Santa.

The usual turkey giveaway was held by Dick Moss who also staged a huge Christmas children's party with plans embracing a kiddie show, prizes, special features, games, etc. Idea was plugged from the stage, screen and lobby weeks in advance. In addition, Moss exerted pressure on individual picture exploitation wherever possible, tying in with the stores, thereby getting the benefit of the holiday crowds.

Exploitation Briefs Here & There

Headed "Thanksgiving ballot," Dave Goodenough at the Chief Theatre, Steamboat Springs, Colo., distributed sheets on which patrons were asked to vote on which day they wanted to celebrate Thanksgiving and to check the list of pictures they wanted to see, to help make November the greatest entertainment month—a solid month of Thanksgivings. Patrons were notified by phone and postcards of the playdates of the pictures they voted for. Goodenough says the returns provided him with information so that exploitation could be concentrated on the pictures that needed it most and also gave him an up-to-date mailing list.

▽

Concentrating on libraries and schools for his date on "The Mikado" at Schine's State, in Hamilton, N. Y., Manager Paul Ketchum tied up all libraries in the town and within a radius of 15 miles for the distribution of a special bookmark headed "Mark this date in your book." These also were placed in the University library in addition to notices on the bulletin boards. Arrangements were made with the PTA on a benefit ticket sale, the proceeds of which were turned over to the high school band for new uniforms.

▽

Promoted by Mel Blieden, Forsythe Theatre, East Chicago, Ind., from local bakery to plug Motion Pictures' Fiftieth Anniversary was the birthday cake on display in the lobby with candles. In addition to the store plugging the birthday, Blieden planted an easel out front announcing that the first 500 adults attending the special show would receive some of the confection.

▽

Starting three months ahead on "The Old Maid," Manager Ed Miller and Manny Pearlstein at Warner's Hippodrome, in Cleveland, received art breaks and stories in the local dailies. Specially imprinted government cards were mailed out to a list three days ahead of opening, in addition to letter of personal endorsement over Miller's signature. Through tieup with leading restaurant, tents were spotted on all their tables ahead and during run, plugging the picture, cast, etc., and magazine distributor aided by using banners on their fleet of trucks.

For "The Rains Came," boys tied up the Public Library system whereby they covered all 35 branches with exhibits made up of stills, displays starting 10 days ahead. Stressing a "Come Rain or Shine" slogan, classified ad contest was run in cooperating paper for which guest tickets were awarded and through cooperation of WGAR, two announcements daily were landed for four days ahead.

▽

Promoted by Ray Wheeler at the new Lex in Chicago was the distribution of 5,000 tinted calendar programs. Merchant's ad at bottom covers entire cost of printing and distribution. Wheeler says he tried the store out for a month and it proved so successful that the merchant plans to continue for some time.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Com.-Mel. (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abe Lincoln in Illinois, 009, Mel........RKO
Across the Plains, 3855, West...........Mono
Adventures of Jane Arden, 321, Mel.......WB
Adventures of Sherlock Holmes, The, Mel. 20th-Fox
Affair Lafont, Mel....................Foreign
Allegheny Uprising, 006, Mel............RKO
All Quiet on the Western Front, 4073, Mel. Univ.
All This and Heaven Too, Mel............WB
All Women Have Secrets, Mel............Para
Almost a Gentleman, 920, Mel...........RKO
Amazing Mr. Williams, Com.-Mel.........Col
Andy Hardy Gets Spring Fever, 944, Com. MGM
Angels Wash Their Faces, The, 367, Mel...FN
Another Thin Man, 13, Com.-Mel.......MGM
Arizona Kid, The, 951, West.............Rep
Arouse and Beware, Mel................MGM
At Good Old Siwash, Com.-Mel.........Para
At Your Age, Com......................GN

B

Babes in Arms, 9, Mus.-Com...........MGM
Bachelor Mother, 932, Mel..............RKO
Back Door to Heaven, 3833, Mel.........Para
Bad Lands, 933, West...................RKO
Bad Little Angel, 10, Com..............MGM
Balalaika, Mus. ....MGM
Barricade, 026, Mel.................20th-Fox
Beachcomber, The, 3863, Mel............Para
Beau Geste, 3902, Mel..................Para
Beasts of Berlin, Mel...............Producers
Behind the Facade, Mel.............Foreign
Behind Prison Gates......................Col
Betrayal, Mel. ....Foreign
Beware Spooks, Com......................Col
Big Guy, The, Mel......................Univ
Big Town Czar, 3018, Mel..............Univ
Biscuit Eater, The, Mel.................Para
Billy the Kid Returns, 851, West.........Rep
Blackmail, 5, Mel......................MGM
Blackwell's Island, 361, Mel..............FN
Blind Alley, Mel..........................Col
Blondie Brings Up Baby, Com............Col
Blondie Takes a Vacation, Com...........Col
Blue Bird, The, 025, Com...........20th-Fox
Blue Montana Skies, 844, West...........Rep
Boy Friend, 943, Com...............20th-Fox
Boy's Reformatory, 3820, Mel...........Mono
Bridal Suite, 937, Com.-Mel............MGM
British Intelligence, Mel.................WB
Brivele Der Mamen, A, Mel.........Foreign
Broadway Melody of 1940, Mus..........MGM
Broadway Serenade, 931, Mus...........MGM
Brother Rat and the Baby, Com..........WB
Brother Orchid, Mel......................WB
Buck Benny Rides Again, Com...........Para
Bulldog Drummond's Secret Police, 3831, Mel. ....Para
Bulldog Drummond's Bride, Mel.........Para
Bullets for Rustlers, West..............Col.
Buried Alive, Mel..................Producers

C

Cafe Hostess, Mel........................Col
Cafe Society, 3826, Mel.................Para
Call a Messenger, 4020, Mel............Univ
Calling All Marines, 912, Mel............Rep
Calling Dr. Kildare, 932, Mel..........MGM
Captain Fury, Mel........................UA
Career, 930, Mel........................RKO
Cat and the Canary, The, 3909, Mel....Para
Chalked Out, Mel........................FN
Champ, The, Mel.......................MGM
Charlie Chan at Treasure Island, Mel. 20th-Fox
Charlie Chan in Panama, Mel........20th-Fox
Charlie Chan in Reno, 948, Mel......20th-Fox
Charlie McCarthy, Detective, Com........Univ
Chasing Danger, 941, Mel...........20th-Fox
Chicago Ben, Mel.........................GB
Chicken Wagon Family, Com.........20th-Fox
Child Is Born, A, Mel...................WB
Children of the Wild, Mel................GN
Chip of the Flying U, 4060, West........Univ
Chump at Oxford, Com....................UA
Cisco Kid and the Lady, The, 012, Mel. 20th-Fox
City of Chance, 023, Mel............20th-Fox
Climbing High, 8072, Com................GB
Clouds Over Europe, Mel..................Col
Coast Guard, Mel.........................Col
Code of the Secret Service, 374, Mel.......FN
Code of the Streets, 3019, Mel...........Univ
Colorado Sunset, 846, West...............Rep
Comet Over Broadway, 370, Mel...........FN
Confessions of a Nazi Spy, Mel...........FN
Congo Maisie, Mel......................MGM
Conspiracy, 935, Mel....................RKO
Covered Trailer, 915, Com................Rep
Cowboy Quarterback, The, 366, Com.......WB
Cowboys from Texas, 962, West..........Rep
Crashing Thru, 3936, Mel..............Mono
Criminal Cargo, Mel......................Col

D

Dance with the Devil, Mel...........20th-Fox
Dancing Co-ed, 3, Com.................MGM
Danger Flight, 3816, Mel...............Mono
Danger on Wheels, Mel..................Univ
Dark Command, The, Mel................Rep
Dark Eyes of London, Mel...........Foreign
Dark Victory, 354, Mel....................FN
Daughters Courageous, 360, Mel..........WB
Daughters of Today, Mel.................Col
Days of Jesse James, 953, West.........Rep
Day the Bookies Wept, The, 002, Com...RKO
Day-Time Wife, 020, Mel............20th-Fox
Dead End Kids on Dress Parade, Com. Mel. ....WB
Dead Men Tell No Tales, Mel........Foreign
Death of a Champion, 3901, Mel.........Para
Demon Barber of Fleet Street, Mel....Foreign
Desperate Trails, The, 4058, West.......Univ
Destry Rides Again, Mel................Univ
Diamonds Are Dangerous, Mel...........Para
Discoveries, Mus. ....Foreign
Disputed Passage, 3908, Mel...........Para
Dock on the Havel, Mel..............Foreign
Dr. Cyclops, Mel........................Para
Dodge City, 304, Mel. (C)...............WB
Double in Diamonds, Mel.................Col
Down Our Alley, Mus.-Com...........Foreign
Down the Wyoming Trail, 3864, West...Mono
Drums Along the Mohawk, 015, Mel. (C) 20th-Fox
Dust Be My Destiny, Mel.................FN

E

Each Dawn I Die, Mel...................FN
Earl of Chicago, Mel...................MGM
East Side of Heaven, Mus.-Com.........Univ
Elsa Maxwell's Hotel for Women, Mel.20th-Fox
Emergency Squad, Mel..................Para
Empty World, Mel........................GB
End of a Day, Mel..................Foreign
Enemy Within, The, Mel.................WB
Englishman's Home, An, Mel..........Foreign
Escape, The, Mel....................20th-Fox
Escape to Paradise, Mus................RKO
Espionage Agent, Mel....................FN
Eternally Yours, Mel....................UA
Everybody's Hobby, 376, Com.............FN
Everything Happens at Night, Mel...20th-Fox
Everything's On Ice, 946, Mel...........RKO
Ex Champ, 3010, Mel...................Univ
Exile Express, 301, Mel..................GN

F

Family Next Door, 3020, Com...........Univ
Farmer's Daughter, The, Com............Para
Fast and Furious, 6, Mel...............MGM
Fifth Avenue Girl, 934, Com............RKO
Fight for Peace, The, 3831, Mel.......Mono
Fighting Gringo, 986, West.............RKO
Fighting, Mad, 3937, West.............Mono
Fighting 69th, Mel.......................WB
First Film Concert, Mus.............Foreign
First Love, 3002, Mus..................Univ
First World War, 062, Mel..........20th-Fox
Five Came Back, 927, Mel...............RKO
Five Little Peppers and How They Grew, Com. ....Col
Fixer Dugan, 922, Mel..................RKO
Flight at Midnight, 911, Mel.............Rep
Flirting With Fate, 914, Com.-Mel......MGM
Florian, Mel. ....MGM
Flying Deuces, 010, Com................RKO
Flying Irishman, 919, Mel...............RKO
Forgotten Woman, The, 3031, Mel.......Univ
For Love or Money, 3030, Mel...........Univ
Four Feathers, Mel. (C).................UA
Four Just Men, Mel....................Mono
Four Wives, Mel.........................FN
Framed, Mel. ....Univ
French Without Tears, Com.............Para
Frog, The, Mel...........................GB
Frontier Marshal, West.............20th-Fox
Frontier Pony Express, West............Rep
Frozen Limits, Com..................Foreign
Fugitive at Large, Mel...................Col
Fugitive from Justice, Mel...............WB
Full Confession, 003, Mel...............RKO
Full Speed Ahead, Mel...................GN

G

Gambling on the High Seas, Mel.........WB
Gentleman from Arizona, West..........Mono
Geronimo, Mel. ....Para
Girl and the Gambler, 926, Mel.........RKO
Girl from Mexico, 928, Com.-Mel........RKO
Girl from Rio, 3825, Mel...............Mono
Girl Must Live, Com................20th-Fox
Golden Boy, Mel.........................Col
Gold Star Mothers, Mel............Producers
Goodbye, Mr. Chips, 945, Com.-Mel.....MGM
Good Girls Go to Paris, Com.-Mel.........Col
Gorilla, The, 944, Com.-Mel.........20th-Fox
Gracie Allen Murder Case, Com.-Mel.....Para
Grand Jury Secrets, Mel.................Para
Granny Get Your Gun, Mel...............WB
Grapes of Wrath, Mel..............20th-Fox
Great Victor Herbert, The, Mus..........Para
Green Hell, Mel.........................Univ
Gulliver's Travels, Cartoon..............Para
Gun Chores, West.......................Para

H

Hardys Ride High, 934, Com.-Mel.......MGM
Harvest, Mel. ....Foreign
Hawaiian Nights, 4024, Mus.............Univ
Heartbeat, Mel. ....Foreign
Heaven With a Barbed Wire Fence, 019, Mel 20th-Fox
He Married His Wife, 023, Mel......20th-Fox
Hell's Harbor, Mel...................St. Rts.
Hell's Kitchen, 312, Mel.................WB
Henry Goes Arizona, Com...............MGM
Here I Am a Stranger, Mel..........20th-Fox
Heritage of the Desert, West............Para
Hero for a Day, 4035, Mel.............Univ
Heroes in Blue, 3919, Mel............Mono
Heroes of the Desert, 7118, West..........Rep
Hidden Power, Mel.......................Col
High School, 028, Com..............20th-Fox
His Girl Friday, Mel.....................Col
Hitler, Beast of Berlin....See Beasts of Berlin
Hollywood Cavalcade, Mel. (C)......20th-Fox
Home from Home, Com...............Foreign
Honeymoon in Bali, 3904, Com..........Para
Honeymoon Deferred, Mel. ....Univ
Honeymoon's Over, The, 024, Com.-Mel. 20th-Fox
Hotel Imperial, 3836, Mel...............Para
Hound of the Baskervilles, 936, Mel..20th-Fox
House Across the Bay, Mel..............UA
Housekeeper's Daughter, Com............UA
Housemaster, Com.-Mel. ....Foreign
House of Fear, The, 3038, Mel..........Univ
Hunchback of Notre Dame, 015, Mel......RKO

I

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I'm From Missouri, 3830, Com...........Para
I Met a Murderer, Mel...............Foreign
Indianapolis Speedway, The, 315, Mel.....WB
In Name Only, 936, Mel.................RKO
In Old Monterey, 847, West..............Rep
Inside Information, 3039, Mel............Univ
Inside Story, 934, Mel..............20th-Fox
Inspector Hornleigh, 945, Mel........20th-Fox
Inspector Hornleigh on Holiday, 029, Mel. 20th-Fox
Intermezzo, a Love Story, Mel............UA
International Crime, Mel..................GN
Invisible Killer, The, Mel..........Producers
Invisible Man Returns, Mel..............Univ
Invisible Stripes, Mel....................WB
Invitation to Happiness, Com.-Mel.......Para
Irish Luck, Mel........................Mono
I Stole a Million, 3007, Mel.............Para
Island of Lost Men, 3848, Mel...........Para
Isle of Destiny, Mel.....................RKO
It Could Happen to You, 950, Mel...20th-Fox
It's a Wonderful World, 936, Mel.......MGM
I Was a Convict, 824, Mel...............Rep

J

Jamaica Inn, 3906, Mel..................Para
Jeepers Creepers, 914, Com..............Rep
Joe and Ethel Turp Call on the President, Com.-Mel. ....MGM
Jones Family in Quick Millions, Com. 20th-Fox
Jones Family in Hollywood, 946, Com.20th-Fox
Juarez, 301, Mel.........................WB
Judge Hardy and Son, Com.............MGM
Just William, Com..................Foreign

K

Kansas Terrors, The, 961, West...........Rep
Kid from Kokomo, The, 363, Mel..........FN
Kid Nightingale, 411, Mel. ....WB
Kid from Texas, Mel....................MGM
King of Chinatown, 3827, Mel...........Para
King of the Lumberjacks, Mel............WB
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Konga, the Wild Stallion, Mel............Col

L

Lady Dick, Mel..........................FN
Lady of the Tropics, 947, Mel...........MGM
Lady's from Kentucky, The, 3834, Mel...Para
Lady Takes a Chance, The, Com-Mel......GN
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Law of the Texan, West...................Col
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Legion of the Lawless, 082, West.......RKO
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Lion Has Wings, Mel...................UA
Little Accident, 4019, Com.............Univ
Little Miss Broadway, Mus..........20th-Fox
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M

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Mad Empress, The, 420, Mel............WB
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Man About Town, 3845, Com.............Para
Man from Bar 20, West..................Para
Man from Oklahoma, West..........Producers
Man from Montreal, Mel................Univ
Man from Sundown, The, West............Col
Man from Texas, 3865, West............Mono
Man in the Iron Mask, Mel...............UA
Man of Conquest, 801, Mel...............Rep
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Marines Fly High, Mel...................RKO
Married and in Love, Mel..............RKO
Marseillaise, Mel. ....Foreign
Marshal of Mesa City, 081, West........RKO
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Meet Dr. Christian, 005, Mel............RKO
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Mutiny on the Bounty, 536, Mel.........MGM
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N

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O

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Oklahoma Kid, 308, Mel.................WB
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On Borrowed Time, Com.-Mel...........MGM
On Your Toes, Mus......................FN
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$1,000 a Touchdown, 3903, Com..........Para
One of the Finest, Mel............Producers
1,000,000 B.C., Mel.....................UA
One Wild Night, Mel...............20th-Fox
Only Angels Have Wings, Mel............Col
On Trial, 323, Mel.......................WB
Opened By Mistake, Com................Para
Orage, Mel. ....Foreign
Our Leading Citizen, 3850, Com.........Para
Our Neighbors—the Carters, 3911, Com...Para
Our Town, Mel...........................UA
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Overland Mail, 3857, West..............Mono
Overland Stage Raiders, West............Rep
Over the Moon, Mel. (C).................UA

P

Pack Up Your Troubles, 011, Com....20th-Fox
Panama Lady, 925, Mel.................RKO
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Papa's Misadventure, Com............Foreign
Parents on Trial, Mel.....................Col
Parole Fixer, Mel.......................Para
Partners of the Night, Mel..............Para
Phantom Strikes, The, Mel..............Mono
Philo Vance Comes Back, Mel............WB
Pioneer Days, West.....................Mono
Pioneers of the Frontier, West...........Col
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Pride of the Blue Grass, 418, Mel.......WB
Pride of the Navy, 822, Mel..............Rep
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Q

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R

Racketeers of the Range, 984, West......RKO
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Rains Came, The, Mel...............20th-Fox
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Rebeccca, Mel. ....UA
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Renegade Trail, 3859, West..............Para
Reno, 008, Mel..........................RKO
Return of Dr. X, Mel....................FN
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Ride 'Em Cowgirl, W1-2, West...........GN
Riders of Black River, West..............Col
Riders of Destiny, West.................Mono
Riders of the Frontier, West............Mono
Riders of Pasco Basin, West.............Univ
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Rose Marie, 643, Mus...................MGM
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Mus.-Com. 20th-Fox
Rough Riders Round-up, 853, West.......Rep
Rovin' Tumbleweeds, 848, West..........Rep
Rulers of the Sea, 3910, Mel...........Para

S

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Sagebrush Trail, West..................Mono
Saint in London, 929, Mel...............RKO
Saint's Double Trouble, Mel.............RKO
Saint Strikes Back, 918, Mel............RKO
Santa Fe Marshal, West.................Para
Santa Fe Stampede, 863, West............Rep
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Second Fiddle, 949, Com.-Mel........20th-Fox
Secret of Dr. Kildare, 12, Mel.........MGM
Secret Service of the Air, 320, Mel.......WB
Send Another Coffin, Mel.................UA
Seventeen, Com. ....Para
She Goes to War, Mel................St. Rts.
She Married a Cop, Mel..................Rep
Shipyard Sally, 018, Com............20th-Fox
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Smashing the Money Ring, Mel...........FN
Smuggled Cargo, 825, Mel................Rep
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S.O.S.-Tidal Wave, 813, Mel.............Rep
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Southward Ho, 855, West................Rep
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Spirit of Culver, 3014, Mel.............Univ
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Street of Missing Men, 811, Mel.........Rep
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T

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Tear Gas Squard, Mel...................WB
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Tell No Tales, 35, Mel.................MGM
Ten Days in Paris, Mel..............Foreign
Texas Renegades, West.............Producers
Texas Wildcats, West.................St. Rts.
That's Right You're Wrong, 011, Mus...RKO
That They May Live, Mel............Foreign
They All Come Out, 943, Mel...........MGM
These Glamour Girls, 948, Mel..........MGM
They Asked for It, 3040, Mel............Univ
They Drive by Night, Mel............Foreign
They Made Me a Spy, 921, Mel.........RKO
They Shall Have Music, Mel...............UA
Thief of Bagdad, Mel. (C)................UA
This Man in Paris, 3865, Mel...........Para
Those High Grey Falls, Mel..............Col
3 Smart Girls Grow Up, 3001, Mus.-Com.
Univ
Three Sons, 004, Mel...................RKO
Three Texas Steers, 866, West............Rep
Thunder Afloat, 4, Mel.................MGM
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Too Busy to Work, 018, Com.........20th-Fox
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Torchy Runs for Mayor, 322, Mel.........WB
Torture Ship, Mel..................Producers
Tower of London, Mel....................Univ
Trapped in the Sky, Mel..................Col
Trigger Smith, 3854, West..............Mono
Tropic Fury, 4052, Mel..................Univ
Trouble in Sundown, 893, West..........RKO
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Two Fisted Rangers, West................Col
Two's Company, Com.....................UA
Two Thoroughbreds, 013, West.........RKO
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U

U-Boat 29, Mel..........................Col
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Under the Light of the Western Stars,
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V

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W

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We Are Not Alone, Mel...................FN
We Shall Meet Again, Mel..............WB
Westbound Stage, West.................Mono
Western Caravan, West...................Col
West of Carson City, West..............Univ
West of the Divide, West..............Mono
What a Life, 3905, Com.................Para
What Do You Think, Chums? Mel.....Foreign
When Tomorrow Comes, 3003, Com.-Mel..Univ
Where's That Fire, Mel..............Foreign
Wife, Husband and Friend, 930, Com..20th-Fox
Wings Over the Pacific, Mel..............GN
Winner Take All, 939, Mus.-Com.....20th-Fox
Winter Carnival, Mel.....................UA
Witness Vanishes, The, 4027, Mel........Univ
Wizard of Oz, 949, Mus. (C)...........MGM
Wolf Call, 3827, Mel...................Mono
Woman Is the Judge, A, Mel..............Col
Woman Who Dared, Mel..................Rep
Women, The, 1, Com.-Mel..............MGM
Women in the Wind, 316, Mel............WB
Women Without Names, Mel.............Para
Wonder World, Mel......................GN
World Moves On, The, Mel...............WB
Wuthering Heights, Mel...................UA
Wyoming Outlaw, 867, West..............Rep

Y

Years Without Days, Mel.................WB
You Can't Get Away With Murder, 364,
Mel. ....FN
Young As You Feel, Com............20th-Fox
Young Man's Fancy, Mel..............Foreign
Young Mr. Lincoln, 947, Mel.........20th-Fox
Young Tom Edison, Mel................MGM

Yukon Flight, Mel......................Mono

Z

Zenobia, Com. ....UA
Zero Hour, The, 812, Mel................Rep

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1939-40 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amazing Mr. Williams, The	Joan Blondell-Melvyn Douglas	Nov. 23,'39†		
Behind Prison Gates (G)	Brian Donlevy-Jacqueline Wells	July 28,'39	62	Aug. 26,'39
Beware Spooks (G)	Joe E. Brown-Mary Carlisle	Oct. 24,'39†	68	Oct. 28,'39
Blind Alley (G)	Chester Morris-Ralph Bellamy-Joan Perry-Rose Stradner	May 11,'39	71	Apr. 29,'39
Blondie Brings Up Baby (G)	P. Singleton-A. Lake-L. Simms	Nov. 9,'39	*67	Nov. 11,'39
Blondie Takes a Vacation (G)	P. Singleton-A. Lake-L. Simms	July 20,'39	71	July 22,'39
Clouds Over Europe (G)	Laurence Olivier-Valerie Hobson	June 20,'39	79	Mar. 11,'39
(Reviewed under the title, "Q Planes"; exploittaion: July 29,'39, p. 67.)				
Coast Guard (G)	Randolph Scott-Ralph Bellamy-Frances Dee-Walter Connolly	Aug. 4,'39	72	Sept. 2,'39
Five Little Peppers and How They Grew	Edith Fellows-Dorothy Peterson	Aug. 22,'39	60	
Golden Boy (A)	Wm. Holden-Barbara Stanwyck-Adolphe Menjou-Jos. Calleia	Sept. 5,'39	101	Aug. 19,'39
(Exploitation: Oct. 21,'39, p. 66; Nov. 4,'39, p. 66.)				
Good Girls Go to Paris (G)	Joan Blondell-Melvyn Douglas-Walter Connolly	June 30,'39	78	June 24,'39
(Exploitation: July 29,'39, p. 66.)				
Hidden Power (G)	Jack Holt-Gertrude Michael	Sept. 7,'39†	60	May 27,'39
Konga, the Wild Stallion	Fred Stone-Rochelle Hudson	Aug. 30,'39	65	
Law Comes to Texas, The	Bill Elliott-Veda Ann Borg-Dorothy Faye	Apr. 16,'39	58	
Man From Sundown, The	Chas. Starrett - Iris Meredith - Sons of the Pioneers	July 15,'39	59	
Man They Could Not Hang, The (A)	B. Karloff-R. Pryor-R. Wilcox	Aug. 17,'39	65	Sept. 30,'39
Miracle on Main Street	Margo-W. Abel-L. Talbot	Oct. 29,'39†	78	
Missing Daughters (A)	R. Arlen-R. Hudson-M. Marsh	May 22,'39	59	June 24,'39
Mr. Smith Goes to Washington (G)	Jean Arthur-Jas. Stewart-Edw. Arnold - Claude Rains - Guy Kibbee - Eugene Pallette	Oct. 19,'39†	130	Oct. 7,'39
(Exploitation: Nov. 4,'39, p. 65.)				
Only Angels Have Wings (G)	Cary Grant - Jean Arthur - Richard Barthelmess - Thos. Mitchell	May 25,'39	121	May 20,'39
(Exploitation: June 24,'39, p. 75; July 15,'39, p. 62; July 29,'39, p. 69; Aug. 5,'39, pp. 100, 101, 102; Aug. 12,'39, p. 70; Aug. 19,'39, p. 72; Sept. 2,'39, p. 57; Sept. 9,'39, pp. 76, 77.)				
Outport of the Mounties	Chas. Starrett-Iris Meredith	Sept. 14,'39†	63	
Outside These Walls	Dolores Costello - M. Whalen - Virginia Weidler	June 29,'39	58	
Parents on Trial	Jean Parker - Johnny Downes - Noah Beery, Jr.	May 4,'39	59	
(See "In the Cutting Room," May 27,'39.)				
Riders of Black River	Chas. Starrett - Iris Meredith - Sons of the Pioneers	Aug. 23,'39	59	
Scandal Sheet	O. Kruger-O. Munson-N. Harrigan	Oct. 16,'39†	67	
Spoilers of the Range	Charles Starrett-Iris Meredith	Apr. 27,'39	58	
Stranger from Texas, The	Charles Starrett - Lorna Gray - Sons of the Pioneers	Nov. 2,'39	54	
Those High Grey Walls (G)	Walter Connolly-Iris Meredith	Sept. 21,'39†	82	Oct. 28,'39
Trapped in the Sky (G)	Jack Holt-Katherine DeMille	June 1,'39	61	Feb. 18,'39
U-Boat 29 (G)	C. Veidt-S. Shaw-V. Hobson	Oct. 7,'39†	82	Apr. 15,'39†
("Reviewed under the title, "Spy In Black.")				
Western Caravans	Chas. Starrett - Iris Meredith - Sons of the Pioneers	June 15,'39	58	
Woman Is the Judge, A (G)	Frieda Inescort-Rochelle Hudson-Otto Kruger	July 10,'39	62	Oct. 7,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bullets for Rustlers	Charles Starrett-Lorna Gray			
Cafe Hostess	Preston Foster-Ann Dvorak	Nov. 30,'39†		
Criminal Cargo	J. Holt-D. Purcell-I. Ware			
Daughters of Today*	Rochelle Hudson - June Lang - F. Inescort-L. Lane-G. Ford			
Double in Diamonds*	Warren William-Joan Perry			
Fugitive at Large (G)	Jack Holt-Patricia Ellis	Dec. 7,'39†	66	Aug. 5,'39
His Girl Friday	C. Grant-R. Russell-R. Bellamy			
My Son Is Guilty	Jacqueline Wells-Bruce Cabot			
(See "In the Cutting Room," Nov. 18,'39.)				
Music in My Heart	Tony Martin - Rita Haysworth - Edith Fellows-Eric Blore			
Pioneers of the Frontier	Bill Elliott-Linda Winters			
Taming of the West	Bill Elliott-Iris Meredith	Dec. 7,'39†	55	
Two Fisted Rangers	Charles Starrett - Lorna Gray - Sons of the Pioneers			
Untitled	Charles Starrett-Iris Meredith-Sons of the Pioneers			

FIRST NATIONAL
(See Warner Brothers)

GB PICTURES

(Distributed in part by 20th Century-Fox)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Climbing High (G) 8012	Jessie Metthews-Michael Redgrave-Noel Madison	Apr. 28,'39	71	Dec. 17,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chicago Ben				
Empty World	Nova Pilbeam			
Frog, The	Noah Beery-Gordon Harker			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Children of the Wild	Joan Valerie-James Bush	Oct. 14,'39		
Exile Express (G) 301	Anna Sten-Alan Marshal	May 27,'39	71	Aug. 26,'39
Panama Patrol (G) 314	Leon Ames-Charlotte Wynters	May 20,'39	69	Feb. 25,'39
Singing Cowgirl, The W1-3	Dorothy Page	May 31,'39	57	
Six-Gun Rhythm (G) W1-19	Tex Fletcher-Joan Barclay	May 13,'39	57	Feb. 18,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
At Your Age				
Full Speed Ahead				
Lady Takes a Chance, The	Heather Angel-John King			
(See "Everything Happens to Ann," "In the Cutting Room," Mar. 25,'39.)				
Never Mind the Guard				
Wonder World				

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Andy Hardy Gets Spring Fever (G) 944	M. Rooney-L. Stone-C. Parker-F. Holden-A. Rutherford	July 21,'39	85	July 15,'39
(Exploitation: July 8,'39, p. 52; Aug. 12,'39, pp. 68, 74; Aug. 19,'39, p. 66; Aug. 26,'39, p. 86; Sept. 2,'39, pp. 56, 60; Sept. 9,'39, p. 70.)				
Another Thin Man (G) 10	Myrna Loy - William Powell - Ruth Hussey-Virginia Grey	Nov. 17,'39†	102	Nov. 18,'39
Babes in Arms, 9 (G)	Mickey Rooney - Judy Garland - Charles Winninger-Henry Hull	Oct. 13,'39†	97	Sept. 23,'39
(Exploitation: Oct. 28,'39, p. 70.)				
Bad Little Angel (G) 10	Virginia Weidler-Gene Reynolds	Oct. 27,'39†	72	Oct. 28,'39
Blackmail (G) 5	Edw. G. Robinson-Ruth Hussey	Sept. 8,'39†	81	Sept. 9,'39
Bridal Suite (G) 937	R. Young-Annabella-W. Connolly	May 26,'39	70	May 27,'39
Broadway Serenade (G) 931	Jeanette MacDonald-Lew Ayres-Ian Hunter-Frank Morgan	Apr. 7,'39	113	Apr. 8,'39
(Exploitation: Apr. 15,'39, p. 81.)				
Calling Dr. Kildare (G) 932	Lionel Barrymore-Lew Ayres	Apr. 28,'39	86	Oct. 17,'38
Champ, The (reissue) (G) 201	W. Beery-J. Cooper-I. Rich	June 2,'39	86	Apr. 29,'39
Dancing Co-ed (G) 3	Lana Turner-Richard Carlson	Sept. 29,'39†	84	Sept. 23,'39
Fast and Furious (G) 6	Ann Sothern-Franchot Tone	Oct. 6,'39†	73	Oct. 7,'39
Goodbye, Mr. Chips (G) 945	Robert Donat-Greer Garson	July 28,'39	114	May 20,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; July 29,'39, p. 67; Aug. 5,'39, pp. 101, 102; Aug. 12,'39, p. 74; Aug. 26,'39, pp. 86, 88; Sept. 9,'39, p. 76.)				
Hardys Ride High, The (G) 934	M. Rooney-L. Stone-F. Holden-C. Parker-A. Rutherford	Apr. 21,'39	81	Apr. 22,'39
(Exploitation: May 20,'39, p. 64; June 3,'39, p. 65; June 24,'39, p. 76.)				
It's a Wonderful World (G) 936	James Stewart-Claudette Colbert	May 19,'39	86	May 6,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Kid from Texas, The (G) 929	Dennis O'Keefe-Florence Rice	Apr. 14,'39	71	Apr. 1,'39
Lady of the Tropics (A) 947	Robert Taylor-Hedy Lamarr	Aug. 11,'39	91	Aug. 12,'39
(Exploitation: Oct. 7,'39, p. 64.)				
Lucky Night (G) 933	Robert Taylor-Myrna Loy	May 5,'39	81	Apr. 29,'39
(Exploitation: Aug. 19,'39, p. 67.)				
Maisie (A) 940	R. Young-A. Sothern-R. Hussey	June 23,'39	74	July 1,'39
(Exploitation: July 1,'39, p. 61; July 8,'39, p. 51; July 15,'39, p. 61; July 22,'39, p. 89; Aug. 5,'39, p. 98; Aug. 12,'39, p. 74; Aug. 26,'39, p. 85; Sept. 2,'39, p. 60; Sept 16,'39, p. 83; Nov. 4,'39, p. 70.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Marx Brothers "At the Circus" (G)	Marx Bros.-F. Rice-K. Baker	Oct. 20,'39†	87	Oct. 21,'39
(Exploitation: Nov. 11,'39, pp. 64, 66.)				
Miracles for Sale (G) 946	R. Young-F. Rice-H. Hull	Aug. 4,'39	71	Aug. 5,'39
Mutiny on the Bounty (reissue) (G) 536	C. Laughton-C. Gable-F. Tone	May 5,'39	133	Nov. 9,'35
Ninotchka (G) 7	G. Garbo-M. Douglas-I. Claire	Nov. 3,'39†	110	Oct. 14,'39
On Borrowed Time (G) 942	Lionel Barrymore-Sir C. Hardwicke-B. Watson-U. Merkel-Beulah Bondi	July 7,'39	99	July 1,'39
(Exploitation: Sept. 9,'39, pp. 75, 76; Sept. 16,'39, p. 85; Oct. 14,'39, p. 62; Oct. 21,'39, pp. 62, 64.)				
Remember? (A) 11	R. Taylor-G. Garson-L. Ayres	Nov. 10,'39†	83	Nov. 11,'39
Rose Marie (reissue) (G) 643	Jeanette MacDonald - Nelson Eddy	July 7,'39	112	Jan. 18,'35
San Francisco (reissue) (G) 636	C. Gable-J. MacDonald-S. Tracy	May 27,'39	115	July 4,'36
Secret of Dr. Kildare 12	Lionel Barrymore - Lew Ayres - Laraine Day-Helen Gilbert	Nov. 24,'39†	85	
6,000 Enemies (G) 938	Walter Pidgeon-Rita Johnson	June 9,'39	62	May 27,'39
Stronger Than Desire (A) 941	Virginia Bruce-Walter Pidgeon	June 30,'39	78	June 4,'39
Tarzan Finds a Son! (G) 939	J. Weissmuller-M. O'Sullivan	June 16,'39	82	June 3,'39
(Exploitation: July 1,'39, p. 49; Aug. 5,'39, pp. 98, 100; Aug. 19,'39, pp. 67, 70; Sept. 2,'39, pp. 54, 60; Sept. 23,'39, pp. 68, 70.)				
Tell No Tales (G) 935	Melvyn Douglas-Louise Platt	May 12,'39	69	May 13,'39
These Glamour Girls (A) 948	L. Ayres-L. Turner-A. Louise-T. Brown-R. Carlson-J. Bryan	Aug. 18,'39	80	Aug. 19,'39
(Exploitation: Sept. 23,'39, p. 73.)				
They All Come Out (G) 943	Rita Johnson-Tom Neal	July 14,'39	70	July 8,'39
Thunder Afloat (G) 4	W. Beery-C. Morris-V. Grey	Sept. 15,'39†	95	Sept. 23,'39
(Exploitation: Sept. 30,'39, pp. 56, 58; Nov. 4,'39, p. 64.)				
Wizard of Oz (G) 949	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-J. Haley	Aug. 25,'39	101	Aug. 12,'39
(Exploitation: Aug. 26,'39, pp. 84, 87; Sept. 2,'39, p. 55; Sept. 9,'39, pp. 71, 77; Sept. 16,'39, p. 83; Sept. 23,'39, pp. 66, 73; Sept. 30,'38, p. 61; Oct. 7,'39, pp. 63, 64; Oct. 14,'39, pp. 62, 66; Oct. 21,'39, pp. 62, 66; Nov. 11,'39, p. 68.)				
Women, The (A) 1	Norma Shearer-Joan Crawford-Rosalind Russell-Mary Boland	Sept. 1,'39†	134	Sept. 2,'39
(Exploitation: Sept. 30,'39, p. 57; Oct. 7,'39, pp. 62, 63, 67; Oct. 14,'39, pp. 60, 61; Oct. 21,'39, p. 66; Oct. 28,'39, p. 72; Nov. 4,'39, p. 65; Nov. 11,'39, p. 68.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arouse and Beware*	W. Berry-D. Del Rio-J. Howard			
Balalaika	Nelson Eddy-Ilona Massey-Chas. Ruggles - Ray Bolger - Edna May Oliver	Dec. 29,'39†		
(See "In the Cutting Room," Aug. 12,'39.)				
Broadway Melody 1940	E. Powell-F. Astaire-G. Murphy			
(See "In the Cutting Room," Nov. 11,'39.)				
Congo Maisie	A Southern- J. Carroll-R. Johnson			
Earl of Chicago	Robt. Montgomery - Reginald Owen - Edward Arnold			
(See "In the Cutting Room," Nov. 11,'39.)				
Florian	Robert Young-Helen Gilbert			
Henry Goes Arizona	Frank Morgan-George Murphy-Ann Morriss	Dec. 8,'39†		
(See "In the Cutting Room," Aug. 12,'39.)				
Joe and Ethel Turp Call on the President	Ann Sothern-William Gargan-Walter Brennan	Dec. 1,'39†		
(See "A Call on the President," "In the Cutting Room," Oct. 21,'39.)				
Judge Hardy and Son	Lewis Stone - Mickey Rooney - Cecilia Parker - Fay Holden	Dec. 22,'39†		
(See "In the Cutting Room," Nov. 18,'39.)				
New Moon	Jeanette MacDonald - Nelson Eddy - Billie Burke - Mary Boland			
Nick Carter, Master Detective	Walter Pidgeon-Rita Johnson	Dec. 15,'39†		
(See "In the Cutting Room," Nov. 11,'39.)				
Northwest Passage	S. Tracy-R. Young-W. Brennan			
(See "In the Cutting Room," Oct. 14,'39.)				
Shop Around the Corner	M. Sullavan-J. Stewart-F. Morgan			
Strange Cargo	Clark Gable - Joan Crawford - Peter Lorre-Melvyn Douglas-Betty Compson			
(See "Not Too Narrow, Not Too Deep," "In the Cutting Room," Nov. 11,'39.)				
Young Tom Edison	M. Rooney - G. Reynolds - V. Weidler-F. Bainter-George Bancroft			

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Across the Plains (G) 3855	Jack Randall	Apr. 30,'39	52	May 27,'39
Boy's Reformatory (G) 3820	Frankie Darro-Grant Withers	May 1,'39	61	May 13,'39
Crashing Thru 3936	J. Newill-W. Hull-M. Stone	Oct. 1,'39†	60	
Danger Flight (G) 3816	J. Trent-M. Reynolds-M. Stone	Nov. 1,'39	65	Oct. 28,'39
Down the Wyoming Trail (G) 3864	Tex Ritter-Mary Brodell	May 18,'39	62	June 24,'39
Fight for Peace, The (A) 3831		Sept. 30,'39	63	
Fighting Mad 3937	James Newill	Nov. 5,'39†	60	
Girl from the Rio 3825	Movita-Warren Hull	Aug. 7,'39	62	
(See "In the Cutting Room," July 15,'39.)				
Heroes in Blue 3919	D. Purcell-B. Hayes-C. Quigley	Nov. 7,'39†	61	
Irish Luck (G) 3826	Frankie Darro-Dick Purcell	Aug. 22,'39	58	Aug. 26,'39
Man from Texas 3865	Tex Ritter	July 21,'39	60	
Mr. Wong in Chinatown (G) 3807	Boris Karloff-Marjorie Reynolds	Aug. 1,'39	70	July 22,'39
Mutiny in the Big House (G) 3803	Chas. Bickford-Barton MacLane	Oct. 25,'39	83	Oct. 14,'39
(Exploitation: Oct. 28,'39, p. 70.)				
Mystery Plane (G) 3809	John Trent-Marjorie Reynolds	Mar. 8,'39	60	Feb. 25,'39
(Reviewed under the title, "Sky Pirate"; exploitation: Apr. 29,'39, p. 72.)				
Oklahoma Terror 3856	Jack Randall	Aug. 25,'39	50	
Overland Mail (G) 3857	Jack Randall	Oct. 31,'39	51	Nov. 18,'39
Phantom Strikes, The (G)	S. Hale-W. Lawson-L. Henry	Nov. 15,'39†	58	Nov. 18,'39
Riders of Destiny (re-issue) (G)	John Wayne-Cecilia Parker	Oct. 20,'39	58	Jan. 27,'34
Riders of the Frontier (G) 3866	Tex Ritter	Aug. 16,'39	58	Sept. 9,'39
Roll, Wagons, Roll	Tex Ritter	Nov. 25,'39		
Sagebrush Trail (G) (re-issue)	John Wayne	Oct. 20,'39	55	June 24,'39
Should a Girl Marry? 3830	Anne Nagel-Warren Hull	June 10,'39	61	
(See "Girl from Nowhere," "In the Cutting Room," June 17,'39.)				
Sky Patrol (G) 3815	J. Trent-M. Reynolds-M. Stone	Sept. 12,'39	61	Sept. 23,'39
Streets of New York (G) 3802	Jackie Cooper-Marjorie Reynolds-Dick Purcell-Martin Spellman	Apr. 12,'39	73	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 62.)				
Stunt Pilot (G) 3814	J. Trent-M. Reynolds-M. Stone	July 1,'39	62	July 1,'39
Trigger Smith 3854	Jack Randall	Mar. 22,'39	51	
Undercover Agent 3824	Russell Gleason-Shirley Deane	Apr. 5,'39	56	
(See "In the Cutting Room," Apr. 8,'39.)				
Wanted by Scotland Yard 3829	James Stephenson-Betty Lynne	Apr. 19,'39	62	
Wolf Call (G) 3827	Movita-John Carroll	May 18,'39	60	May 20,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Four Just Men (A)	H. Sinclair-F. Lawton-A. Lee	Dec. 15,'39†	85	June 24,'39
Gentleman from Arizona	Craig Reynolds-John King	Dec. 5,'39†	85	June 24,'39
Lucky Texan (reissue) (G)	John Wayne	Dec. 10,'39†	56	Jan. 27,'34
Pioneer Days	Jack Randall	Dec. 15,'39†		
Westbound Stage	Tex Ritter	Dec. 22,'39†		
(See "In the Cutting Room," Nov. 11,'39.)				
West of the Divide (reissue) (G)	John Wayne	Dec. 10,'39†	55	Jan. 20,'34
Yukon Flight	James Newill-Louise Stanley	Dec. 1,'39†		
(See "In the Cutting Room," Nov. 18,'39.)				

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Back Door to Heaven (G) 3833	Patricia Ellis-Wallace Ford	Apr. 21,'39	85	Apr. 15,'39
Beachcomber, The (A) 3863	Chas. Laughton-Elsa Lanchester	Mar. 10,'39	88	Nov. 26,'38
(Exploitation: Jan. 14,'39, p. 65.)				
Beau Geste (G) 3902	Gary Cooper-Ray Milland-Robert Preston - Brian Donlevy - Donald O'Connor	Sept. 15,'39†	114	July 22,'39
(Exploitation: Oct. 14,'39, p. 62; Oct. 21,'39, p. 64; Nov. 4,'39, pp. 64, 66, 67.)				
Bulldog Drummond's Bride (G) 3844	John Howard-Heather Angel	June 30,'39	57	July 8,'39
Bulldog Drummond's Secret Police (G) 3831	John Howard-Heather Angel	Apr. 14,'39	55	Apr. 8,'39
Cafe Society (G) 3826	Fred MacMurray - Madeleine Carroll - Shirley Ross	Mar. 3,'39	76	Feb. 11,'39
(Exploitation: Mar. 11,'39, p. 57; Apr. 22,'39, p. 60.)				
Cat and the Canary, The (G) 3909	Bob Hope-Paulette Goddard	Nov. 10,'39†	74	Oct. 29,'39
Death of a Champion (G) 3901	Lynne Overman-Susan Paley	Sept. 1,'39†	67	Sept. 2,'39
Disputed Passage (G) 3908	Dorothy Lamour-Akim Tamiroff-John Howard	Oct. 27,'39†	91	Oct. 21,'39
Gracie Allen Murder Case (G) 3839	Gracie Allen-Warren William-Kent Taylor-Ellen Drew	June 2,'39	74	May 20,'39
Grand Jury's Secrets (G) 3842	John Howard-Gail Patrick	June 23,'39	68	June 10,'39
Heritage of the Desert (G) 3843	Evelyn Venable-Donald Woods	June 23,'39	74	Mar. 18,'39
Honeymoon in Bali (G) 3904	Fred MacMurray-Madeline Carroll-H. Broderick-A. Jones	Sept. 29,'39†	95	Sept. 16,'39
Hotel Imperial 3836	Isa Miranda-Ray Milland	May 12,'39	80	May 13,'39
I'm from Missouri (G) 3830	Bob Burns-Gladys George	Apr. 7,'39	80	Mar. 25,'39
(Exploitation: May 13,'39, p. 66; June 10,'39, p. 55; Aug. 5,'39, p. 99; Oct. 14,'39, p. 61.)				
Invitation to Happiness (G) 3841	Irene Dunne-Fred MacMurray	June 16,'39	95	May 13,'39
(Exploitation: Nov. 11,'39, p. 66.)				
Island of Lost Men (G) 3848	Anna May Wong-Anthony Quinn	July 28,'39	64	Aug. 5,'39
Jamaica Inn (A) 3906	Charles Laughton-Leslie Banks-Maureen O'Hara-Emlyn Williams	Oct. 13,'39†	99	May 27,'39
(Exploitation: Oct. 7,'39, p. 66.)				
King of Chinatown (G) 3827	Anna May Wong-A. Tamiroff	Mar. 17,'39	57	Mar. 18,'39
Lady's from Kentucky, The (G) 3834	George Raft-Ellen Drew-Hugh Herbert-Zasu Pitts	Apr. 28,'39	77	Apr. 15,'39
Law of the Pampas (G) 3955	W. Boyd-R. Hayden-S. Duna	Nov. 3,'39†	74	Oct. 21,'39
Magnificent Fraud, The (A) 3847	A. Tamiroff-L. Nolan-P. Morison	July 21,'39	78	July 22,'39
Man About Town (G) 3845	J. Benny-D. Lamour-E. Arnold	July 7,'39	85	June 17,'39
(Exploitation: Aug. 12,'39, pp. 69, 72, 74; Aug. 19,'39, p. 70.)				
Midnight (G) 3828	Claudette Colbert-Don Ameche-Francis Lederer-John Barrymore-Mary Astor	Mar. 24,'39	94	Mar. 18,'39
(Exploitation: May 27,'39, p. 68; June 3,'39, p. 66; July 1,'39, p. 58.)				
Million Dollar Legs (G) 3846	Betty Grable-John Hartley-Donald O'Connor-Jackie Coogan	July 14,'39	65	July 8,'39
Never Say Die (G) 3832	Bob Hope-Martha Raye	Apr. 14,'39	82	Mar. 11,'39
Night Work (G) 3849	Mary Boland-Charles Ruggles	Aug. 4,'39	62	Aug. 12,'39
$1,000 a Touchdown (G) 3903	Joe E. Brown-Martha Raye	Sept. 22,'39†	73	Sept. 30,'39

(THE RELEASE CHART--CONT'D)

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Our Leading Citizen (G) 3850	Bob Burns-Susan Hayward	Aug. 11,'39	88	Aug. 5,'39
(Exploitation: Sept. 23,'39, p. 66; Sept. 30,'39, p. 61.)				
Our Neighbors—the Carters (G) 3911	Fay Bainter-Frank Craven	Nov. 24,'39†	85	Nov. 4,'39
Range War (G) 3954	William Boyd-Russell Hayden	Sept. 8,'39†	66	Aug. 5,'39
Renegade Trail 3859	W. Boyd-R. Hayden-G. Hayes	Aug. 18,'39	58	
(See "Arizona Bracelets," "In the Cutting Room," Dec. 31,'38.)				
Rulers of the Sea (G) 3910	Douglas Fairbanks, Jr. - Mar't Lockwood-Will Fyffe	Nov. 17,'39†	97	Sept. 16,'39
Silver on the Sage (G) 3858	Wm. Boyd-Geo. Hayes	Mar. 31,'39	68	Feb. 11,'39
(Exploitation: Jan. 7,'39, p. 53.)				
Some Like It Hot (G) 3837	Gene Krupa and Orch.-Shirley Ross-Bob Hope-Una Merkel	May 19,'39	64	May 13,'39
(Exploitation: June 10,'39, p. 54; June 17,'39, p. 77; Aug. 26,'39, p. 85.)				
Star Maker, The (G) 3851	Bing Crosby-Louise Campbell-Ned Sparks-Linda Ware	Aug. 25,'39	94	Aug. 26,'39
(Exploitation: Oct. 7,'39, p. 65; Oct. 14,'39, pp. 63, 66; Nov. 4,'39, pp. 66, 67.)				
Stolen Life (A) 3864	Elisabeth Bergner-Michael Redgrave	May 26,'39	92	Feb. 18,'39
Sudden Money (G) 3829	B. Lee-M. Rambeau-C. Ruggles	Mar. 31,'39	62	Mar. 25,'39
This Man In Paris (A) 3865	Barry K. Barnes-Valerie Hobson	Aug. 18,'39	86	July 8,'39
Undercover Doctor (G) 3840	L. Nolan-J. C. Naish-H. Angel	June 9,'39	65	June 3,'39
Union Pacific (G) 3835	Joel McCrea-Barbara Stanwyck-Akim Tamiroff-Robt. Preston	May 5,'39	125	Apr. 29,'39
(Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 18,'39, p. 73; May 27,'39, p. 64; June 3,'39, p. 65; June 10,'39, pp. 54, 59, 60; June 17,'39, p. 75; June 24,'39, p. 76; July 8,'39, pp. 50, 51; July 15,'39, p. 61; Aug., '39, p. 102; Oct. 14,'39, pp. 61, 62, 63; Oct. 21,'39, p. 68.)				
Unmarried (G) 3838	Buck Jones-Helen Twelvetrees	May 26,'39	65	May 27,'39
What a Life (G) 3905	Jackie Cooper - Betty Field - Lionel Stander - John Howard	Oct. 6,'39†	79	Sept. 23,'39
(Exploitation: Nov. 11,'39, p. 66.)				

Coming Attractions

Title	Star	Rel. Date	Minutes	Reviewed
All Women Have Secrets	J. Allen-Jean Cagney-V. Dale	Dec. 15,'39†		
(See "In the Cutting Room," Nov. 11,'39.)				
At Good Old Siwash	Wm. Holder - J. Barrett -B. Granville- E. Stone-V. Glaser			
Biscuit Eater, The	Lonnie LeRoy-Helene Millard			
Buck Benny Rides Again	Jack Benney - Ed. "Rochester" Anderson-Andy Devine			
Diamonds Are Dangerous	Isa Miranda-George Brent	Nov. 8,'39†		
(See "In the Cutting Room," Nov. 11,'39.)				
Dr. Cyclops	Albert Dekker-Janice Logan	Apr. 12,'40†		
(See "In the Cutting Room," Sept. 23,'39.)				
Emergency Squad	W. Henry-R. Paige-L. Campbell	Jan. 5,'40†		
(See "In the Cutting Room," Nov. 11,'39.)				
Farmer's Daughter, The (G)	Martha Raye-Charlie Ruggles	Apr. 5,'40†		
(See "In the Cutting Room," Oct. 21,'39.)				
French Without Tears* (A)	Ray Milland-Ellen Drew	Apr. 19,'40†	86	Nov. 11,'39
Geronimo	P. Foster-A. Devine-E. Drew	Jan. 12,'40†		
(See "In the Cutting Room," Apr. 15,'39.)				
Great Victor Herbert, The	Allan Jones - Mary Martin - Walter Connolly	Dec. 29,'39†		
(See "The Gay Days of Victor Herbert," "In the Cutting Room," Oct. 28,'39.)				
Gun Chores	William Boyd-Russell Hayden			
Gulliver's Travels	Color Cartoon-Feature	Dec. 22,'39†		
Knights of the Range	Russell Hayden-Jean Parker	Mar. 29,'40†		
(See "In the Cutting Room," Nov. 11,'39.)				
Lights of the Western Stars	V. Jory-R. Hayden-N. Beery, Jr.			
(See "In the Cutting Room," Nov. 18,'39.)				
Light That Failed, The	R. Coleman-W. Huston-I. Lupino	Feb. 2,'40†		
(See "In the Cutting Room," Sept. 23,'39.)				
Llano Kid (G)	Tito Guizar-Gale Sondergaard	Dec. 8,'39†	70	Nov. 4,'39
Man from Bar 20	William Boyd-Russell Hayden			
Night of Nights	P. O'Brien-O. Bradna-R. Young	Dec. 1,'39†		
(See "Heaven on a Shoestring," "In the Cutting Room," June 24,'39.)				
Opened by Mistake	C. Ruggles-R. Paige-J. Logan	Apr. 26,'40†		
Parole Fixer	W. Henry-V. Dale-R. Paige	Feb. 16,'40†		
Partners of the Night	Charles Laughton-Vivien Leigh	Feb. 23,'40†	85	July 9,'38
(Reviewed under the title "St. Martin's Lane.")				
Remember the Night	Barbara Stanwyck-Fred MacMurray-Beulah Bondi- Elizabeth Patterson	Jan. 26,'40†		
(See "In the Cutting Room," Oct. 14,'39.)				
Road to Singapore	B. Crosby-D. Lamour-B. Hope	Mar. 22,'40†		
Safari	Madeleine Carroll-Douglas Fairbanks, Jr.			
Santa Fe Marshal	William Boyd-Russell Hayden	Jan. 26,'40†		
Seventeen	J. Cooper-B. Field-O. Kruger	Mar. 1,'40†		
(See "In the Cutting Room," Aug. 19,'39.)				
Television Spy, The (G) 3907	William Henry-Judith Barrett	Feb. 2,'40†	55	Oct. 14,'39
Typhoon	Dorothy Lamour-Robert Preston	Feb. 9,'40†		
(See "In the Cutting Room," Oct. 28,'39.)				
Untamed	Ray Milland-Patricia Morison-Akim Tamoriff	Feb. 23,'40†		
(See "In the Cutting Room," Sept. 23,'39.)				
Women Without Names	Ellen Drew-Robert Paige	Mar. 5,'40†		
(See "In the Cutting Room," Nov. 11,'39.)				

PRODUCERS DISTRIBUTING CORP.

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Beasts of Berlin	Roland Drew-Steffi Duna	Oct. 29,'39†		
(See "In the Cutting Room." Oct. 21.'39.)				
Buried Alive	Beverly Roberts-Robert Wilcox	Nov. 6,'39†		
Invisible Killer, The	Grace Bradley-Roland Drew	Nov. 14,'39†		
(See "In the Cutting Room," Nov. 18,'39.)				
Torture Ship	Lyle Talbot-Jacqueline Wells	Oct. 22,'39†		
(See "In the Cutting Room," Sept. 16,'39.)				

Coming Attractions

Title	Star	Rel. Date	Minutes	Reviewed
Gold Star Mothers				
Man from Oklahoma	George Houston			
Mercy Plane	James Dunn-Frances Gifford			
One of the Finest				
Sagebrush Family Trails, West, The	Bobby Clark			
Texas Renegades	Tim McCoy			

REPUBLIC

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Arizona Kid, The (G) 951	Roy Rogers-George Hayes	Sept. 29,'39†	61	Oct. 14,'39
Blue Montana Skies (G) 844	G. Autry-S. Burnette-J. Storey	May 4,'39	56	May 6,'39
Calling All Marines (G) 912	D. Barry-H. Mack-W. Hymer	Sept. 21,'39†	66	Sept. 9,'39
Colorado Sunset (G) 846	Gene Autry-Smiley Burnette-June Storey-Buster Crabbe	July 31,'39	64	Aug. 5,'39
Covered Trailer, The 915	Jas., Lucile & Russell Gleason	Nov. 10,'39†	66	Nov. 11,'39
Flight at Midnight (G) 911	Col. Roscoe Turner-Phil Regan-Jean Parker-Robt. Armstrong	Aug. 28,'39†	66	Sept. 2,'39
Frontier Pony Express (G) 854	Roy Rogers-Mary Hart	Apr. 19,'39	58	Feb. 11,'39
I Was a Convict (G) 824	Barton MacLane-Beverly Roberts	Mar. 6,'39	65	Feb. 25,'39
In Old Caliente (G) 856	R. Rogers-M. Hart-G. Hayes	June 19,'39	57	July 22,'39
In Old Monterey (G) 847	G. Autry-S. Burnette-G. Hayes	Aug. 14,'39	73	Aug. 12,'39
(Exploitation: Oct. 7,'39, p. 65.)				
Jeepers Creepers (G) 914	Weaver Bros. & Elviry - Roy Rogers	Oct. 27,'39†	69	Nov. 4,'39
Kansas Terrors, The (G) 961	3 Mesquiteers-Jacqueline Wells	Oct. 6,'39†	57	Oct. 21,'39
Main Street Lawyer 905	Edward Ellis-Anita Louise	Nov. 3,'39†	72	Nov. 11,'39
Man of Conquest (G) 801	Richard Dix-Gail Patrick-Edw. Ellis-Joan Fontaine	May 15,'39	97	Apr. 15,'39
(Exploitation: May 27,'39, pp. 64, 68; July 15,'39, pp. 60, 66.)				
Mexicali Rose (G) 843	Gene Autry-Smiley Burnette	Mar. 27,'39	58	Apr. 1,'39
Mickey the Kid (G) 814	Bruce Cabot-Ralph Byrd-Zasu Pitts-Tommy Ryan	July 3,'39	65	July 1,'39
Mountain Rhythm (G) 845	G. Autry-S. Burnette-J. Storey	June 9,'39	59	July 1,'39
My Wife's Relatives (G) 810	Gleasons, Jas., Lucile, Russell	Mar. 20,'39	65	Mar. 4,'39
New Frontier (G) 868	Wayne-R. Corrigan-R. Hatton	Aug. 10,'39	57	Aug. 19,'39
Night Riders, The (G) 865	Three Mesquiteers-Ruth Rogers	Apr. 12,'39	58	Apr. 8,'39
Rough Riders' Round-up (G) 853	Roy Rogers-Mary Hart	Mar. 13,'39	58	Mar. 25,'39
Rovin' Tumbleweeds 848	G. Autry-S. Burnette-M. Carlisle	Nov. 16,'39	64	
Sabotage (G) 913	Chas. Grapewin-Arleen Whelan-Gordon Oliver	Oct. 13,'39†	69	Oct 14,'39
Saga of Death Valley 952	Roy Rogers-George Hayes	Nov. 22,'39†	58	
She Married a Cop (G) 815	Phil Regan-Jean Parker	July 12,'39	66	June 24,'39
Should Husbands Work? (G) 816	Gleasons, James, Lucile, Russell-Marie Wilson-Tommy Ryan	July 26,'39	65	July 15,'39
Smuggled Cargo (G) 825	Rochelle Hudson-Barry MacKay	Aug. 21,'39	62	Aug. 26,'39
S.O.S.-Tidal Wave (G) 813	Ralph Byrd-Kay Sutton	June 2,'39	61	June 3,'39
(Exploitation: Sept. 30,'39, p. 61.)				
Southward Ho! (G) 855	Roy Rogers-Mary Hart	May 19,'39	58	June 10,'39
Street of Missing Men (G) 811	Charles Bickford-Nana Bryant	Apr. 28,'39	65	Apr. 29,'39
Three Texas Steers (G) 866	Three Mesquiteers-Carole Landis	May 12,'39	57	June 17,'39
Wall Street Cowboy (G) 857	R. Rogers-G. Hayes-R. Hatton	Sept. 6,'39	66	Sept. 9,'39
Wyoming Outlaw (G) 867	Three Mesquiteers	June 27,'39	56	July 15,'39
Zero Hour, The (G) 812	Frieda Inescort-Otto Kruger	May 26,'39	65	May 27,'39

Coming Attractions

Title	Star	Rel. Date	Minutes	Reviewed
Cowboys from Texas 962	Three Mesquiteers	Nov. 28,'39†	57	
Dark Command, The	J. Wayne-C. Trevor-B. Donlevy			
Days of Jesse James 953	Roy Rogers-Geo. "Gabby" Hayes			
Money to Burn	Jas., Lucile & Russell Gleason			
South of the Border 941	Gene Autry-Smiley Burnette			
(See "In the Cutting Room," Nov. 11,'39.)				
Woman who Dared	C. Bickford - O. Davis, Jr. - D. Day			
(See "The Narrow Path," "In the Cutting Room," Nov. 18,'39.)				

RKO RADIO

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Allegheny Uprising (G) 006	John Wayne-Claire Trevor-Brian Donlevy-George Sanders	Nov. 10,'39†	81	Oct. 28,'39
Almost a Gentleman (G) 920	James Ellison-Helen Wood	Mar. 31,'39	65	Mar. 25,'39
Bachelor Mother (A) 932	G. Rogers-D. Niven-C. Coburn	Aug. 4,'39	82	July 1,'39
(Exploitation: Aug. 19,'39, p. 70; Aug. 26,'39, p. 84; Sept. 2,'39, p. 60; Sept. 9,'39, p. 74; Sept. 23,'39, p. 70; Oct. 14,'39, pp. 60, 64.)				
Bad Lands (G) 933	Robert Barrat-Noah Beery, Jr.-Andy Clyde	Aug. 11,'39	70	Aug. 19,'39
Career (G) 930	Anne Shirley-Edward Ellis	July 7,'39	80	July 8,'39
Conspiracy (G) 935	Allan Lane-Linda Hayes	Sept. 1,'39	59	Aug. 26,'39
Day the Bookies Wept, The (G) 002	Joe Penner-Betty Grable	Sept. 15,'39†	64	Sept. 16,'39
Everything's on Ice (G) 946	Irene Dare-Edgar Kennedy	Oct. 6,'39	67	Sept. 9,'39
Fighting Gringo (G) 986	George O'Brien-Dick Lane	Sept. 8,'39	59	Aug. 26,'39
Fifth Avenue Girl (G) 934	Ginger Rogers - James Ellison - Tim Holt-Walter Connolly	Sept. 22,'39	83	Aug. 26,'39
(Exploitation: Oct. 14,'39, p. 66; Oct. 21,'39, pp. 62, 68; Nov. 4,'39, p. 65.				
Five Came Back (G) 927	C. Morris-W. Barrie-L. Ball	June 23,'39	75	June 10,'39
Fixer Dugan (G) 922	Lee Tracy-Virginia Weidler	Apr. 21,'39	68	Jan. 28,'39
Flying Deuces (G) 010	Laurel & Hardy-J. Parker	Nov. 3,'39†	65	Oct. 14,'39
Flying Irishman, The (G) 919	Douglas Corrigan - Paul Kelly - Robert Armstrong	Apr. 7,'39	72	Mar. 4,'39
(Exploitation: May 20,'39, pp. 61, 62; June 24,'39, p. 72.)				
Full Confession (G) 003	Victor McLaglen-Sally Eilers	Sept. 8,'39†	73	Aug. 26,'39
Girl and the Gambler (G) 926	S. Duna-L. Carrillo-T. Holt	June 16,'39	63	June 10,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Girl from Mexico, The (G) 928	Lupe Velez-Leon Errol	June 2,'39	71	May 20,'39
In Name Only (G) 936	C. Lombard-C. Grant-K. Francis	Aug. 18,'39	94	Aug. 5,'39
(Exploitation: Sept. 16,'39, pp. 84, 85; Sept. 30,'39, p. 61; Nov. 11,'39, p. 68.)				
Love Affair (G) 916	I. Dunne-C. Boyer-L. Bowman	Apr. 7,'39	89	Mar. 18,'39
(Exploitation: Apr. 8,'39, p. 80; Apr. 15,'39, p. 82; Apr. 29,'39, pp. 72, 74; June 3,'39, p. 68.)				
Marshal of Mesa City (G) 081	George O'Brien-Virginia Vale	Nov. 3,'39†	62	Oct. 7,'39
Meet Dr. Christian (G) 005	Jean Hersholt-Dorothy Lovett	Nov. 17,'39†	70	Oct. 21,'39
Nurse Edith Cavell (G) 001	Anna Neagle-Edna May Oliver-M. Robson-G. Sanders-Z. Pitts	Sept. 29,'39†	97	Aug. 26,'39
Of Human Bondage (re-issue) (A) 993	L. Howard-B. Davis-F. Dee	July 14,'39	83	July 7,'34
Panama Lady (G) 925	Lucille Ball-Allan Lane	May 12,'39	65	May 13,'39
Racketeers of the Range (G) 984	George O'Brien - Marjorie Reynolds - Ray Whitley	May 26,'39	62	June 3,'39
Rookie Cop (G) 923	T. Holt-V. Weidler-F. Thomas	Apr. 28,'39	60	May 13,'39
Saint in London (G) 929	George Sanders-S. Grey	June 30,'39	72	July 1,'39
Saint Strikes Back, The (G) 918	George Sanders-Wendy Barrie	Mar. 10,'39	64	Feb. 18,'39
Sorority House (G) 924	Anne Shirley-James Ellison	May 5,'39	64	Apr. 22,'39
Spellbinder, The (G) 931	L. Tracy-B. Read-P. Knowles	July 28,'39	69	July 29,'39
Story of Vernon and Irene Castle, The (G) 398	Fred Astaire - Gingers Rogers Edna May Oliver - Walter Brennan	Apr. 28,'39	93	Apr. 1,'39
(Exploitation: Apr. 8,'39, p. 81; May 13,'39, p. 68; June 17,'39, p. 76.)				
Sued for Libel (G) 012	Kent Taylor-Linda Hayes	Oct. 27,'39†	69	Mar. 25,'39
That's Right, You're Wrong (G) 011	Kay Kyser & Orch.-A. Menjou-M. Robson - E. E. Horton - L. Ball	Nov. 24,'39†	*88	Nov. 18,'39
They Made Her a Spy (G) 921	Sally Eilers-Allan Lane	Apr. 14,'39	65	Oct. 14,'39
Three Sons (G) 004	E. Ellis-W. Gargan-K. Taylor	Oct. 13,'39†	72	Sept. 30,'39
Timber Stampede (G) 985	Geo. O'Brien-Marjorie Reynolds	June 30,'39	59	June 24,'39
Trouble in Sundown (G) 893	G. O'Brien-R. Keith-R. Whitley	Mar. 24,'39	60	Mar. 18,'39
Twelve Crowded Hours (A) 917	Richard Dix-Lucille Ball	Mar. 3,'39	64	Feb. 18,'39
Way Down South (G) 947	B. Breen-S. Blane-A. Mowbray	July 21,'39	63	July 22,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Abe Lincoln in Illinois 009	R. Massey-R. Gordon-M. Howard			
(See "In the Cutting Room," Sept. 16,'39.)				
Escape to Paradise	Bobby Breen-Kent Taylor			
(See "In the Cutting Room," Oct. 28,'39.)				
Hunchback of Notre Dame, The 015	C. Laughton-M. O'Hara-Sir C. Hardwicke - W. Hampden - T. Mitchell - B. Rathbone	Dec. 29,'39†		
(See "In the Cutting Room," Sept. 9,'39.)				
Isle of Destiny	W. Gargan-W. Ford-J. Lang	Jan. 15,'40†		
Legion of the Lawless 082	Georg O'Brien-Virginia Vale	Jan. 5,'40†		
Marines Fly High	R. Dix-C. Morris-L. Ball	Jan. 26,'40†		
Married and in Love	Alan Marshal - Barbara Read - Helen Vinson-Patric Knowles	Dec. 22,'39†		
(See "In the Cutting Room," Nov. 11,'39.)				
Mexican Spitfire	L. Velez-D. Woods-L. Errol	Jan. 12,'40†		
Primrose Path	Ginger Rogers-Joel McCrea			
Queen of Destiny (G) 061	Anna Neagle-Anton Walbrook-C. Aubrey Smith		95	Oct. 29,'38
(Reviewed under the title, "Sixty Glorious Years.")				
Reno (G) 008	R. Dix-G. Patrick-A. Louise	Dec. 1,'39†	73	Nov. 18,'39
Saint's Double Trouble*	G. Sanders - H. Whitney - B. Lugosi			
Swiss Family Robinson	Thomas Mitchell - Edna Best - Freddie Bartholomew - Terry Kilburn - Tim Holt	Jan. 19,'40†	91	
(See "In the Cutting Room," Nov. 18,'39.)				
Two Thoroughbreds 013	Jimmy Lydon-Joan Brodell	Dec. 8,'39†		
Vigil in the Night 007	Carole Lombard - Anne Shirley - Brian Aherne	Feb. 2,'40†		
(See "In the Cutting Room," Oct. 7,'39.)				

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Sherlock Holmes, The (G) 005	B. Rathbone-I. Lupino-N. Bruce	Sept. 1,'39†	82	Aug. 26,'39
Boy Friend (G) 943	Jane Withers - Richard Bond - Arleen Whelan	May 19,'39	72	May 13,'39
Charlie Chan at Treasure Island (G) 006	S. Toler-C. Romero-P. Moore	Sept. 8,'39†	74	Aug. 26,'39
Charlie Chan in Reno (G) 948	S. Toler-P. Brooks-R. Cortez	June 16,'39	71	June 3,'39
Chasing Danger (G) 941	Preston Foster-Lynn Bari	May 5,'39	60	Jan. 14,'39
Chicken Wagon Family (G) 002	Jane Withers - Leo Carrillo - Marjorie Weaver	Aug. 11,'39†	64	Aug. 19,'39
Day-Time Wife (A) 020	Tyrone Power - Linda Darnell - Warren William-B. Barnes	Nov. 24,'39†	72	Nov. 18,'39
Drums Along the Mohawk (A) 015	Henry Fonda-Claudette Colbert-Doris Bowdon - Edna May Oliver	Nov. 10,'39†	102	Nov. 11,'39
Elsa Maxwell's Hotel for Women (G) 001	Linda Darnell - Jas. Ellison - Ann Sothern - Elsa Maxwell - Lynn Bari	Aug. 4,'39†	83	Aug. 5,'39
(Exploitation: Sept. 16,'39, p. 88.)				
Escape, The (G) 010	Amanda Duff-Kane Richmond	Oct. 6,'39†	62	Nov. 11,'39
First World War, The (reissue) (A) 062	Documentary	Oct. 27,'39†	78	Nov. 17,'34
Frontier Marshal, The (G) 951	Randolph Scott - Nancy Kelly - Cesar Romero-Binnie Barnes	July 28,'39	71	July 29,'39
(Exploitation: Sept. 2,'39, p. 54; Oct. 14,'39, pp. 60, 66.)				
Gorilla, The (G) 944	Ritz Bros. - Anita Louise - Bela Lugosi - Patsy Kelly	May 26,'39	66	May 27,'39
Heaven with a Barbed Wire Fence (G) 019	Jean Rogers-Glenn Ford	Nov. 3,39†	62	Oct. 7,'39
Here I Am a Stranger (G) 009	Richard Greene-Brenda Joyce-R. Dix-R. Young-G. George	Sept. 29,'39†	83	Sept. 30,'39
(Exploitation: Oct. 21,'39, p. 66; Oct. 28,'39, p. 72.)				
Hollywood Cavalcade (G) 007	Alice Faye - Don Ameche - Stuart Erwin-Buster Keaton	Oct. 13,'39†	96	Oct. 7,'39
(Exploitation: Nov. 4,'39, p. 67.)				
Hound of the Baskervilles, The (G) 936	Richard Greene-Basil Rathbone-Wendy Barrie-Nigel Bruce	Mar. 31,'39	80	Apr. 1,'39
(Exploitation: June 17,'39, p. 75; July 1,'39, p. 60.)				
Inside Story (G) 934	Michael Whalen-Jean Rogers	Mar. 10,'39	61	Oct. 22,'38
Inspector Hornleigh (A) 945	Gordon Harker-Alastair Sim	Apr. 21,'39	76	Apr. 22,'39
It Could Happen to You (G) 950	Gloria Stuart-Stuart Erwin	June 30,'39	65	June 17,'39
Jones Family in Hollywood (G) 946	Jed Prouty-Spring Byington	June 2,'39	60	May 27,'39
Jones Family in Quick Millions (G) 004	Jed Prouty-Spring Byington	Aug. 25,'39†	61	Aug. 12,'39
Little Princess, The (G) 932	Shirley Temple-Richard Greene-Anita Louise - Ian Hunter - Cesar Romero-Arthur Treacher	Mar. 17,'39	93	Feb. 25,'39
(Exploitation: Apr. 15,'39, pp. 84, 85.)				
Mr. Moto in Danger Island (G) 937	P. Lorre-J. Hersholt-A. Duff	Apr. 7,'39	70	Mar. 18,'39
(Reviewed under the title, "Danger Island.")				
Mr. Moto Takes a Vacation (G) 952	Peter Lorre - Virginia Field - John King-Joseph Schildkraut	July 7,'39	68	Nov. 19,'38
News Is Made at Night (G) 953	Preston Foster-Lynn Bari	July 21,'39	73	July 15,'39
Pack Up Your Troubles (G) 014	J. Withers-Ritz Brothers-Lynn Bari-Stanley Fields	Oct. 20,'39†	75	Oct. 14,'39
Rains Came, The (G) 011	T. Power-M. Loy-G. Brent	Sept. 15,'39†	104	Sept. 9,'39
(Exploitation: Sept. 30,'39, p. 56; Oct. 28,'39, pp. 70, 72.)				
Return of the Cisco Kid, The (G) 940	Warner Baxter-Lynn Bari-Henry Hull-Cesar Romero	Apr. 28,'39	71	Apr. 22,'39
Road to Glory (reissue) (G) 061	Fredric March-Lionel Barrymore-Warner Baxter-June Lang	Oct. 13,'39†	101	June 6,'36
Rose of Washington Square (G) 942	T. Power-A. Faye-A. Jolson	May 12,'39	86	May 13,'39
(Exploitation: Apr. 22,'39, p. 62; May 6,'39, p. 64; June 24,'39, p. 73.)				
Second Fiddle (G) 949	S. Henie-T. Power-R. Vallee	July 14,'39	87	July 8,'39
(Exploitation: Aug. 26,'39, p. 86; Oct. 21,'39, p. 66.)				
Shipyard Sally (A) 018	Gracie Fields-Sydney Howard	Oct. 20,'39†	80	July 29,'39
Stanley and Livingstone (G) 003	S. Tracy-R. Greene-N. Kelly-W. Brennan - C. Coburn - H. Hull - Sir C. Hardwicke	Aug. 18,'39†	101	Aug. 5,'39
(Exploitation: Aug. 19,'39, p. 67; Sept. 23,'39, p. 73; Oct. 7,'39, p. 64; Nov. 4,'39, p. 64; Nov. 11,'39, p. 67.)				
Stop, Look and Love (G) 008	Jean Rogers-Robert Kellard	Sept. 22,'39†	57	Sept. 2,'39
Story of Alexander Graham Bell, The (G) 938	Don Ameche - Henry Fonda - Loretta Young-Young Sisters	Apr. 14,'39	97	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 60; May 6,'39, p. 60; May 13,'39, p. 64; May 27,'39, pp. 64, 68; June 17,'39, p. 75; July 1,'39, p. 59.)				
Susannah of the Mounties (G) 954	Shirley Temple-Randolph Scott	June 23,'39	78	June 24,'39
(Exploitation: July 29,'39, p. 69; Aug. 26,'39, p. 88.)				
Too Busy to Work (G) 016	J. Prouty-S. Byington-J. Davis	Nov. 17,'39†	65	Nov. 4,'39
20,000 Men in a Year (G) 013	R. Scott-P. Foster-M. Lindsay	Oct. 27,'39†	84	Oct. 28,'39
Ware Case, The (A) 8014	Clive Brooks-Jane Baxter	July 21,'39	72	Dec. 31,'38
Wife, Husband and Friend (G) 930	Loretta Young-Warner Baxter-Binnie Barnes-Cesar Romero	Mar. 3,'39	80	Feb. 18,'39
Winner Take All (G) 939	Tony Martin-Gloria Stuart-Slim Summerville-Henry Armetta	Apr. 21,'39	62	Feb. 25,'39
Young Mr. Lincoln (G) 947	Henry Fonda-Marjorie Weaver-Arleen Whelan-Alice Brady	June 9,'39	101	June 3,'39
(Exploitation: July 29,'39, p. 67; Aug. 12,'39, p. 70; Oct. 21,'39, p. 62.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barricade 026	Alice Faye-Warner Baxter	Dec. 8,'39†		
Blue Bird 025	Shirley Temple-Helen Ericson			
Charlie Chan in Panama	Sidney Toler-Jean Rogers			
Cisco Kid and the Lady, The 012	C. Romero-V. Field-M. Weaver	Dec. 29,'39†		
City of Chance 027	Lynn Bari-Donald Woods	Jan. 12,'40†		
City of Darkness (G) 021	Sidney Toler-Lynn Bari	Dec. 1,'39†	74	Nov. 18,'39
Dance with the Devil*	Tyrone Power-Dorothy Lamour			
Everything Happens at Night	Sonja Henie - Ray Milland - Robert Cummings	Dec. 22,'39†		
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92	May 13,'39
Grapes of Wrath	Henry Fonda - Dorris Bowdon - Charlie Grapewin - Jane Darwell			
He Married His Wife 023	J. McCrea-N. Kelly-M. Boland	Jan. 19,'40†		
High School 028	Jane Withers-Joe Brown, Jr.	Jan. 26,'40†		
Honeymoon's Over, The 024	M. Weaver-S. Erwin-P. Knowles	Dec. 15,'39†	70	
(See "In the Cutting Room," Oct. 21,'39.)				
Inspector Hornleigh on Holiday (A) 022	Gordon Harker-Alastair Sim	Dec. 1,'39†	87	Nov. 18,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Little Old New York	Alice Faye - Fred MacMurray - Richard Greene-Brenda Joyce			
Man Who Wouldn't Talk, The	L. Nolan-J. Rogers-M. Marsh			
Swanee River 017	D. Ameche-A. Jolson-A. Leeds	Jan. 5,'40†		
Young As You Feel	Jed Prouty-Spring Byington			

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Fury (G)	Brian Aherne-Victor McLaglen-Paul Lukas-June Lang	May 26,'39	91	May 6,'39
Eternally Yours (A)	Loretta Young - David Niven - H. Herbert-B. Burke-Z. Pitts	Oct. 12,'39†	95	Oct. 7,'39
(Exploitation: July 22,'39, p. 81.)				
Four Feathers (A)	John Clements - June Duprez - C. Aubrey Smith-Ralph Richardson	Aug. 4,'39†	115	May 6,'39
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, pp. 82, 84; Feb. 11,'39, p. 59; Feb. 25,'39, p. 68; Mar. 4,'39, pp. 70, 72; Oct. 7,'39, p. 65; Oct. 21,'39, p. 62.)				
Housekeeper's Daughter (G)	Joan Bennett-Adolphe Menjou	Oct. 26,'39†	80	Sept. 16,'39
Intermezzo, a Love Story (A)	L. Howard-I. Bergman-E. Best	Sept. 22,'39†	70	Sept. 30,'39
Man in the Iron Mask (G)	Louis Hayward - Joan Bennett - Warren William - Joseph Schildkraut - Alan Hale	Aug. 11,'39†	112	July 1,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; Aug. 12,'39, p. 69; Aug. 19,'39, p. 66; Aug. 26,'39, p. 85; Sept. 2,'39, p. 53; Sept. 16,'39, p. 82; Sept. 30,'39, p. 56; Oct. 28,'39, p. 70.)				
Real Glory, The (G)	C. Cooper-A. Leeds-D. Niven	Sept. 29,'39†	96	Sept. 16,'39
(Exploitation: Oct. 7,'39, p. 62.)				
Send Another Coffin	Pat O'Brien-Ruth Terry-Broderick Crawford-Edward Arnold	Nov. 23,'39†		
Stagecoach (G)	Claire Trevor-Andy Devine-John Wayne-George Bancroft	Mar. 3,'39	96	Feb. 11,'39
(Exploitation: Mar. 25,'39, p. 81; Apr. 1,'39, pp. 72, 75; Apr. 15,'39, p. 80; May 13,'39, p. 67; May 20,'39, p. 60; July 15,'39, p. 60; July 22,'39, p. 82.)				
They Shall Have Music (G)	Jascha Heifetz-Andrea Leeds-Joel McCrea-Gene Reynolds	Aug. 18,'39†	101	July 15,'39
(See musical analysis, July 22,'39, p. 54; exploitation: Oct. 7,'39, p. 66; Oct. 14,'39, p. 62.)				
Winter Carnival (G)	Ann Sheridan-Richard Carlson-Helen Parrish-R. Armstrong	July 28,'39†	100	July 22,'39
(Exploitation: Aug. 5,'39, p. 98; Aug. 19,'39, p. 67; Aug. 26,'39, p. 86.)				
Wuthering Heights (A)	Merle Oberon-Laurence Olivier-Flora Robson-David Niven	Apr. 7,'39	104	Apr. 1,'39
(Exploitation: Apr. 2,'39, p. 62; May 13,'39, p. 68; May 27,'39, p. 65; Sept. 9,'39, p. 71.)				
Zenobia (G)	Oliver Hardy - Harry Langdon - Billie Burke - Alice Brady - James Ellison - June Lang - Jean Parker	Apr. 21,'39	73	Mar. 18,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chump at Oxford	Laurel and Hardy			
House Across the Bay	Joan Bennett-Geo. Raft-Lloyd Nolan-Gladys George			
Lion Has Wings, The* (G)	Merle Oberon-Ralph Richardson-June Duprez-Flora Robson		77	Nov. 18,'39
Of Mice and Men	Burgess Meredith-Lon Chaney, Jr.-Betty Field-Chas. Bickford			
My Son, My Son*	Brian Aherne-Madeleine Carroll-Louis Hayward-Frances Dee			
1,000,000 B.C.	Carole Landis-Lon Chaney, Jr.-John Hubbard			
Our Town	Frank Craven			
Over the Moon	Merle Oberon - Rex Harrison - Louis Borell			
Raffles	David Niven-Olivia de Haviland			
Rebecca	Laurence Olivier-Joan Fontaine-Judith Anderson-Nigel Bruce	Dec. 29,'39†		
Thief of Bagdad	Sabu-J. Duprez-C. Veidt			
Two's Company	Laurel and Hardy			

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Qiet on the Western Front (re-issue) (G) 4073	Lew Ayres-Slim Summerville	Sept. 29,'39†	93	Apr. 26,'30
(Exploitation: Oct. 28,'39, p. 70.)				
Big Guy, The	Victor McLaglen-Jackie Cooper	Nov. 24,'39†		
(See "In the Cutting Room," Nov. 18,'39.)				
Big Town Czar (G) 3018	Barton MacLane-Tom Brown-Ed Sullivan	Apr. 21,'39	66	Apr. 22,'39
Call a Messenger (G) 4020	Billy Hallop-Huntz Hall-Mary Carlisle-Larry Crabbe	Nov. 3,'39†	65	Sept. 23,'39
Chip of the Flying "U" 4060	John Mack Brown-Bob Baker-Fuzzy Knight-Doris Weston	Nov. 24,'39†	55	
Code of the Streets (G) 3019	Frankie Thomas-Harry Carey-"Little Tough Guys"	Apr. 14,'39	69	Feb. 4,'39
Desperate Trails, The 4058	John Mack Brown-Bob Baker-F. Robinson-F. Knight	Sept. 8,'39†	58	
(See "In the Cutting Room," July 15,'39.)				
East Side of Heaven (G) 3006	B. Crosby-J. Blondell-M. Auer	Apr. 7,'39	88	Apr. 8,'39
(Exploitation: June 3,'39, p. 66.)				
Ex Champ (G) 3010	Victor McLaglen-Tom Brown-Nan Grey-Constance Moore	May 19,'39	72	May 20,'39
Family Next Door (G) 3020	Hugh Herbert - Joy Hodges - Juanita Quigley-Eddie Quillan	Mar. 31,'39	61	Apr. 15,'39
First Love (G) 3002	Deanna Durbin-Helen Parrish-R. Stack-E. Pallette-Leatrice Joy	Nov. 10,'39	84	Nov. 4,'39
For Love or Money (G) 3030	June Lang-Robert Kent	Apr. 28,'39	67	May 6,'39
Forgotten Woman, The (A) 3031	S. Gurie-D. Briggs-E. Arden	July 7,'39	67	July 1,'39
Hawaiian Nights (G) 4024	J. Downs-C. Moore-M. Carlisle	Sept. 8,'39†	65	Aug. 19,'39
Hero for a Day 4035	Charles Grapewin-Anita Louise-Dick Foran	Oct. 6,'39†	66	
House of Fear, The (G) 3038	Irene Hervey-William Gargan	June 30,'39	66	June 10,'39
Inside Information (G) 3039	J. Lang-D. Foran-H. Carey	June 2,'39	62	June 10,'39
I Stole a Million (G) 3007	George Raft - Claire Trevor - D. Foran-H. Armetta-V. Jory	July 21,'39	80	July 22,'39
Last Warning, The (G) 3027	P. Foster-F. Jenks-F. Robinson	Jan. 6,'39	63	Dec. 10,'38
Legion of Lost Flyers (G) 4053	R. Arlen-A Devine-A. Nagel	Nov. 3,'39†	65	Nov. 4,'39
Little Accident (G) 4019	Baby Sandy - Hugh Herbert - Richard Carlson - Florence Rice - Joy Hodges	Oct. 27,'39†	65	Nov. 4,'39
Mikado, The (G) 4044	Kenny Baker-Jean Colin	Sept. 8,'39†	91	May 20,'39
(Exploitation: July 22,'39, p. 82; Aug. 26,'39, p. 86.)				
Mutiny on the Blackhawk (G) 4051	R. Arlen-A. Devine-C. Moore	Sept. 1,'39†	66	Aug. 12,'39
Mystery of the White Room 3037	B. Cabot-H. Mack-C. Worth	Mar. 17,'39	57	
(See "In the Cutting Room," Mar. 18,'39.)				
Oklahoma Frontier 4059	John Mack Brown-Bob Baker-Fuzzy Knight	Oct. 20,'39†	58	
One Hour to Live (G) 4030	C. Bickford-D. Nolan-J. Litel	Nov. 10,'39†	59	Nov. 11,'39
Rio (G) 4014	Sigrid Gurie - Basil Rathbone - Victor McLaglen-Robert Cummings-Leo Carrillo	Sept. 29,'39†	77	Oct. 14,'39
Road Back (re-issue (G) 4074	John King-Richard Cromwell	Nov. 3,'39†	69	June 26,'37
Spirit of Culver (G) 3014	Jackie Cooper-F. Bartnolomew-A. Devine-H. Hull-J. Moran	Mar. 10,'39	90	Mar. 4,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Sun Never Sets, The (G) 3009	B. Rathbone-D. Fairbanks, Jr.	June 9,'39	96	June 10,'39
They Asked for It (G) 3040	Michael Whalen - Joy Hodges - William Lundigan	May 26,'39	61	July 15,'39
Three Smart Girls Grow Up (G) 3001	D. Durbin-N. Grey-H. Parrish-C. Winninger-R. Cummings-William Lundigan	Mar. 24,'39	87	Mar. 25,'39
Tower of London	Basil Rathbone-Boris Karloff-N. Grey-B. O'Neil-I. Hunter	Nov. 17,'39†		
(See "In the Cutting Room," Sept. 30,'39.)				
Tropic Fury 4052	R. Arlen-A. Devine-B. Roberts	Oct. 13,'39†	62	
(See "In the Cutting Room," July 29,'39.)				
Two Bright Boys (G) 4017	Jackie Cooper-F. Bartholomew	Sept. 15,'39†	70	Sept. 16,'39
Under-Pup, The (G) 4010	Gloria Jean-N. Grey-R. Cummings-V. Weidler-A. Gillis	Sept. 1,'39†	88	Aug. 26,'39
(Exploitation: Oct. 7,'39, p. 65; Oct. 14,'39, p. 66; Nov. 11,'39, p. 67.)				
Unexpected Father (G) 3008	Baby Sandy-Mischa Auer	July 14,'39	78	July 15,'39
(Exploitation: July 1,'39, p. 62.)				
When Tomorrow Comes (G) 3003	Irene Dunne-Charles Boyer	Aug. 11,'39	92	Aug. 19,'39
Witness Vanishes, The (G) 4027	Edmund Lowe-Wendy Barrie	Sept. 22,'39†	66	Oct. 28,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Charlie McCarthy Detective	E. Bergen-"Charlie McCarthy,"-"Mortimer Snerd"-R. Cummings"-C. Moore	Dec. 22,'39†		
Danger on Wheels	R. Arlen-A. Devine-P. Moran			
Destry Rides Again	Marlene Dietrich-Jas. Stewart-Chas. Winninger-Mischa Auer	Dec. 29,'39†		
(See "In the Cutting Room," Oct. 14,'39.)				
Framed	Constance Moore-F. Albertson			
(See "In the Cutting Room," Nov. 18,'39.)				
Green Hell	Douglas Fairbanks, Jr. - Joan Bennett - John Howard - Alan Hale - George Sanders-George Bancroft - Vincent Price	Dec. 29,'39†		
(See "In the Cutting Room," Oct. 28,'39.)				
Honeymoon Deferred	Edmund Lowe-Margaret Lindsay			
Invisible Man Returns	Vincent Price-Sir Cedric Hardwicke-Nan Grey	Dec. 22,'39†		
(See "In the Cutting Room," Nov. 11,'39.)				
Laugh It Off	C. Moore-J. Downs-E. Kennedy	Dec. 1,'39†	63	
Man from Montreal	R. Arlen-A. Devine-G. Gwynne	Dec. 8,'39†		
Missing Evidence	Preston Foster-Irene Hervey	Dec. 15,'39†		
(See "In the Cutting Room," Sept. 9, '39.)				
My Little Chickadee	Mae West-W. C. Fields-Jos. Calleia-D. Foran-A. Nagel			
Riders of Pasco Basin	John Mack Brown-Bob Baker-Fuzzy Knight-Frances Robinson	Jan. 15,'40		
West of Carson City	John Mack Brown-Bob Baker-Fuzzy Knight-Peggy Moran	Dec. 15,'39†		

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels Wash Their Faces, The (G) 367	Ronald Reagan - Ann Sheridan - "Dead End Kids"-B. Granville	Aug. 26,'39	86	Sept. 9,'39
Blackwell's Island (G) 361	J. Garfield-R. Lane-D. Purcell	Mar. 25,'39	71	Mar. 11,'39
Code of the Secret Service (G) 374	Ronald Reagan-Rosella Towne	May 27,'39	58	May 20,'39
Confessions of a Nazi Spy (G) 353	Edw. G. Robinson - Francis Lederer - Paul Lukas	May 6,'39	102	Apr. 29,'39
(Exploitation: July 29,'39, p. 69; Oct. 14,'39, p. 66.)				

(THE RELEASE CHART--CONT'D)

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Cowboy Quarterback, The 366	Bert Wheeler - Marie Wilson - Gloria Dickson	July 29,'39	56	
(See "In the Cutting Room," June 3,'39.)				
Dark Victory (G) 354	Bette Davis - George Brent - Geraldine Fitzgerald - Ronald Reagan - Humphrey Bogart	Apr. 22,'39	106	Mar. 11,'39
(Exploitation: June 3,'39, p. 66; June 10,'39, p. 55; June 24,'39, pp. 75, 76; July 1,'39, pp. 61, 62; Aug. 5,'39, p. 102.)				
Daughters Courageous (G) 360	Lane Sisters - John Garfield - F. Bainter - C. Rains - G. Page-J. Lynn-F. McHugh-M. Robson-D. Foran	July 22,'39	107	June 24,'39
(Exploitation: Aug. 19,'39, p. 72.)				
Dust Be My Destiny (G) 461	John Garfield-Priscilla Lane	Sept. 16,'39†	88	Aug. 19,'39
(Exploitation: Nov. 11,'39, p. 66.)				
Each Dawn I Die (G) 356	James Cagney-Jane Bryan-Geo. Raft-Geo. Bancroft	Aug. 19,'39	92	July 22,'39
(Exploitation: Aug. 19,'39, p. 72; Sept. 16,'39, p. 88; Oct. 14,'39, p. 66.)				
Espionage Agent (G)	Joel McCrea - Brenda Marshall - Jeffrey Lynn-Frank McHugh	Sept. 30,'39†	83	Sept. 30,'39
Everybody's Hobby, The 736	Henry O'Neill-Irene Rich	Aug. 26,'39	54	
Kid from Kokomo, The (G) 363	Wayne Morris-Pat O'Brien-Joan Blondell-May Robson	June 24,'39	92	May 27,'39
Man Who Dared (G) 375	Chas. Grapewin-Jane Bryan	June 3,'39	60	Apr. 8,'39
(Reviewed under the title, "I Am Not Afraid.")				
No Place to Go 469	F. Stone-G. Dickson-D. Morgan	Sept. 23,'39†	57	
Old Maid (A) 452	Bette Davis - Miriam Hopkins - Geo. Brent-Jas. Stephenson	Sept. 1,'39†	95	Aug. 5,'39
(Exploitation: Oct. 21,'39, p. 62; Nov. 11,'39, p. 68.)				
On Your Toes (G)	Zorina-Eddie Albert-A. Hale-J. Gleason-G. Dickson	Oct. 14,'39†	94	Oct. 28,'39
Smashing the Money Ring 470	R. Reagan-Margot Stevenson	Oct. 21,'39†	57	
Sweepstakes Winner 373	M. Wilson-J. Davis-A. Jenkins	May 20,'39	59	
We Are Not Alone (G)	Paul Muni - Jane Bryan - Flora Robson - Una O'Connor	Nov. 25,'39†	112	Nov. 11,'39
You Can't Get Away with Murder (G) 364	Humphrey Bogart-Gale Page	May 20,'39	75	Jan. 21,'39
(Exploitation: June 17,'39, p. 74.)				

Coming Attractions

Title	Star	Rel. Date	Minutes	Reviewed
Four Wives	Lane Sisters-G. Page-J. Garfield - E. Albert - C. Rains-J. Lynn-D. Foran-F. McHugh-M. Robson	Dec. 25,'39†		
(See "In the Cutting Room," Sept. 23,'39.)				
Private Detective 471	Jane Wyman-Dick Foran	Dec. 9,'39†	55	
Return of Dr. X, The	Wayne Morris - H. Bogart - Lya Lys-Rosemary Lane	Dec. 2,'39†	62	
(See "In the Cutting Room," July 8,'39.)				

Warner Brothers

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Adventures of Jane Arden, The (G) 321	Rosella Towne-William Gargan	Mar. 18,'39	58	Feb. 11,'39
Dead End Kids on Dress Parade (G)	Dead End Kids-John Litel	Nov. 18,'39†	62	Nov. 4,'39
Dodge City (G) 304	Errol Flynn-Olivia de Havilland-Ann Sheridan-Bruce Cabot-A. Hale-F. McHugh-V. Jory	Apr. 8,'39	104	Apr. 8,'39
(Exploitation: Mar. 25,'39, p. 82; Apr. 22,'39, p. 61; May 20,'39, p. 61; May 27,'39, pp. 65, 68; June 3,'39, p. 64; June 10,'39, p. 59; June 24,'39, pp. 76, 77; July 8,'39, pp. 48, 50; July 15,'39, p. 61; July 22,'39, p. 81; Aug. 12,'39, p. 72.)				
Hell's Kitchen (G) 312	Margt. Lindsay-Ronald Reagan-"Dead End Kids"	July 8,'39	81	July 8,'39
Indianapolis Speedway (G) 315	Pat O'Brien - John Payne - Ann Sheridan - Gale Page	Aug. 5,'39	82	July 22,'39
(Exploitation: Sept. 30,'39, p. 59; Oct. 7,'39, p. 65; Oct. 14,'39, p. 66.)				
Juarez (G) 301	Paul Muni - Better Davis - B. Aherne-C. Rains-J. Garfield	June 10,'39	127	Apr. 29,'39
(Exploitation: May 13,'39, p. 64; July 1,'39, p. 58; July 15,'39, p. 66; July 22,'39, p. 81; Aug. 5,'39, p. 102; Aug. 26,'39, p. 86; Oct. 21,'39, p. 68.)				
Kid Nightingale (G) 411	J. Payne-J. Wyman-W. Catlett	Nov. 4,'39†	57	Sept. 23,'39
Nancy Drew and the Hidden Staircase 419	B. Granville-F. Thomas-J. Litel	Sept. 1,'39†	60	
Nancy Drew, Trouble Shooter 324	B. Granville-F. Thomas-J. Litel	June 17,'39	69	
Naughty But Nice (G) 311	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan	July 1,'39	90	July 1,'39
Oklahoma Kid (G) 308	J. Cagney-H. Bogart-R. Lane	Mar. 11,'39	80	Mar. 18,'39
(Exploitation: Mar. 11,'39, p. 57; Apr. 1,'39, pp. 74, 75; Apr. 29,'39, pp. 74, 75; May 13,'39, p. 67; June 10,'39, p. 60; July 15,'39, p. 66.)				
On Trial (G) 323	John Litel-Margaret Lindsay	Apr. 1,'39	61	Mar. 25,'39
Pride of the Blue Grass (G) 418	Edith Fellows-James McCallion	Oct. 7,'39	65	Nov. 11,'39
Private Lives of Elizabeth and Essex, The (G) 402	Bette Davis - Errol Flynn - O. de Havilland-Vincent Price	Nov. 25,'39†	106	Sept. 30,'39
Roaring Twenties, The (G) 403	Jas. Cagney-Humphrey Bogart-Priscilla Lane-Jeffrey Lynn	Oct. 28,'39†	106	Oct. 21,'39
Secret Service of the Air (G) 320	R. Reagan-I. Rhodes-J. Litel	Mar. 4,'39	61	Mar. 11,'39
Torchy Plays with Dynamite 326	Jane Wyman-Allen Jenkins	Aug. 12,'39		
Torchy Runs for Mayor (G) 322	Glenda Farrell-Barton MacLane	May 13,'39	60	Apr. 1,'39
Waterfront (G) 325	G. Dickson-D. Morgan-M. Wilson	July 15,'39	59	July 22,'39
Women in the Wind (G) 316	K. Francis-W. Gargan-V. Jory	Apr. 15,'39	65	Feb. 4,'39

Coming Attractions

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
All This and Heaven Too				
And It All Came True				
British Intelligenee	Boris Karloff-Margaret Lindsay			
Brother Orchid	Edward G. Robinson - Wayne Morris - Gale Page			
Brother Rat and the Baby	Wayne Morris - Jane Bryan - R. Reagan-J. Wyman-E. Albert			
Child Is Born, A	Geraldine Fitzgerald - Jeffrey Lynn - Gladys George		79	
(See "Give Me a Child," "In the Cutting Room," May 6,'39.)				
Enemy Within, The	Ronald Reagan-Lya Lys			
Fighting 69th	J. Cagney-P. O'Brien-J. Lynn-G. Brent-A. Hale-D. Morgan			
Fugitive from Justice	Roger Pryor-Lucille Fairbanks			
Gambling on the High Seas	W. Morris-J. Wyman-J. Litel			
Granny, Get Your Gun	May Robson - H. Davenport - M. Stevenson			
Invisible Stripes	George Raft - William Holden - Humphrey Bogart-Jane Bryan			
(See "In the Cutting Room," Oct. 28,'39.)				
King of the Lumberjacks	John Payne-Gloria Dickson			
Life of Dr. Ehrlich	Edw. G. Robinson-Ruth Gordon-Donald Crisp-Otto Kruger			
Mad Empress, The (G) 420	M. Novara-C. Nagel-L. Atwill		*95	Apr. 22,'39
(Reviewed under the title, "Jaurez and Maximilian.")				
Philo Vance Comes Back	J. Stephenson-Margot Stevenson			
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne			
Tear Gas Squad	D. Morgan-J. Payne-G. Dickson			
Virginia City	Errol Flynn-Miriam Hopkins-Randolph Scott-Alan Hale			
We Shall Meet Again*	Merle Oberon - George Brent - Pat O'Brien-Binnie Barnes			
Years Without Days	John Garfield - Pat O'Brien - Ann Sheridan			
(See "In the Cutting Room," Oct. 28,'39.)				

STATE RIGHTS

				Running Time	
Title	Star	Producer	Rel. Date	Minutes	Reviewed
She Goes to War		Leichter	Nov. 10,'39†	90	
Sudan		Leichter	Oct. 10,'39	58	
Texas Wildcats	Tim McCoy	Victory	Apr. 10,'39		

Coming Attractions

Title	Star	Producer	Rel. Date	Minutes	Reviewed
Hell's Harbor	Lupe Velez	Leichter	Dec. 10,'39†	80	

OTHER PRODUCT (FOREIGN)

				Running Time	
Title	Star	Dist'r	Rel. Date	Minutes	Reviewed
Affair Lafont, The (A)	Corinne Luchaire	Transatlantic	Nov. 4,'39	85	Nov. 4,'39
Behind the Facade (Derriere la Facade) (A)	Lucien Baroux	Francinex		85	May 27,'39
Betrayal (A)	Annie Vernay	World	Sept. 15,'39	78	Sept. 23,'39
Black Limelight (A)	Raymond Massey	Alliance	Sept. 15,'39	68	July 8,'39
Boys' School	E. Von Stroheim	Columbia	June 5,'39	90	June 17,'39
Brivele Der Mamen,* A	Lucy & Misha Gehrman	Sphinx	Sept. 14,'39	106	
Dark Eyes of London* (A)	Bela Lugosi	Pathe		76	Nov. 18,'39
Dead Men Tell No Tales (A)	Emlyn Williams	Alliance	Aug. 15,'39	70	July 29,'39
Demon Barber of Fleet Street, The (A)	Tod Slaughter	Select	Sept. 29,'39	67	Oct. 7,'39
Discoveries	Carroll Levis	Grand National		66	Sept. 2,'39
Down Our Alley (G)	Hughie Green	British Screen		65	Aug. 12,'39
End of Day, The (A)	Victor Fancen	Juno	Oct. 1,'39	94	Sept. 16,'39
Englishman's Home, An (A)	Edmund Gwenn	United Artists		72	Nov. 11,'39
First Film Concert* (G)		World	Oct. 31,'39	53	Nov. 18,'39
Frozen Limits, The* (G)	Jimmy Nervo	General		80	Nov. 18,'39
Harvest (A)	Gabriel Gabrio	French Film Center		80	Aug. 5,'39
(Exploitation: Oct. 21,'39, p. 63.)					
Heartbeat (A)	Orane Demagis	French M. P. Co.	Sept. 4,'39	90	Sept. 16,'39
Home from Home (G)	Sandy Powell	British Lion		73	June 3,'39
Housemaster (G)	Otto Kruger	Alliance	Oct. 15,'39	83	Feb. 26,'38
I Killed the Count (A)	Syd Walker	Grand National		89	Sept. 2,'39
I Met a Murderer (A)	James Mason	York	Oct. 2,'39	70	Oct. 14,'39
Just William (G)	Dicky Lupino	Assoc. British		75	Sept. 9,'39
La Inmaculada (A)	Fortunio Bonanova	United Artists		85	July 22,'39
La Noche de los Maxas (The Night of the Mayas) (G)	Arturo Cordoba	Fama	Sept. 16,'39	96	Oct. 21,'39
Mademoiselle Ma Mere (A)	Danielle Darrieux	Hoffberg	Sept. 18,'39	82	Sept. 30,'39
Marseillaise (G)	Pierre Renoir	World	Nov. 3,'39	80	Nov. 18,'39
Mill on the Floss, The (G)	Geraldine Fitzgerald	Standard	Nov. 14,'39	90	Feb. 13,'37
Mirele Efros (G)	Berta Gersten	Credo	Oct. 19,'39	90	Nov. 4,'39
Ninety Degrees South	Scott Expedition	World	July 1,'39		
Papa's Misadventures (Los Enredos de Papa) (A)	Chato Ortin	Zacarias		98	Sept. 2,'39
Poisoned Pen (A)	Flora Robson	Assoc. British		78	July 15,'39
Rasputin (A)	Harry Baur	Concord	Oct. 16,'39	93	Oct. 21,'39
Singing Charro, The (Cuand Canta La Ley) (G)	Tito Guizar	Paramount		77	June 3,'39
Song of the Street (A)	V. Sokoloff	Mayer-Burstyn	Sept. 1,'39	75	Aug. 26,'39
Ten Days in Paris (A)	Rex Harrison	Columbia		82	Oct. 28,'39
That They May Live* (A)	Victor Francen	Mayer-Burstyn	Nov. 6,'39	73	Nov. 4,'39
There Ain't No Justice (A)	Jimmy Hanley	A.B.F.D.		83	June 24,'39
What Would You Do, Chum? (A)	Syd Walker	Anglo American		75	Sept. 2,'39
Where's That Fire (G)	Will Hay	20th Cent.-Fox		74	Aug. 19,'39
Young Man's Fancy (A)	Anna Lee	Assoc. British		77	Sept. 2,'39

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-5-39) August 5, 1939. Numerals following review dates are production numbers.]

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
A-Ducking They Did Go (4-22-39) 9406 (3 Stooges)	Apr. 7,’39	16½
All American Blondes (11-11-39) 1423 Andy Clyde	Oct. 20,’39†	16½
Andy Clyde Gets Spring Chicken 1426	Dec. 15,’39†	2 rls.
Awful Goof, The 1427 Charley Chase	Dec. 22,’39†	2 rls.
Boom Goes the Groom 9431 Andy Clyde	Mar. 24,’39	17½
Calling All Curs (9-9-39) 1401 (3 Stooges)	Aug. 25,’39†	17½
Chump Takes a Bump, The 9433 Charley Chase	May 5,’39	18
Glove Slingers 1425 (All Star)	Nov. 24,’39†	2 rls.
Mooching Through Georgia (9-9-39) 9438 (All Star)	Aug. 11,’39	19
Mutiny on the Body 9129 Smith & Dale	Feb. 10,’39	17½
Now It Can Be Sold 9434 Andy Clyde	June 2,’39	17
Oily to Bed, Oily to Rise (10-14-39) 1402 (3 Stooges)	Oct. 6,’39†	18½
Pest from the West (6-17-39) 9435 Buster Keaton	June 16,’39	19
Rattling Romeo 9436 Charley Chase	July 14,’39	17
Sap Takes a Wrap, The 9430 Charley Chase	Mar. 10,’39	15½
Saved by the Belle (8-2-39) 9408 (3 Stooges)	June 30,’39	17
Skinny the Moocher 1421 Charley Chase	Sept. 8,’39†	16½
Star Is Shorn, A 9432 (All Star)	Apr. 21,’39	17
Static in the Attic 1422 Walter Catlett	Sept. 22,’39†	19
Teacher’s Pest 1424 Charley Chase	Nov. 3,’39†	16½
Three Sappy People 1403 (3 Stooges)	Dec. 1,’39†	18½
Trouble Finds Andy Clyde 9437	July 28,’39	18
We Want Our Mummy 9045 (3 Stooges)	Feb. 24,’59	17
Yes, We Have No Bonanza 9407 (3 Stooges)	May 19,’39	16
CINESCOPES		
World of 1960 (Futurama) 1971	Nov. 3,’39	1 rl.
COLOR RHAPSODIES		
Boy, a Gun and Birds, A 1506	Jan. 12,’40†	1 rl.
Crop Chasers (10-14-39) 1502	Sept. 22,’39†	8
Dreams On Ice (10-7-39) 1504	Oct. 20,’39†	6½
Gorilla Hunt, The 9507	Feb. 24,’39	8
Happy Tots (4-22-39) 9508	Mar. 31,’39	7
Hollywood Sweepstakes (8-12-39) 9512	July 28,’39	8
House That Jack Built, The 9509	Apr. 14,’39	7
Jitterbug Knights (9-9-39) 1501	Aug. 11,’39†	7
Lucky Pigs (6-17-39) 9510	May 26,’39	7
Mother Goose in Swingtime 1505	Dec. 18,’39†	1 rl.
Mountain Ears (11-11-39) 1503	Nov. 3,’39†	7
Nell’s Yells 9511	June 30,’39	7
COLUMBIA TOURS		
Beautiful Switzerland 1553	Nov. 17,’39†	1 rl.
Big Town Commuters (New York) 9553	Feb. 3,’39	9
Historic Cities of India 1552	Oct. 27,’39†	10
Holland 1551	Sept. 15,’39†	10
Man-Made Island (6-17-39) 9554 (Frisco Fair)	May 26,’39	9
Morocco 9556	Aug. 11,’39	10½
New Hampshire 1554	Dec. 22,’39†	1 rl.
Sojourn in India 9555	July 7,’39	9½
COMMUNITY SING		
No. 6 9656 (Moon Songs)	Feb. 24,’39	10½
No. 7 9657 (Parade of Hits)	Mar. 24,’39	9½
No. 8 (4-29-39) 9658 (Strauss Music)	Apr. 21,’39	8
No. 9 9659 (Songs of the West)	May 19,’39	10
No. 10 (6-17-39) 9660 (Romance Songs)	June 16,’39	10
(New Series)		
No. 1 (9-939) 1651 (Crosby Hit Songs)	Aug. 4,’39†	9
No. 2 1652 (Old Time Songs)	Sept. 8,’39†	9½
No. 3 1653 (College Songs)	Oct. 13,’39†	10
No. 4 1654 (Stephen Foster Songs)	Nov. 17,’39†	1 rl.
No. 5 1655	Dec. 22,’39†	1 rl.
FABLE CARTOONS		
Park Your Baby 1752	Dec. 22,’39†	1 rl.
Little Lost Sheep 1751	Oct. 6,’39†	7
FOOLS WHO MADE HISTORY		
No. 1 (Elias Howe) (10-2-39) 1601	Sept. 1,’39†	11
No. 2 (Charles Goodyear) 1602	Oct. 6,’39†	10½
HAPPY HOUR **Know Your History** **(Remakes from “March of Years”)**		
No. 1 9471	Feb. 22,’39	10½
No. 2 9472	Mar. 23,’39	10½
No. 3 9473	Apr. 21,’29	11
SPECIAL (HAPPY HOUR)		
No. 1 (11-11-39) 1520 (Book of Books)	Oct. 6,’39†	10
No. 2 1521 (Building of Boys)	Oct. 12,’39†	11
KRAZY KAT CARTOONS		
29. Krazy’s Bear Tale 9704	Feb. 17,’39	7½
30. Golf Chumps 9705	Apr. 6,’39	7
31. Krazy’s Shoe Shop 9706	May 12,’39	6
MUSIC HALL VANITIES		
Montmarte Madness (6-3-39) 9964	June 30,’39	10½
Night at the Troc 9962	Mar. 2,’39	10½
Yankee Doodle Home (5-27-39) 9963	May 19,’39	10
PHANTASIES CARTOON		
Charm Bracelet The (9-9-39) 1701	Sept. 1,’39†	6½
Millionaire Hobo 1702	Nov. 24,’39†	1 rl.
Mouse Exterminator, The 1703	Jan. 26,’40†	1 rl.
PICTUREGRAPH		
No. 1 9951	Feb. 10,’39	
SCRAPPY CARTOONS		
Scrappy’s Added Attraction 9753	Feb. 3,’39	6½
Scrappy’s Rodeo 9756	June 2,’39	6
Scrappy’s Sideshow 9754	Mar. 3,’39	7
Worm’s Eye View A (5-20-39) 9755	Apr. 28,’39	7
SCREEN SNAPSHOTS		
No. 7 9857	Mar. 17,’39	10
No. 8 (4-29-39) 9858	Apr. 8,’39	9½
No. 9 (5-20-39) 9859	May 12,’39	10
No. 10 9860	May 26,’39	10
No. 11 9861	June 15,’39	10
No. 12 (8-19-39) 9862	July 28,’39	10
(New Series)		
No. 1 (10-14-39) 1851	Sept. 22,’39†	9½
No. 2 (11-18-39) 1852	Oct. 27,’39†	10
No. 3 1853	Nov. 24,’39†	1 rl.
No. 4 1854	Jan. 5,’40†	1 rl.
SPECIAL **SPORT THRILLS**		
Big Fish (9-9-39) 9810	Aug. 18,’39	10
Bows and Arrows 1801	Oct 6,’39†	1 rl.
Diving Rhythm (5-20-39) 9806	Apr. 21,’39	10
Jai Alai 1802	Nov. 3,’39†	1 rl.
Jockeys Up (6-17-39) 9807	June 2,’39	9½
Navy Champions (4-22-39) 9805	Mar. 17,’39	9½
Odd Sports 9804	Feb. 10,’39	10½
Technique of Tennis (6-17-39) 9808	June 30,’39	8½
There Goes Rusty (8-26-39) 9809	July 15,’39	10½
WASHINGTON PARADE		
No. 2 (2-18-39) 9902 (Inside the White House)	Feb. 21,’39	11
No. 3 (5-27-39) 9903 (Inside the Capitol)	Apr. 28,’39	10
No. 4 9904 (Library of Congress)	Aug. 4,’39	10
1939-40		
No. 1 1991 (Smithsonian Institution)	Oct. 20,’39†	1 rl.
No. 2 1991	Dec. 8,’39†	1 rl.

MGM

Title	Rel. Date	Min.
CARTOONS		
Art Gallery (6-3-39) W-886 (Color)	May 13,’39	9
Bear That Couldn’t Sleep (7-15-39) W-887 (Sepia)	June 10,’39	9
Blue Danube, The W-891	Oct. 28,’39	1 rl.
Bookworm, The (9-16-39) W-889 (Color)	Aug. 26,’39	9
Goldilocks and the Three Bears (7-22-39) W-888	July 15,’39	11
Jitterbug Follies (3-25-39) W-883 (Sepia)	Feb. 25,’39	9
Little Goldfish, The (4-22-39) W-885 (Color)	Apr. 15,’39	8
One Mother’s Family (11-11-39) W-890	Sept. 30,’39	9
CRIME DOESN’T PAY		
No. 21—Money to Loan (3-25-39) P-812 Alan Dinehart-Paul Guilfoyle	Mar. 11,’39	21
No. 22—While America Sleeps (4-22-39) P-813 Dick Purcell	Apr. 15,’39	21
No. 23—Help Wanted (7-1-39) P-814 Tom Neal-Jo Ann Sayers	June 10,’39	21
No. 24—Think First (10-21-39) P-815 Laraine Day-Ann Morriss	Sept. 9,’39	21
No. 25—Drunk Driving (10-28-39) P-816 Dick Purcell-Jo Ann Sayers	Oct. 28,’39	21
FITZPATRICK TRAVEL TALKS		
Colorful Curacao (7-29-39) T-862	May 27,’39	9
Day on Treasure Island A (9-30-39) T-51	Sept. 2,’39†	10
Glimpses of Australia (5-27-39) T-859	Apr. 15,’39	9
Imperial Delhi (4-1-39) T-857	Feb. 18,’39	8
Java Journey (6-3-39) T-858	Mar. 18,’39	8
Natural Wonders of Washington State (10-21-39) T-52	Oct. 7,’39†	9
Picturesque Udaipur (7-15-39) T-861	May 13,’39	8
Quaint St. Augustine T-53	Nov. 4,’39†	9
Rural Hungary (6-24-39) T-860	Apr. 29,’39	9
Sydney Pride of Australia (2-4-39) T-854	Dec. 3,’38	9
MGM MINIATURES		
Ash Can Fleet (10-21-39) M-72 Robert Warwick	Sept. 9,’39†	11
Failure at 50, A (11-18-39) M-73 Truman Bradley-Jack Mulhall	Oct. 7,’39†	10
Greener Hills, The (7-15-39) M-880 Emmett Vogan-Grace Stafford	May 27,’39	11
Hollywood Hobbies (6-17-39) M-878 Sally Payne-Joyce Compton	May 13,’39	10
Ice Antics (2-24-39) M-876 (Sepia)	Feb. 11,’39	9
Love On Tap M-877 Mary Howard (Sepia)	Mar. 18,’39	11
Mendelssohn’s Wedding March M-74	Nov. 4,’39†	8
Prophet Without Honor (6-17-39) M-879 Tom Neal	May 20,’39	11
Rhumba Rhythm (9-9-39) M-71 Mary Teen-Sally Blaine (Sepia)	Sept. 2,’39†	11
MUSICAL COMEDIES		
Happily Buried (6-3-39) R-805 Anthony Allen-Rita Oehman	Apr. 15,’39	20
Somewhat Secret (4-22-39) R-804 Mary Howard-Tom Collins	Mar. 29,’39	21
OUR GANG		
Auto Antics (9-16-39) C-942	July 22,’39	10
Captain Spanky’s Showboat (10-28-39) C-131	Sept. 9,’39†	11
Clown Princess (6-3-39) C-938	Apr. 15,’39	10
Cousin Wilbur (6-17-39) C-939	Apr. 29,’39	10
Dad for a Day C-132	Oct. 21,’39†	11
Dog Daze (7-29-39)	July 1,’39	11
Duel Personalities (4-8-39) C-937	Mar. 11,’39	10
Joy Scouts (7-29-39)	June 24,’39	10
Tiny Troubles (3-25-39) C-936	Feb. 18,’39	10
PASSING PARADE **(Sepia)**		
No. 4—(4-22-39) K-924 (Story of Dr. Jenner)	Mar. 18,’39	10
No. 5—(6-17-39) K-925 (Angel of Mercy) (Sepia)	May 20,’39	10
No. 6—(6-17-39) K-926 (Yankee Doodle Goes to Town)	June 17,’39	9
No. 7—Giant of Norway (7-22-39) K-927	June 24,’39	11
No. 8—Story That Couldn’t Be Printed (9-16-39) K-928	July 22,’39	11
No. 9—One Against the World (9-16-39) K-929	Aug. 19,’39	11
No. 10—Unseen Guardians (10-14-39) K-930	Aug. 26,’39	11
PETE SMITH SPECIALTIES		
Culinary Carving (8-12-39) S-910	July 1,’39	9
Football Thrills of 1938 (10-14-39) S-912	Sept. 16,’39	10
Let’s Talk Turkey S-101	Oct. 28,’39†	11
Marine Circus (4-22-39) S-906 (Color)	Mar. 11,’39	9
Poetry of Nature (7-8-39) (Sepia)	May 17,’39	10
Radio Hams (6-17-39) S-908	May 20,’39	10
Set ’Em Up (10-21-39) S-913	Oct. 7,’39	10
Ski Birds S-102	Nov. 18,’39†	8
Take a Cue (9-16-39) S-911 (Sepia)	Aug. 12,’39	9
Weather Wizards (4-22-39) S-907	Apr. 8,’39	8
ROBERT BENCHLEY		
Dark Magic (5-27-39) F-956	May 13,’39	10
Day of Rest, The (10-21-39) F-141	Sept. 6,’39†	9
Home Early (6-17-39) F-957	May 27,’39	9
Hour for Lunch, An (4-22-39) F-955	Mar. 18,’39	9
How to Eat (7-8-39) F-958	June 10,’39	10
See Your Doctor F-142	Dec. 16,’39†	8

MONOGRAM

Title	Rel. Date	Min.
Raiders Over England 3830	Nov. 15,’39†	2 rls.

PARAMOUNT

BETTY BOOF CARTOONS

Title	Rel. Date	Min.
Musical Mountaineers (5-27-39) T8-8	May 12,’39	7
Rhythm on the Reservation (7-22-39) T8-10	July 7,’39	7
Scared Crows, The (7-8-39) T8-9	June 9,’39	7
So Does an Automobile T8-7	Mar. 31,’39	1 rl.

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Yip Yip Yippy (7-29-39) J8-6	July 28,'39	7

COLOR CLASSICS

Title	Rel. Date	Min.
Barnyard Brat (7-15-39) C8-5	June 30,'39	7
Fresh Vegetable Mystery, The (10-14-39) C9-1	Sept. 22,'39†	1 rl.
Small Fry (5-6-38) C8-4	Apr. 21,'39	7

COLOR CRUISES

Title	Rel. Date	Min.
Chile K9-3	Nov. 10,'39†	1 rl.
Colombia (8-12-39) K8-7	July 21,'39	10
Ecuador (9-16-39) K9-1	Sept. 1,'39†	10
Jamaica (7-15-39) K8-6	May 26,'39	10
Peru (10-14-39) K9-2	Oct. 6,'39†	1 rl.
Republic of Panama K8-5	Mar. 24,'39	1 rl.

HEADLINERS

Title	Rel. Date	Min.
Artie Shaw's Class In Swing (8-26-39) A9-1	Sept. 8,'39†	10
Champagne Music of Lawrence Welk (3-4-39) A8-8	Mar. 3,'39	10
Here's Hal A9-4	Nov. 24,'39†	1 rl.
Moments of Charm of 1940 (10-4-39) (A9-2) Phil Spitalny & Girl Orch.	Oct. 13,'39†	11
Music Through the Years (2-25-39) A8-7 Jan Garber and Orch.	Feb. 3,'39	11
Paramount Presents Hoagy Carmichael (6-3-39) A8-10	May 5,'39	10
Sweet Moments (9-9-39) A8-12 Russ Morgan and Orch.	Aug. 11,'39	11
Ted Fio Rito and His Orchestra (11-18-39) A9-2	Oct. 6,'39†	11
Tempo of Tomorrow (7-1-39) A8-11 Richard Himber and Orch.	June 2,'39	10
Three Kings and a Queen A8-9 Vincent Lopez and Orch.	Apr. 7,'39	1 rl.

PARAGRAPHICS

Title	Rel. Date	Min.
Breaking the News (9-2-39) J8-12	Aug. 25,'39	10
Busy Little Bears (11-18-39) V9-2	Oct. 20,'39†	10
Circus Co-ed (3-11-39) V8-8	Mar. 10,'39	10
Farewell Vienna (7-15-39) V8-11	June 23,'39	10
Fisherman's Pluck V8-9	Apr. 14,'39	1 rl.
Public Hobby No. 1 (9-16-39) V9-1	Sept. 22,'39†	11
Swans (5-27-39) V8-10	May 19,'39	10
That's Africa (3-4-39) V8-7	Feb. 10,'39	10

PARAMOUNT PICTORIAL

(New Series)

Title	Rel. Date	Min.
No. 8—(3-11-39) P8-8	Mar. 3,'39	10
No. 9—(5-20-39) P8-9	Mar. 31,'39	10
No. 10—P8-10	May 5,'39	1 rl.
No. 11—(6-24-39) P8-11	June 2,'39	10
No. 12—(8-12-39) P8-12	July 14,'39	10

POPEYE THE SAILOR

Title	Rel. Date	Min.
Aladdin and His Wonderful Lamp (4-29-39) EE8-1 (Special)	Apr. 7,'39	22
Ghost Is the Bunk (7-22-39) E8-9	June 16,'39	7
Hello How Am I? (8-12-39) E8-10	July 14,'39	7
It's the Natural Thing to Do (8-26-39) E8-11	July 28,'39	7
Never Sock a Baby E9-1	Nov. 3,'39†	1 rl.
Wotta Nitemare (7-15-39) T8-8	Mar. 24,'39	7

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE

(In Color)

Title	Rel. Date	Min.
No. 4—J8-4	Mar. 10,'39	1 rl.
No. 5—(5-27-39) J8-5	May 12,'39	11
No. 6—(7-29-39) J8-6	Aug. 4,'39	11

1939-40

Title	Rel. Date	Min.
No. 1—J9-1	Sept. 15,'39†	10
No. 2—J9-2	Nov. 3,'39†	1 rl.

GRANTLAND RICE SPORTLIGHTS

Title	Rel. Date	Min.
No. 61—The Sporting Irish (3-4-39) R8-9	Mar. 17,'39	10
No. 62—Good Skates (5-6-39) R8-10	Apr. 14,'39	10
No. 63—Diamond Dust (6-3-39) R8-11	May 12,'39	10
No. 64—Death Valley Thrills (6-24-39) R8-12	June 9,'39	10
No. 65—Watch Your Step (8-19-39) R8-13	July 7,'39	10
No. 66—Hydro-Maniacs (9-9-39) R9-1	Sept. 1,'39†	10
No. 66—A Desert Adventure (9-16-39) R9-2	Sept. 22,'39†	10
No. 67—Catching Whoppers (9-16-39) R9-3	Oct. 13,'39†	10
No. 68—A Day Is Born (11-11-39) R9-4	Nov. 3,'39†	10
No. 69—Aqua-Rhyhtm (11-18-39) R9-5	Nov. 24,'39†	10

SYMPHONIC SERIES

Title	Rel. Date	Min.
Merry Wives of Windsor (11-18-39)		9

UNUSUAL OCCUPATIONS

(In Color)

Title	Rel. Date	Min.
No. 5—(5-6-39 L8-5	Apr. 14,'39	11
No. 6—(7-29-39) L8-6	June 16,'39	10

(New Series)

Title	Rel. Date	Min.
No. 1—(10-14-39) L9-1	Oct. 13,'39†	1 rl.
No. 2—L9-2	Nov. 17,'39†	1 rl.

RKO RADIO

LEON ERROL COMEDIES

Title	Rel. Date	Min.
Home Boner 93,704	Mar. 10,'39	20
Moving Vanities (5-6-39) 93,705	May 5,'39	17
Ring Madness 9370	June 30,'39	19
Truth Aches 03,702	Nov. 3,'39†	19
Wrong Room, The (9-30-39) 03,701	Sept. 22,'39†	19

HEADLINERS

Title	Rel. Date	Min.
No. 3—Swing Vacation 93,603	Feb. 24,'39	17
No. 4—Sales Slips 93,604	June 2,'39	17

EDGAR KENNEDY COMEDIES

Title	Rel. Date	Min.
Act Your Age (10-14-39) 03,401	Oct. 6,'39†	18
Baby Daze 93,405	May 19,'39	15
Clock Wise (4-1-39) 93,404	Mar. 24,'39	18
Feathered Pests 93,406	July 14,'39	16
Kennedy the Great 03,402	Dec. 1,'39†	19
Maid to Order 93,403	Jan. 27,'39	18
Slightly at Sea 03,403	Feb. 9,'40†	16

INFORMATION PLEASE

Title	Rel. Date	Min.
No. 1—(10-14-39) 04,201	Sept. 8,'39†	10
No. 2—(10-28-39) 04,202	Oct. 6,'39†	11
No. 3—04,203	Nov. 3,'39†	10

MARCH OF TIME

1938-39

Title	Rel. Date	Min.
No. 7—Young America — Mexico's New Crisis (2-18-39) 93,107	Feb. 17,'39	19
No. 8—Background for War: The Mediterranean (3-18-39) 93,108	Mar. 17,'39	18
No. 9—Japan: Master of the Orient (4-15-39) 93,109	Apr. 14,'39	19
No. 10—Dixie-U.S.A. (5-13-39) 93,110	May 12,'39	19
No. 11—War, Peace and Propaganda (6-10-39) 93,111	June 9,'39	19
No. 12—The Movies March On (7-8-39) 93,112	July 7,'39	22
No. 13—Metropolis—1939 (8-5-39) 93,113	Aug. 4,'39	18

1939-40

Title	Rel. Date	Min.
No. 1—Soldiers with Wings (9-9-39) 03,101	Sept. 1,'39†	19
No. 2—Battle Fleets of England (10-7-39) 03,102	Sept. 29,'39†	18
No. 3—Uncle Sam — The Farmer (10-28-39) 03,103	Oct. 27,'39†	18

NU-ATLAS PRODUCTIONS

Title	Rel. Date	Min.
Arcade Varieties (5-20-39) 94,210 Lillian Roth	May 12,'39	11
Hello Mama (4-1-39) 94,209 George Jessel	Apr. 14,'39	11
Samovar Serenade 94,208 Luba Malina	Mar. 17,'39	10
Tropical Topics 94,206 Rosita Ortega	Jan. 20,'39	10

PATHE NEWS

Released twice a week

PATHE REVIEWS

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Title	Rel. Date	Min.
Blamed for a Blonde (10-14-39) 03,201	Oct. 20,'39†	16
Chicken Feed 03,203	Dec. 29,'39†	18
Coat Tails 03.202	Nov. 17.'39†	18
Marriage Go-Round 93,204	July 28,'39	18
Dog-Gone 93,208	Apr. 21,'39	16
Twincuplets 03,204	Jan. 26,'40†	2 rls.

RAY WHITLEY COMEDIES

Title	Rel. Date	Min.
Bandit and Ballads 03,502	Dec. 15,'39†	2 rls.
Cupid Rides the Range (10-14-39) 03,501	Sept. 8,'39†	18
Ranch House Romeo (4-1-38) 93,503	Apr. 7,'39	17
Sagebrush Serenade 93,504	June 6,'39	19

REELISMS

Title	Rel. Date	Min.
Acres of Plenty (11-18-39) 04,602	Oct. 13,'39†	9
Air Waves (3-17-39) 94,607	Mar. 10,'39	10
American Royal (11-18-39)	Nov. 10,'39†	9
Kennel Kings (8-26-39) 94,612	July 12,'39	9
Nevada Unlimited (9-16-39) 04,601	Sept. 15,'39†	8
Pack Trip (9-16-39) 94,613	Aug. 18,'39	9
Soldiers of Sea 94,608	Apr. 7,'39	9
Television (5-6-39) 94,609	May 5,'39	9
Swinquet (7-15-39) 94,610	May 26,'39	8
World of Tomorrow (7-15-39) 94,611	June 23,'39	9
Zoo (8-12-39) 94,612	July 21,'39	9

RKO PATHE SPORTSCOPE

Title	Rel. Date	Min.
Big Leaguers (4-29-39) 94,309	Apr. 21,'39	9
Devil Drivers (7-15-39) 94,311	June 16,'39	9
Gun Play (10-14-39) 04,301	Sept. 1,'39†	1 rl.
Hunting Hounds (11-18-39) 04,302	Sept. 29,'39†	9
Ice Cutters (11-4-39) 04,303	Oct. 27,'39†	9
Riding the Crest (7-8-39) 94,312	July 14,'39	9
Smooth Approach (5-20-39) 94,310	May 19,'39	9½
Snow Falls (3-18-39) 94,307	Feb. 24,'39	1 rl.
Sporting Wings (4-1-39) 94,308	Mar. 24,'39	9

SPECIAL

Title	Rel. Date	Min.
Five Times Five (9-16-39) 93,801	July 23,'39	20

WALT DISNEY CARTOONS

Title	Rel. Date	Min.
Autograph Hound 94,116	Sept. 1,'39	8
Beach Picnic (5-27-39) 94,114	June 9,'39	8
Donald's Cousin Gus (5-20-39) 94,113	May 19,'39	8
Donald's Lucky Day (10-1-38) 94,107	Jan. 13,'39	8
Donald's Penquin (5-27-39) 94,117	Aug. 11,'39	8
Goofy and Wilbur (10-1-38) 94,110	Mar. 17,'39	8
Hockey Champ (5-20-39) 94,110	Mar. 17,'39	7
Officer Duck 04,101	Sept. 22,'39†	8
Practical Pig, The (10-1-38) 94,109	Feb. 24,'39	
Sea Scout 94,115	June 30,'39	8
Ugly Duckling, The (10-1-38) 94,111	Apr. 7,'39	8

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Conquering the Colorado (8-26-39) 0201	Aug. 18,'39†	11
Filming the Fleet (9-23-39) 0202	Oct. 27,'39†	11
Sand Hogs 9205	May 12,'39	10

FASHIONS (In Color)

Title	Rel. Date	Min.
Fashion Forecast, No. 3 9603	Mar. 31,'39	10
Fashion Forecast, No. 4 9604	July 7,'39	1 rl.
Fashion Forecast, No. 5 0601	Sept. 15,'39†	10
Fashion Forecast, No. 6 0602	Dec. 22,'39†	1 rl.

FATHER HUBBARD'S ALASKAN ADVENTURES

Title	Rel. Date	Min.
Aghileen Pinnacles (10-21-39) 0103	Nov. 10,'39†	11
Birthplace of Icebergs (9-2-39) 0101	Aug. 4,'39†	11

LEW LEHR

Title	Rel. Date	Min.
Monkeys Is the Cwazlest People (9-30-39) 0401	Sept. 29,'39†	10
Muscle Maulers (5-6-39) 9404	Apr. 14,'39	11
Silly Season, The 0402	Dec. 8,'39†	
What Every Inventor Should Know 9403	Jan. 20,'39	11

MAGIC CARPET SERIES

(Lowell Thomas)

Title	Rel. Date	Min.
Evergreen Empire, The (10-21-39) 0102	Oct. 13,'39†	11
Good Neighbors 9106	May 26,'39	11
Isle of Pleasure (11-19-38) 9103	Feb. 3,'39	11
Mystic Siam (5-6-39) 9105	Mar. 17,'39	10
Tempest Over Tunis 9107	June 9,'39	11
Viking Trail (12-31-38) 9104	Feb. 17,'39	10

TERRY-TOONS

Title	Rel. Date	Min.
Africa Squawks 9516	June 30,'39	7
Barnyard Baseball 9517	July 14,'39	7
Barnyard Egg-citement (5-6-39) 9528 (color)	May 5,'39	7
Cuckoo Bird, The 9511	Apr. 7,'39	7
First Robin, The 0555 (color)	Dec. 29,'39†	1 rl.
Frozen Feet 9509	Feb. 24,'39	7
Gandy Goose in a Bully Romance 9515	June 16,'39	7
Gandy Goose in G Man Jitters 9510	Mar. 10,'39	7
Gandy the Goose in the Frame Up 9507	Dec. 30,'38	7
Golden West, The (8-26-39) 0501	Aug. 25,'39†	7
Hitch-Hiker, The 0505	Dec. 1,'39†	1 rl.
Hook Line and Sinker 0552	Sept. 8,'39†	7
Mouse and a Million 0504	Nov. 3,'39†	1 rl.
Nick's Coffee Pot 9513	May 19,'39	7
Nutty Network, The 9527 (color)	Mar. 24,'39	7
One Gun Gary in Nick of Time 9503	Jan. 27,'39	7
Orphan Duck, The (10-14-39) 0553	Oct. 6,'39†	7
Owl and Pussycat, The 9525 (color)	Jan. 13,'39	7
Prize Guest, The, 9514	June 2,'39	7
Sheep in the Meadow (10-14-39) 0502	Sept. 22,'39†	7
Their Last Bean (4-29-39) 9512	Apr. 21,'39	7
Three Bears, The 9526 (color)	Feb. 10,'39	7
Two Headed Giant (8-12-39) 0551	Aug. 11,'39†	7
Watchdog, The 0503	Oct. 20,'39†	1 rl.
Wicky-Wacky Romance 0554 (color)	Nov. 17,'39†	1 rl.

ED THORGERSEN (Sports)

Title	Rel. Date	Min.
Big Game Fishing 0301	Sept. 1,'39†	10
Clocking the Jockies (10-7-39) 0302	Nov. 24,'39†	11
Hunting Dogs (5-6-39) 9303	Mar. 3,'39	11
Inside Baseball 9304	Apr. 28,'39	11
Sports Immortals 9305	June 23,'39	11

UNITED ARTISTS

WORLD WINDOWS

(Color)

Title	Rel. Date	Min.
Arabian Bazaar (12-31-38)	Sept. 1,'39	10
Eternal Fire, The (1-28-39)	Sept. 21,'39	10
Fox Hunting (1-21-39)	Jan. 3,'39	10
Jerusalem (1-14-39)	May 1,'39	10
Labanon Coast	Dec. 1,'39	10
Petra (1-14-39)	Aug. 1,'39	10
Rome Symphony (12-31-38)	Feb. 15,'39	10
River Thames (4-15-39)	Nov. 1,'39	10
Ruins of Palmyra	Oct. 1,'39	10
Wanderers of the Desert	July 1,'39	10

UNIVERSAL

GOING PLACES WITH GRAHAM McNAMEE

Title	Rel. Date	Min.
No. 58—(2-11-39) 3356	Dec. 26,'38	9
No. 59—(2-25-39) 3357	Jan. 30,'39	9
No. 60—(3-11-39) 3358	Feb. 20,'39	9½
No. 61—(4-15-39) 3359	Mar. 13,'39	9
No. 62—(5-20-39) 3360 (Reviewed under title, "America Takes to Skies.")	Apr. 10,'39	9
No. 63—(6-3-39) 3361 (Reviewed under the title, "Theatre of the Sky.")	May 15,'39	9½
No. 64—(7-15-39) 3362	June 26,'39	9½
No. 65—(7-29-39) 3363	July 17,'39	9
No. 66—(9-30-39) 4351	Sept. 25,'39†	9
No. 67—(10-14-39 4352	Oct. 16,'39†	9

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 68—(10-14-39) 4353	Nov. 13,'39†	9
No. 69—4354	Dec. 11,'39†	1 rl.

LANTZ CARTUNES

Title	Rel. Date	Min.
Arabs with Dirty Fezzes (8-26-39) 3259	July 31,'39	7
Baby Kittens (12-3-38) 3245	Dec. 19,'38	1 rl.
Bird on Nellie's Hat (7-8-39) 3257	June 19,'39	7
Birth of a Toothpick 3250	Feb. 27,'39	7½
Bola Mola Land (5-27-39) 3256	May 29,'39	7
Charlie Cuckoo (5-13-39) 3254	Apr. 24,'39	7
Crack Pot Cruise 3253	Apr. 10,'39	6½
Little Blue Blackbird (12-10-38) 3246	Dec. 26,'38	7
Little Tough Mice (4-15-39) 3251	Mar. 13,'39	7
Magic Beans (3-11-39) 3249	Feb. 13,'39	7½
Nellie of the Circus (5-20-39) 3255	May 8,'39	7
One Armed Bandit (4-8-39) 3252	Mar. 27,'39	7
Silly Superstition (9-23-39) 3262	Aug. 28,'39	7
Slap Happy Valley 3261	Aug. 21,'39	7
Snuffy Skunk's Party (9-23-39) 3260	Aug. 7,'39	7
Stubborn Mule (8-12-39) 3258	July 3,'39	7

LANTZ COLORED CARTOONS

Title	Rel. Date	Min.
A-Haunting We Will Go (7-15-39)	Sept. 4,'39†	7
Life Begins for Andy Panda (9-23-39)	Oct. 9,'39†	8½
Scrambled Eggs 4263	Nov. 20,'39†	8¾
Sleeping Princess, The 4264	Dec. 4,'39†	9

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Bank Notes (3-11-39) 3228 Gus Van	Mar. 15,'39	19
Cafe Boheme (4-1-39) 3229 Ray Smeck & Islanders	Apr. 12,'39	17
Gals and Gallons (6-3-39) 3232 East and Dumke	July 12,'39	17½
Music and Models (12-3-38) 3225 Jack Arthur	Dec. 14,'38	18
Pharmacy Frolics (5-20-39) 3230 Three Playboys	May 17,'39	18
Swing Sanitarium (5-20-39) 3231 Dorothy Stone-Chas. Collins	June 14,'39	18
With Best Dishes (6-3-39) 3233 Charles Kemper	Aug. 9,'39	17

SPECIAL

Title	Rel. Date	Min.
March of Freedom (5-20-39) 4110	Sept. 6,'39†	20

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 60—Novelty (3-4-39) 3371	Mar. 6,'39	9
No. 61—Novelty (4-22-39) 3372	Apr. 3,'39	9
No. 62—Novelty (5-20-39) 3373	May 1,'39	9
No. 63—Novelty (6-3-39) 3374	June 5,'39	9
No. 64—Novelty (9-9-39) 3375	July 3,'39	10
No. 65—Novelty (7-15-39) 3376	Aug. 7,'39	9½
No. 66—Novelty (10-21-39) 4371	Sept. 18,'39†	8½
No. 67—Novelty (10-14-39) 4372	Oct. 9,'39†	9
No. 68—Novelty (10-28-39) 4373	Nov. 6,'39†	9
No. 69—Novelty 4374	Dec. 4,'39†	1 rl.

TWO-REEL MUSICALS

Title	Rel. Date	Min.
Boy Meets Joy (11-18-39) 4221 Pinky Tomlin-Joy Hodges	Sept. 6,'39†	17
Rhumba Land 4223 Wini Shaw	Nov. 15,'39†	18½
Snow Follies 4224 Lillian Roth	Dec. 13,'39†	2 rls.
Swing Hotel (10-14-39) 4222 Wini Shaw	Oct. 18,'39†	18

VITAPHONE

BROADWAY BREVITIES

Title	Rel. Date	Min.
Sundae Serenade 4020 Rosie Moran	Feb. 25,'39	2 rls.
Projection Room 4022 Arthur and Case	Mar. 4,'39	2 rls
Home Cheap Home 4023 Henry Armetta	Mar. 18,'39	2 rls.
A Fat Chance 4024 Johnny Perkins	Mar. 25,'39	2 rls.
Rollin' in Rhythm 4025	Apr. 15,'39	2 rls.
Seeing Spots 4026 Duke McHale	Apr. 29,'39	2 rls.
You're Next to Closing 4027 Cross and Dunn	May 13,'39	2 rls.
Broadway Buckaroo (6-17-39) 4028 Red Skelton	June 3,'39	20
Quiet Please (5-27-39) 4006 Fritz Feld (Color)	July 1,'39	20
Wardrobe Girl 4029 Ginger Manners	June 17,'39	
A Swing Opera 4030 Tess Gardella	July 22,'39	2 rls.
Seeing Red (8-26-39) 4018 Red Skelton	Aug. 26,'39	20
Slapsie Maxie (9-16-39) 5303 Maxie Rosenbloom	Sept. 10,'39†	17
Remember When (9-16-39) 5101 Eaton Boys		20
Ride, Cowboy, Ride (10-21-39) 4008 Dennis Morgan	Sept. 9,'39	20
Ice Frolic (10-14-39) 5102 Eleanor Gardner	Oct. 28,'39†	20
World's Fair Junior (10-28-39) 5104	Dec. 9,'39†	20

COLOR PARADE

Title	Rel. Date	Min.
The Roaming Camera (4-15-39) 4608	Mar. 25,'39	11
Mechanix Illustrated, No. 4 (5-27-39) 4609	Apr. 22,'39	10
For Your Convenience (6-17-39) 4610	May 20,'39	10
Mechanix Illustrated, No. 5 4612	June 17,'39	1 rl.
Modern Methods (8-12-39) 4611	July 15,'39	10
Mechanix Illustrated, No. 6 4613	Aug. 5,'39	1 rl.
Mechanix Illustrated, No. 1 (9-2-39) 5401	Sept. 30,'39†	10
American Saddle Horses 5402	Nov. 11,'39†	1 rl.

FLOYD GIBBONS' "YOUR TRUE ADVENTURE"

Title	Rel. Date	Min.
A Minute from Death 4307	Mar. 4,'39	1 rl
Chained (4-15-39) 4308	Apr. 1,'39	12
Voodoo Fires (5-27-39) 4309	May 6,'39	12
Haunted House (6-24-39) 4310	June 3,'39	12
Lives in Peril 4311	July 1,'39	1 rl.
Three Minute Fuse (9-2-39) 4312	July 29,'39	11
Verge of Disaster 4313	Aug. 26,'39	1 rl.

HISTORICAL TECHNICOLOR FEATURETTES

Title	Rel. Date	Min.
Lincoln in the White House (1-14-39) 4004 Frank McGlynn (Color) (Exploitation: Feb. 25,'39, p. 68; May 20,'39, p. 61.)	Feb. 11,'39	20
Sons of Liberty (3-25-39) 4005 Claude Rains	May 20,'39	20
Bill of Rights (9-16-39) 4007	Aug. 19,'39†	20
Monroe Doctrine (10-28-39) 5001	Oct. 14,'39†	16

LOONEY TUNES

Title	Rel. Date	Min.
No. 66—Porky's Movie Mystery (3-24-39) 4809	Mar. 11,'39	7
No. 67—Chicken Jitters (4-1-39) 4810	Apr. 22,'39	1 rl.
No. 68—Porky and Teabiscuit (5-20-39) 4811	Apr. 1,'39	7
No. 69—Kristopher Kolumbus, Jr. 4812	May 13,'39	1 rl.
No. 70—Polar Pals (6-17-39) 4813	June 3,'39	7
No. 71—Scalp Trouble 4814	June 24,'39	1 rl.
No. 72—Porky's Picnic 4815	July 15,'39	1 rl.
No. 73—Wise Quack (8-19-39) 4816	Aug. 5,'39	7
No. 74—Porky's Hotel 5601	Sept. 2,'39†	1 rl.
No. 75—Jeepers Creepers (9-30-39) 5602	Sept. 23,'39†	7
No. 76—Naughty Neighbors (11-4-39) 5063	Oct. 7,'39†	7
No. 77—Pied Piper Porky 5604	Nov. 4,'39†	1 rl.
No. 78—Porky the Giant Killer 5605	Nov. 18,'39†	1 rl.

MELODY MASTERS

Title	Rel. Date	Min.
Dave Apollon and Orch. 4711	Apr. 22,'39	1 rl.
Clyde McCoy and Orch. (5-27-39) 4712	Mar. 18,'39	10
Artie Shaw and Orch. (4-8-39) 4713	Apr. 29,'39	10
Larry Clinton and Orch. 4714	May 20,'39	1 rl.
Leith Stevens and Orch. (6-17-39) 4715	June 10,'39	10
Rita Rio and Orch. 4716	July 1,'39	1 rl.
Will Osborne and Orch. (8-5-39) 4717	July 22,'39†	10
Eddie Delange and Orch. 4718	Aug. 12,'39	1 rl.
Swing Styles (9-16-39) 5501	Sept. 2,'39†	10
Vincent Lopez and His Orchestra (10-21-39) 5502	Sept. 30,'39†	10
Rubinoff and His Violin (11-11-39) 5503	Nov. 11,'39†	10

MERRIE MELODIES

(In Color)

Title	Rel. Date	Min.
No. 77—A Day at the Zoo 4513	Mar. 11,'39	1 rl.
No. 78—Presto Chango 4514	Mar. 25,'39	1 rl.
No. 79—Bars and Stripes Forever 4515	Apr. 8,'39	1 rl.
No. 80—Daffy Duck and Dinosaur (4-22-39) 4516	Apr. 22,'39	7
No. 81—Thugs with Dirty Mugs 4517	May 6,'39	1 rl.
No. 82—Naughty But Mice 4519	May 10,'39	1 rl.
No. 83—Believe It or Else 4520	June 3,'39	1 rl.
No. 84—Hobo Gadget Band (6-17-39) 4518	June 17,'39	7
No. 85—Old Glory (6-17-39) 4521	July 1,'39	10
No. 86—Dangerous Dan McFoo 4522	July 15,'39	1 rl.
No. 87—Snow Man's Land 4523	July 29,'39	1 rl.
No. 88—Hare-Um Scare-Um (8-12-39) 4524	Aug. 12,'39	7
No. 89—Detouring America (9-9-39) 4525	Aug. 26,'39	7
No. 90—Little Brother Rat 4526	Sept. 2,'39	1 rl.
No. 91—Sioux Me 5301	Sept. 9,'39†	1 rl.
No. 92—Land of the Midnight Fun (10-14-39) 5503	Sept. 23,'39†	1 rl.
No. 93—Little Lion Hunter 5302	Oct. 7,'39†	1 rl.
No. 94—The Good Egg 5304	Oct. 21,'39†	1 rl.
No. 95—Fresh Fish (11-18-39) 5305	Nov. 4,'39†	7
No. 96—Fagin's Freshmen 5306	Nov. 18,'39†	1 rl.

TECHNICOLOR SPECIALS

Title	Rel. Date	Min.
The Master's Touch 4408	Feb. 18,'39	1 rl.
Romance in Color 4404	Aug. 19,'39	1 rl.

VITAPHONE VARIETIES

Title	Rel. Date	Min.
Tax Trouble 4907 Grouch Club	Mar. 18,'39	1 rl.
The Crawfords "At Home" 4909	Apr. 15,'39	1 rl.
Dean of the Pasteboards (5-27-39) 4910 Luis Zingone	May 27,'39	10
Right Way, The (6-17-39) 4908 Irene Rich	July 1,'39	9
Witness Trouble 4911 Grouch Club	July 29,'39	1 rl.
One Day Stand (8-26-39) 4912	Aug. 19,'39	10
Vote Trouble (9-16-39) 5701 Grouch Club	Sept. 9,'39†	9
History Repeats Itself (10-14-39)		10
Sword Fishing (10-14-39) 5702	Oct. 21,'39†	10
An Organ Novelty (11-4-39) Mr. & Mrs. Jesse Crawford		9

Title Rel. Date Min.

OTHER PRODUCT

ABFC

Title	Rel. Date	Min.
Come Back to Erin (5-20-39)		33

ALLIANCE

Title	Rel. Date	Min.
Birth of the Movies	Sept. 1,'39	22
Warning, The (4-1-39)	Aug. 1,'39	32

AMERICAN RED CROSS

Title	Rel. Date	Min.
Footsteps (5-27-39)		11

ASSOC. OF SCHOOL FILM LIBRARIES

Title	Rel. Date	Min.
New World for Old (6-3-39)		25

BRITISH

Title	Rel. Date	Min.
Border Collie (8-12-39)		
Reporter Investigates Liberty (5-6-39)		17

CENTRAL

Title	Rel. Date	Min.
Chinook's Children (6-3-39)		10
Zoo in Manhattan (11-18-39)		10

ENNIS

Title	Rel. Date	Min.
Memory Lingers On, The (8-5-39)		10

FRENCH FILM EXCHANGE

Title	Rel. Date	Min.
Ave Maria (7-15-39)		
Rembrandt (7-15-39)		
Trip to the Sky (7-1-39)		10
Violin, The (9-23-39)		10

G. P. O.

Title	Rel. Date	Min.
"Do It Now" (9-30-39)		11
Health for the Nation (7-15-39)		
Spare Time (6-17-39)		
Men in Danger (6-17-39)		

LENAUER INTERNATIONAL

Title	Rel. Date	Min.
Getting Your Money's Worth, No. 3 (10-21-39)		1 rl.

PARAMOUNT BRITISH

Title	Rel. Date	Min.
'Arf a Mo' Hitler (10-28-39)		28

PATHE COMMERCIAL

Title	Rel. Date	Min.
Homes of Today (11-18-39)		11
Miracles of Modernization (7-8-39)		8

SPECTATOR-DENNING

Title	Rel. Date	Min.
Point of View (6-3-39)		

U. S. FOREST SERVICE

Title	Rel. Date	Min.
4,000 Gifts of the Forest (8-26-39)		2 rls.

WORLD

Title	Rel. Date	Min.
City, The (5-20-39)		44

YORKE

Title	Rel. Date	Min.
Ninth State, The (10-7-39)		22

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Overland with Kit Carson (9-2-39) Bill Elliott-Iris Meredith	July 21,'39	
Shadow, The 1140 (15 episodes)	Nov. 24,'39†	

REPUBLIC

Title	Rel. Date	Min.
Daredevils of the Red Circle (6-10-39) 871 Charles Quigley-Herman Brix	June 10,'39	18 (each) (1st episode 30 min.)
Dick Tracy's G-Men (8-19-39) 872 Ralph Byrd (15 episodes)	Sept. 2,'39	(1st episode 29 min.)
Zorro's Fighting Legion 873 Reed Hadley		

UNIVERSAL

Title	Rel. Date	Min.
Flash Gordon in Conquering the Universe 4881-92		
Green Hornet, The Gordon Jones-Anne Nagel		
Oregon Trail, The (5-20-39) 4581-95 John Mack Brown-Louise Stanley (15 episodes)	July 4,'39†	21 (each)
Phantom Creeps, The (9-2-39) 4881-92 Bela Lugosi-Dorothy Arnold	Oct. 17,'39†	21 (each)

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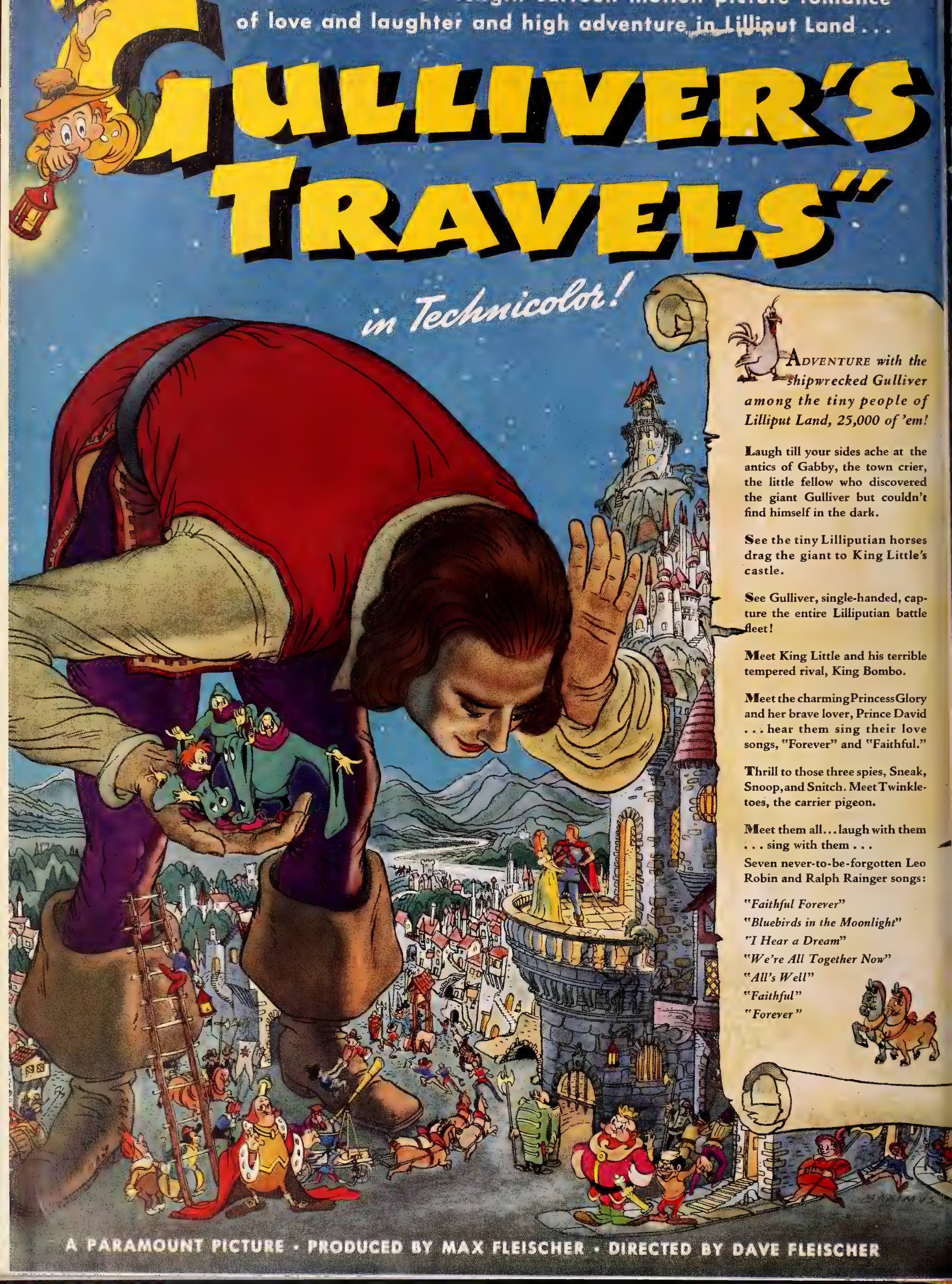

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Showmen's Reviews:

"The Great Victor Herbert"

"Destry Rides Again"

VOL. 137, NO. 9

DECEMBER 2, 1939

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screen
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wide
success!

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Based on the Original Story
by Melchior Lengyel
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DEC. 12

That's the day when Warners' Merry Xmas triumph gets its nation-wide

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In every exchange center! Everybody's coming and bringing their wives to see

FOUR WIVES"

COME ONE! COME ALL!

. . . See in advance *how big* a big Xmas attraction can be!

Priscilla Lane • Rosemary Lane
Lola Lane • Gale Page
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with Claude Rains
JEFFREY LYNN • EDDIE ALBERT • MAY ROBSON
FRANK McHUGH • DICK FORAN • HENRY O'NEILL
The Character of "Mickey Borden," as He Appeared in "Four Daughters," is Portrayed by
JOHN GARFIELD
DIRECTED BY MICHAEL CURTIZ
Screen Play by Julius J. and Philip G. Epstein and Maurice Hanline
Suggested by the Book, "Sister Act," by Fannie Hurst
Music by Max Steiner • A Warner Bros.-First National Picture

OH, THOSE XMAS BELLES!

Priscilla Lane · Rosemary Lane
Lola Lane · Gale Page
'FOUR WIVES'
with Claude Rains
JEFFREY LYNN · EDDIE ALBERT · MAY ROBSON
FRANK McHUGH · DICK FORAN · HENRY O'NEILL
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Screen Play by Julius J. and Philip G. Epstein and Maurice Hanline
Suggested by the Book, "Sister Act," by Fannie Hurst
Music by Max Steiner · A Warner Bros.-First National Picture

Same Stars! Same Director! Same Producers
Everything that made 'Four Daughters'
the show it was! Yours for Xmas
in 'FOUR WIVES'!

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MUNI
in
'We Are Not Alone'
now at the Music Hall!
A new Chip off the old block
by 'Mr. Chip's' author!

'THE OLD MAID'
'DUST BE MY DESTINY'
DAVIS *and* FLYNN *in* 'THE PRIVATE
LIVES OF ELIZABETH AND ESSEX'
'FOUR WIVES' 🔔 CAGNEY, O'BRIEN,
BRENT *in* 'THE FIGHTING 69TH'
'DRESS PARADE' *('Dead End' Kids)* 🔔 'A CHILD IS
BORN' *(Geraldine Fitzgerald)* 🔔 FLYNN *in* 'VIRGINIA CITY'
(Miriam Hopkins, Randolph Scott) 🔔 MUNI *in* 'WE ARE NOT ALONE'
'BROTHER RAT AND A BABY' *(Priscilla Lane, Jane Bryan, Eddie Albert, Wayne Morris)*
MERLE OBERON *in* 'WE SHALL MEET AGAIN'
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Darryl F. Zanuck
in Charge of Production

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 137, No. 9

December 2, 1939

MEANWHILE *the* EXHIBITOR?

HOLLYWOOD has bought a truce with Labor for two and a half months. The face of the agreement would indicate that meanwhile Production will be engaged in compiling figures to prove to Labor on February 15 next that scales are too high to be consistent with the revenues of the industry. Specifically the agreement says "an opportunity to show that the condition of this industry makes a continuance of wage increases impossible".

That is going to be a lot of bookkeeping, a great array of statistics. It promises to toss into the balances of judgment, before a labor union tribunal, all components: payrolls, talent values, markets, budgets, costs.

This is a not so very indirect invitation to labor to become executive, a member of the directorate—with, it would appear, rather more weight and authority than directors often have.

In this is a special floration of a movement that has been underway generally with respect to industry throughout the career of the New Deal.

The motion picture industry can have no choice but to travel with the trends of its America.

Meanwhile, when February 15 arrives there will be at stake on the table something more than the apparent issue between Labor and Production. The Exhibitor will not be seen there in person, nor will the Stockholder, nor the Bondholder, nor some hundreds of thousands of unorganized workers and investors, but dollars and their futures will be there in the pot.

In theory it would all be quite simple. Labor, in the person, perhaps, of William Bioff, would represent the worker, and Production, as capitalist and employer, would represent all the rest. But in practice it is not quite that simple.

Production can only fractionally at best represent Exhibition.

The relations between Production and Exhibition, through Distribution, long have been and today continue acutely to be in the crucible of regulation.

Now, and forever, in the realms of "planned economy" obtrudes the issue of "whose plan?" and "whose economy?".

△ △ △

AS WE WERE SAYING

FROM time to time you may have noticed mention on this and related pages of some questioning of the organization now known as Film Audiences for Democracy, as to its stand on totalitarian causes, including communism. The questioning was oft reiterated, without response or answer, until at last Dr. Henry Pratt Fairchild, new president, sent a letter to Mr. Martin Quigley directing attention to a footnote on their letterhead.

Neither the publisher nor the editor of MOTION PICTURE HERALD were much impressed by the footnote, and remarks to that effect appeared here.

There seemed to be a remarkable, if not surprising, reluctance to make declaration that might offend "Red" components or sympathizers in the membership.

Now comes "Film Survey", organ of Film Audiences for Democracy, in its December issue, making a familiar sort of sally in saying: "It appears to us that both Mr. Ramsaye and Mr. Quigley are more interested in the fine aristocratic sport known as 'red baiting' than they are in veracity."

In our aristocratic judgment neither "red-baiting" nor "Kuhn-hunting" qualify as real sports. However, the opinion of social utility in such pursuits is likely to be colored by one's place in the chase—especially if up a tree or in a hole.

The discomfort of facing invitation to declare position on communism is interestingly, even naively, disclosed in this outgiving of "Film Survey" when it sets down :

> *"The editors of Motion Picture Herald offer shopworn phrases, attempt to blanket the constructive force of Film Audiences for Democracy, cognizant of the fact that no membership organization can divide its strength either by defending individual members or by issuing statements in fields which are not its province."*

So it is a question of "dividing its strength". That seems an admission that the organization is not much concerned where "its strength" comes from.

And as for the matter being "not its province"—how would one justify organization to honestly uphold democracy, along with a boast of indifference about the political beliefs of advisors, directors, members, supporters?

THE piece is not signed, but it was written by someone who has access to Dr. Fairchild's mail. And as for that taunt about "shopworn phrases" we have an aristocratic sense of literary warrant because of the persistently repetitive nature of the provocations. Our phrases that displease Dr. Fairchild are shopworn for the same reason that a musket gets hot. Those phrases will be worn some more.

If a position on communism is not to be taken, and emphatically, if Film Audiences for Democracy dare not offend the Reds, finds it must pussyfoot about them, let them "bore from within" (shopworn), lest it "divide its strength", they might have said so and saved the wear and tear on our phrases.

Reference is made to Mr. Quigley as "spawner of the Legion of Decency . . . and inspirer of the Production Code, an important barrier to full artistic expression".

The use of the word "spawn" and its derivatives for purposes of deprecation is shopworn and a device of "baiters". Aside from that Mr. Quigley didn't do it. He was indeed the father of the Production Code, a self-regulative device internal to the motion picture industry, and in the making considerably before the Legion took its rise externally and elsewhere as any casual examination of newspaper files will reveal.

Concerning the observation that the Code is "an important barrier to full artistic expression"—the motion picture has not found it so. A reading of it would disclose that it imposes upon its subscribers and the screen only that same set of mores that obtain in respectable American homes, in Dr. Fairchild's no doubt. If "full artistic expression" means the latrine language of some current literature of alleged social import, the Code is indeed a barrier.

An interesting and most objective consideration of the Production Code as a self-regulative instrument of the motion picture industry can be found by the scholarly Dr. Fairchild and his staff in the Yale Law Journal for November under the

[*Continued on following page, bottom of column* 1]

This Week in the News

"Wind" $18,571,428

SHAPES AND PROCEDURES in distribution of "Gone with the Wind" crystallized this week with a special sales conference of Metro-Goldwyn-Mayer forces in Chicago—the first national sales convention ever held for a single picture.

Recognition of the revolutionary impact of this four-million-dollar-three-hours-and-forty-minutes production was manifest in arrangements for try-out in thirty-two key cities, with multiple concurrent presentations, a 70 per cent booking scale, fixed higher admissions.

M-G-M admits expectancy of a gross of $10,000,000 to $13,000,000.

That means, or would mean, box office admissions of from $14,285,714 to $18,571,428.

The estimated average admission price of $0.82 would require a total attendance of 17 to 22 million persons, or something like one in four of all the alleged 85,000,000 patrons.

Exhibition is tremendously interested. The long line of controls and specifications, based on assumptions of the power and authority of the product, raised questions of the autonomy of retail showmanship.

An intensification of trade questions now abundantly at issue was seen.

Meanwhile there was, to be sure, wide appreciation of the special problems arising from the extraordinary nature of the whole undertaking, its remarkable history of production and investment. Here appeared at last an exploration of the question of how big and how important a motion picture can be.

Out in Chicago, in an entirely unrelated discussion, Barney Balaban observed that when pictures are big enough "theatres have rubber walls".

Meanwhile, with the great adventures of "Gone with the Wind" in the market of public entertainment yet ahead, some consideration was had of what the influence of its success would be upon the production patterns of Hollywood. It is held, by observers, that such persons as Darryl Zanuck, the Brothers Warner, and Cecil DeMille will not sit idly by if they find a new trend to the stupendously stupendous.

Despite sundry off-stage declarations, all insisting that the "Wind" plan is entirely *de novo*, some with long memories were reminded that back yonder in May of 1932 Al Lichtman, then with United Artists, on the platform of the Motion Picture Club, enunciated a notion of exclusive runs and "raising admission prices to aid exhibitors". He and the late Felix Feist discussed "reclassification of theatres".

Among the cognoscenti of Broadway, entertainment was had from an editorial expression of John C. Flinn's in *Variety*, in which, after much discourse on the "Wind" campaign, he summed up: "Perhaps it is just a gag to stir up some interest in the premieres." This, you'll be knowing, from the same Mr. Flinn who once approached New York in a covered wagon. He is trusting, but suspicious.

Meanwhile, one thing is certain: "Gone with the Wind" will not be double billed, for a while, not even with "Hurricane". (*See page* 17.)

Leon D. Netter, vice-president of Paramount Theatres Service Corporation, corporate theatre subsidy, on Wednesday estimated that Paramount's Max Fleischer feature cartoon of "Gulliver's Travels", second feature cartoon in the history of motion pictures, will have a domestic gross of $3,000,000.

Paramount will require two weeks' playing time of every pre-release engagement but will not set any other special sales handling.

Television Cuts Price

TELEVISION progresses, notwithstanding assorted pessimists and even Federal Communications commissioners. Take RCA's word for it.

The Radio Corporation, largest manufacturer of radio sets in the world, reported this week that it had sold approximately 100 sets after a big two-months' campaign in Newburgh, Poughkeepsie, and Middletown, New York.

Prices on the sets had been reduced sharply. The apparent object was to ascertain if the public would react to price reduction.

The sponsors are reported to feel that the purchase of 100 or so sets in the area, in two months, conveys a message, when placed against the fact that only about 1,000 sets have been sold in all of the New York City area (with about 30 times the population) since May of this year.

They say that set prices will be much lower in 1940.

AS WE WERE SAYING [Continued]

title of "Censorship of Motion Pictures", in which will be found the observation: "*By proving that morality was profitable, it [the Code] has made the producers feel a responsibility to the public which alone can bring about a satisfactory cinema.*"

"Film Survey's" piece closes with: "Editor Ramsaye, author of a history of the motion picture, should soon discover that a new chapter of film history is in the making."

There has been considerable evidence, here and elsewhere, from time to time that Editor Ramsaye has indeed observed that a new chapter of film history is being more talked about than made—and that he does not like it. Arrangements are being made to make that even more apparent.

* * *

THAT same issue of "Film Survey" in an article entitled "Propaganda Discovers the Movies" cites a production of First World War time, "The Price of Peace", which by context would be assumed to be a part of the output and program of the Creel Committee, otherwise the Committee on Public Information. "*When the treasury needed money, 'The Price of Peace' was shown in which all good Americans were exhorted to pay another last installment on our debt to Lafayette by subscribing to the Victory loan. . . . To accomplish its aims the C.P.I. violated many laws. . . .*"

"The Price of Peace" was made by the publicity office of the Treasury Department, then under the administration of Carter Glass, entirely independently of the Creel Committee and in fact without its knowledge or concern. The picture was avowed government loan propaganda, offered at bond selling rallies, not sold as entertainment. The basic negative was made available to the Treasury Department by the War Department from Signal Corps archives. The picture violated no laws, deceived no one as to its purpose. It was compiled, edited and titled by "Editor Ramsaye".

—*Terry Ramsaye*

Labor Truce

PRODUCTION AND LABOR are at a truce in Hollywood, arrived at by an agreement to allow the 10 percent increase scale demands until February 15, at which time Production is to make a showing on how and why it cannot afford the raise. Figures much tossed about, saying that 23,000, sometimes 35,000, workers were involved, are grotesque. The ten local unions represented in last week's demands claimed only 3,267 members employed in the studios, and other sources alleged actually only 1,363. The fact is that only a fractional part of the unions concerned work in the studios.

There were expressions a-many in Hollywood to infer that many of the current labor statements and excitements bore on other matters including testimonies before grand juries and such. The labor issue was far from clear cut, and complications were abundant, esoteric.

At week end studio heads were to be in conference with Will Hays, just arrived again from the East, about such matters as "a basic agreement on labor," also "the government suit." Meetings were to be officially unofficial.

George Browne of IATSE was said to be "in the East." (*See page* 28)

The ramifications of unionism in Hollywood are growing. Now it's the Paperhangers of America who are about to arrive on the scene, to charter Hollywood's cartoonists.

Because the Screen Cartoon Guild is still awaiting a charter from the International Painters and Paperhangers of America—the painters and paperhangers of flats of America's families—the United States Government's National Labor Relations Board, sitting in Washington, has ordered a postponement until January of a secret ballot election among the animators of Hollywood's cartoons.

"Mr. Smith", again

SO CONCERNED are the Independent Theatre Owners of Ohio over the possible impact of Columbia's "Mr. Smith Goes to Washington" that they "suggest," in the November 21st issue of their service bulletin, that exhibitors use a special trailer, when showing the picture. The trailer reads:

"The management in common with all good Americans have confidence in the integrity of our chosen representatives, and the press. Consequently, we present this picture as entertainment, not fact. *It in no sense reflects actual conditions in the capital of our nation.*"

The Ohio ITO has available a "quantity of these trailers."

Chaplin's "No. 6"

AS UNNAMED, but as definite, as a submarine a-building, Production No. 6 is now seriously underway under the usual cover of silence and endeavour at mystery at the Charles Chaplin studios in La Brea avenue, Hollywood, the street with the oil wells in it.

No. 6 is of course Mr. Chaplin's picture about Herr Hitler as a dictator. Just when it will be done or what will be in it no one, not even Mr. Chaplin, knows. From present indications it is a reasonable conjecture that No. 6 will be out before the war is over.

This is the picture that in the days of placation and appeasement was so frowned upon as a project by the British Government, and in turn by those American authorities responsive to Downing Street. It was alleged that it would never be made. Mr. Chaplin, presumably betting on the war, said it would.

The wall of secrecy—Douglas Churchill says he couldn't even get the studio press agent on the telephone—is standard Chaplin technique. Also so are the rumors of the production's content. It is to be remembered that much more was said and guessed about his "Modern Times" than there was in it. That picture proved to be a re-make of everything funny he had ever done before since 1913.

That makes it reasonable to expect him to evolve much new business for this one.

Fair Statistics

THE NEW YORK WORLD'S FAIR offices have revealed a mass of statistics including the following: 547,321,500 gallons of water were used, 8,520,000 telephone calls passed through the Fair's switchboards and 3,308,541 pieces of mail were delivered or sent at the exposition grounds.

The total paid admissions were 25,817,265 and the total attendance, including passes for employees and others, came to 32,786,521. The Administration Building was besieged by 303,438 business callers.

"Accident" Decisions

THEATRE OWNERS have just been given two more higher-court cases to cite in defense against patrons—and attorneys-at-law—attempting to turn mishaps in the theatre into cash. In both the decisions were handed down by the New York state court of appeals, reversing opinions of the lower courts.

In suing the Mordell Realty Corporation, New York City theatre operators, one Moe Nabson and his wife sought payment in damages for an "injury" suffered by the wife when, in changing her seat, a splinter from the chair stuck her in the leg. Moe asked for a judgment, too, on the grounds that the injury had deprived him of his wife's services for awhile. The lower court made an award to each.

It was on the basis of the lower court's charge to the jury, however, that the higher court reversed the decision, directing a new trial. The lower court had instructed that if a condition existed in the theatre which could injure a patron, then the theatre operator was liable whether he knew of the condition or not. [Such instructions would be entirely contrary to the law brought out in discussions of liability in BETTER THEATRES; see particularly the issue of August 19th.] The court of appeals held such instructions erroneous in that they did not consider whether the theatre operator could have been expected to know of the defective chair, or had had time to repair it.

The other suit was against the New York Strand, brought by Sol Duckowitz, Irving Zussman and Yetta Goldstein. Sol is an infant. The three were passing along the cross-aisle of the mezzanine, other patrons jostled them, and both Irving and Yetta fell over the rail into the main floor seats, taking Sol with them. They were awarded $28,000. Remanding this judgment, the court of appeals pointed out that the Strand construction had been approved by the building department, had been regularly inspected by city authorities, and that nobody previously had fallen over its mezzanine rail during its 23 years of operation prior to the mishaps which had come before the court.

FOR READY REFERENCE TO THE BUSY READER

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THIS WEEK

THE CINEMA MARCHES ON. Now comes Lenwal Productions with "Pocomania", all-Negro film photographed in the Island of Jamaica, B.W.I., and starring Miss Nina Mae McKinney, above, of the Harlem art movement. Art progresses but certain motifs remain the same.

BUSY. Robert J. O'Donnell, below, vice-president and general manager of the Interstate circuit, chief barker for the Dallas Variety Club Tent 17, and executive chairman of the national convention of Variety Clubs to be held in Dallas next April, dictates advance plans to John Q. Adams, his secretary. The committee and Mr. O'Donnell warn that the advance publicity will be on a scale equivalent to the show to be staged for the convention guests.

HEGIRA, or Mahomet goes to the mountain. Part of the scintillating group of eastern home office executives who packed their brief cases and left for Hollywood last weekend on various but related errands is shown above and on the opposite page. Left, Mr. and Mrs. Barney Balaban; right, Nate Blumberg with Jules Levy who came to see him off, on the platform in Grand Central Station. *(By Staff Photographer)*

By Staff Photographer

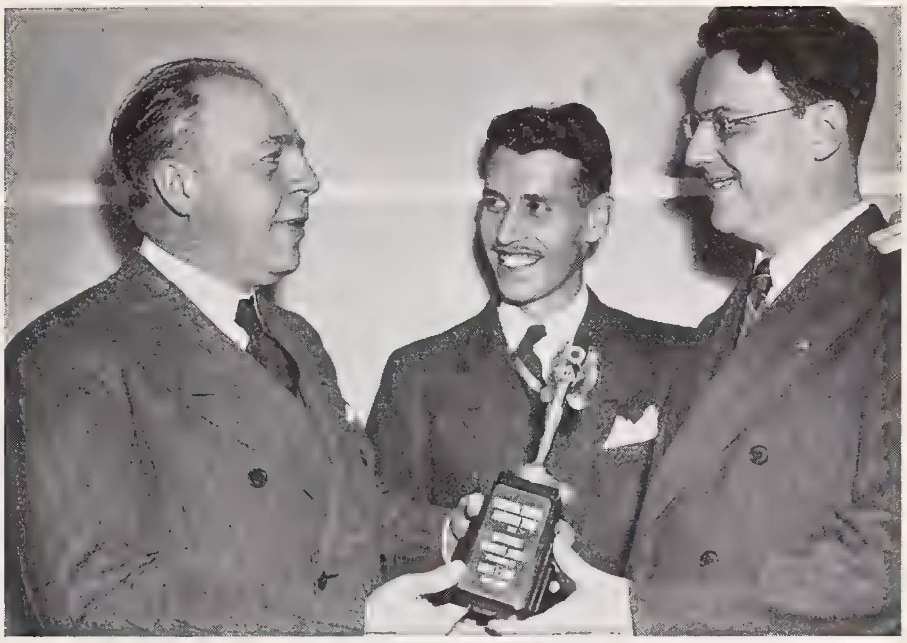
BERNARD REIS, accountant, who has been appointed by the Associated Actors and Artistes of America to conduct preliminary studies of member unions' books with a view to a plan for the actors' "one big union".

MIDWEST MEETING. Edward Saunders, Al Lichtman, William F. Rodgers and Tom Connors detrain in Chicago for the Metro-Goldwyn-Mayer sales meeting in the Drake Hotel at which product and policies for the season were discussed, not the least topic being what is to be done with "Gone with the Wind". What transpired follows the report on the "Wind", page 17.

IN PICTURES

HEGIRA (continued). Above, John J. O'Connor wishes a pleasant trip to Mr. and Mrs. Leo Spitz and to Fred Myers, his assistant, and, left, Stanton Griffis unpacks in his compartment on board the 20th Century Limited. *(By Staff Photographer)*

SOMEWHERE IN FRANCE, Maurice Ford, cameraman for British Paramount News, is filming and flying with the Royal Air Force in which he holds a commission.



By Detroit Free Press

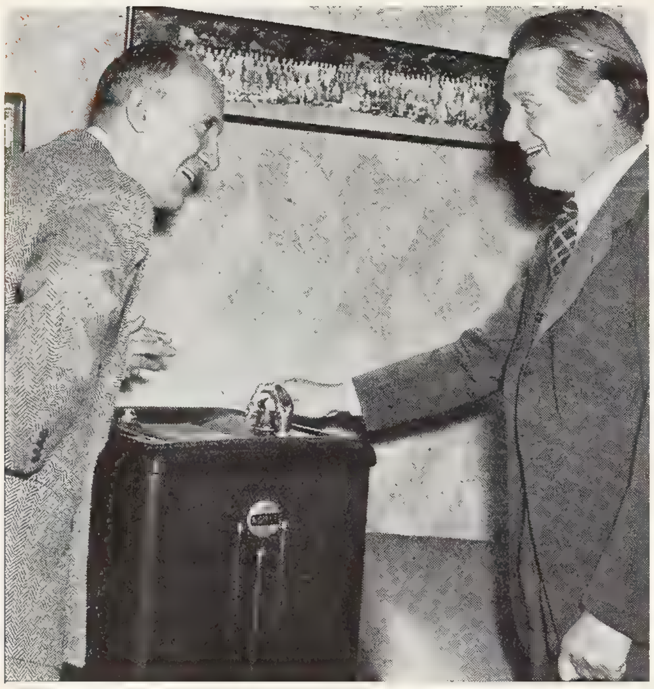
CIVIC ACTIVITY. Hazen L. Funk, above right, is presented with the Annual Strathmoor Business Association Achievement Trophy for Outstanding Community Service, an honor accorded him for civic activity sponsored and furthered by him as manager of the Great Lakes theatre in the Strathmoor section of Detroit. Posing with the good citizen award are Wilbur M. Brucker, former Governor of Michigan, and Heyward T. Denyes, executive secretary of the Business Association.

SILVER PLAQUE for the third quarter of the 1939 Quigley Award competition conducted by the Managers' Round Table is presented, left, to Moon Corker, city manager for the Lucas and Jenkins circuit in Athens, Ga., by William K. Jenkins of the theatre company. Witnesses to the presentation, made at a luncheon in the new clubrooms of the Atlanta Variety Club, are E. B. Whitham, circuit purchasing agent; C. P. Rhino, treasurer; A. P. Barry, city manager, Macon, Ga.; Earle M. Holden, manager of the Capitol, Atlanta, and E. E. Whitaker, district manager, all employees of the circuit.

By Mercury

MANAGERS' PARTY. Home office executives table at the party given by Loew's for its New York managers in recognition of showmanship effort during the dull summer months. At the beefsteak and dance held in the Starlight Roof of the Waldorf Astoria are Eugene Picker, Marvin Schenck, Mrs. Nicholas M. Schenck, Charles C. Moskowitz, Mrs. Oscar Doob, Nicholas M. Schenck, Mrs. Marvin Schenck, Joseph R. Vogel, Mrs. Eugene Picker, Oscar A. Doob, Leopold Friedman and Mrs. Friedman. About 400 attended.

THE VISITING EXHIBITORS



By Metropolitan

WILLIAM LONDON of Associated Theatres of Detroit meets Wallace Ford in the RKO Exhibitors' Lounge in New York.

By Staff Photographer

CHARLES H. OLIVE, above, of the Atlas and Princess theatres, Washington, D. C., stops in the Motion Picture Herald office in New York.

By Staff Photographer

ROY CALAMIA, left, of the Gentilly theatre in New Orleans, in the RKO Lounge.

WILLIAM CASSIDY, circuit owner of Midland, Michigan, and his bride visit Dorothy Lamour on the set of "Road to Singapore" at the Paramount studios while on their honeymoon in Hollywood.

223 OF 1939-40 FEATURES ALREADY "IN THE CAN"

116 Already Delivered, 107 Awaiting Release, and 41 More Are Before Cameras, Over Half of 512 on Commitments

There is no sign of any kind in Hollywood of a product shortage for exhibitors, now or for many months to come.

Two hundred and twenty-three features have been completed and 41 are in various stages of production under the 1939-40 commitments of 512 productions made by the ten large companies during last summer's pre-seasonal product and policy moulding period.

One hundred and sixteen have actually been delivered, as of Friday, December 1st.

One hundred and seven additional features are "in the can," for release after December 1st.

With the season only one-quarter through—September 1st is the starting date—44 per cent of the product promised has been completed, 23 per cent actually delivered, and 21 per cent is ready for delivery to meet schedules as far ahead as 10 weeks—and 41 more are before the cameras, with still others going into work daily.

All of the foregoing should answer for the exhibitor the conflicting statements and conclusions, opinions and observations of recent weeks pertaining to production curtailment, which, it had been predicted, would follow anticipated studio retrenchments growing out of "the international situation," cessation of American production activities abroad, closing of import channels, labor troubles, threatened strikes, etc., etc.

It may be that Hollywood in the pre-war period started to hurry along in anticipation of interferences, but the totals support its contention that its studios stand today as ready as ever before to continue uninterruptedly the normal flow of product to the screens of its exhibitor customers.

Labor's wage increase victory last week end is not expected to reduce the amount spent on actual picture quality, Barney Balaban said on Tuesday, leading Hollywood announcements to that effect.

The large inventory of pictures completed awaiting release—107 of them—is also attributed to the extension of playing time in some theatre quarters, particularly in the downtown de luxe theatres and circuit affiliates of producers, in line with pleas of the large companies, as expressed by Joseph M. Schenck, two months ago, to extend playing time on worthwhile product.

Outstanding of the current picture crop enjoying extended playings are "Mr. Smith Goes to Washington," Columbia; "Babes in Arms," "Ninotchka," MGM; "Geronimo," Paramount; "Allegheny Uprising," RKO; "Drums Along the Mohawk," "Hollywood Cavalcade," "Twentieth Century-Fox; "Eternally Yours," United Artists; "Her First Love" (Durbin), "Under-Pup," Universal; "Roaring Twenties," Warners—to mention but a few.

An even larger list of extended playing time potentialities is just ahead, with releases or pre-releases set on such possibilities as "Gone with the Wind" and Nelson Eddy's "Balalaika," MGM; "The Great Victor Herbert," "Gulliver's Travels," Paramount; "Abe Lincoln in Illinois," "The Hunchback of Notre Dame," "Pinocchio" (expected), RKO; "Swanee River," 20th-Fox and more.

Reissuance of outstanding features of previous date also is swelling the flood of total product available, some of the better known reissues now on the market including "The Champ," "Mutiny on the Bounty," "Rose Marie," "San Francisco," from Metro; "Riders of Destiny," "Sagebrush Trail," "The Lucky Texan" and "West of the Di-

(Continued on following page, column 2)

HIGHWAY SAFETY FILMS SOUGHT

A continuous outdoor "free" show of new highway safety films was proposed this week by Percy Jones, councilman, in co-operation with the Oklahoma City police department's safety work.

1940 Commitments, Deliveries and Films in Work

Distributor	*Features Promised (Inc. Westerns)*	*Features Completed (Inc. Westerns)*	*Features In Work (Inc. Westerns)*	*Actually Delivered To Dec. 1 (Inc. Westerns)*	*Features Completed For Release After Dec. 1 (Inc. Westerns)*
COLUMBIA	58	21(a)	4(b)	10(est.)	11
MGM	44-52	15	8	12	3
MONOGRAM	46	4(c)	1	4	..
PARAMOUNT	58	39(d)	7(e)	13	26
RKO	58	19(f)	5(g)	11	8
REPUBLIC	50	24(h)	5(i)	10	14
TWENTIETH-FOX	52	30	2	17	13
UNITED ARTISTS	28-32	10(j)	5(k)	9	1
UNIVERSAL	58	31(l)	2	17	14
WARNERS	48	30	2	13	17
TOTALS	500-512	223	41	116	107

(a) Including six westerns.
(b) Including one western.
(c) Including two English productions, one outdoor color production.
(d) Including seven Harry Sherman westerns.
(e) Including one Harry Sherman western.
(f) Including one Herbert Wilcox British production, one Boris Morros production, two Sol Lessers, and one each from Stephens-Lang and Gordon-Goetz.
(g) Including one Towne Baker production.
(h) Including eleven westerns, two serials.
(i) Including one western, one serial.
(j) Including three each from Roach and Wanger; two Selznicks; one each from Goldwyn and Edward Small.
(k) Including two from Roach, one each from Goldwyn, Small, Chaplin.
(est.) Estimated.

AMKINO NOTES "ROCKY GOING" FOR RED FILMS

Changed Attitude by Subsequent-Runs Is Noted as Four Pictures Arrive via Oslo

by FLOYD STONE

"Rocky going" may be ahead for Russian films in this country, officials of Amkino, Soviet distributors in America, said this week at their New York home offices, despite a waiting line at the premiere of the first of four pictures to reach New York in the two months since the war began.

"Some change in the attitude of our exhibitor clients there definitely is," Nicola Napoli, in charge of Amkino's booking department, observed. "We've noticed the change most particularly in the subsequent runs; but, as yet, there is no change in the first-run situations."

How the American public, and exhibitors, would receive the Soviet films and the political system they reflect had been a question mark since the begininng of the war, and Russia's virtual alliance with Nazi Germany.

It has been a question, too, for the Amkino officials.

First Opens at the Cameo

"We will be able to tell more certainly, now," Mr. Napoli said. He added that he was heartened by the reception of "Shors," the first of the new releases, which opened at New York's Cameo Theatre, this week. He pointed to a standing line the first day.

How do the German-product theatres feel towards Russian films?

"I suppose it's a serious question," he replied. "Lots of people think there would be some such tie-up, but we haven't had a request for a picture yet, from a German house. That's the answer."

A possible decline in North American bookings for Russian films will be over-balanced by an already noticeably increased demand from South America, according to Amkino officials. Thurber Lewis, of the Russian company's publicity department, asserted that the shortage of French, British, and German product is responsible. The largest increase in bookings is from Brazil and Chile, he said.

The four new films came on a Norwegian ship, and there will be others, the distributor's office said. The port of embarkation is Oslo, Norway. It was claimed that American ships may be used, if they skirt the war zone in order to reach Norway. Italian ports also may be used some time in the future, but not now, they agreed.

Amkino prints its films, and records them, here. The four just arrived are "Shors," "They Wanted Peace," "Tractorists," and "The Little Golden Key." The last-named is a Russian version of "Pinocchio." It was started several years ago by Soyuzdetfilm, in Moscow, and completed at the beginning of this year. The Amkino men emphasized that it was an "adaptation" of the famed story.

"We do not intend to release it in competition to the Walt Disney picture," Mr. Napoli asserted, but added that Amkino was considering dubbing the film in English. "Several sound men have advised us that it would be a good thing to do."

Mr. Lewis noted that Pinocchio is called "Borotino" in the Russian film, a fact, he decided, which eliminates any charge that it is a copy of "Pinocchio." It was started before the Disney picture, he claimed.

The director is Ptushko, who made "The New Gulliver," a puppet version of "Gulliver's Travels."

"Shors" is the story of a Red general in the Ukraine. It was made by the Kiev Film Studios. The second film was made in the Georgian film studios, and is about that Red country's fight to stop war in 1917. The third film is about collective farming in the Ukraine, and is distinguished, according to Amkino, by a portrayal of Lenin by a new actor, K. Miuffke. Boris Schukin, famed portrayer of Lenin, is dead.

More Features Awaited

Expected from the Union of Soviet Socialistic Republics are the following other features:

"Minin and Pozharsky," a story of two Russian heroes of the medieval Polish Wars;

"Stenka Razin," based on the famed rerevolt on the Volga, led by Razin;

"Ferghana," about a recently completed canal in Middle Asia, a picture upon which Sergei Eisenstein is working;

"Teacher," with Boris Chirkov, from a prize scenario in an all-union contest;

"Courage," an aviation film.

Half of Season's Films Completed

(*Continued from preceding page*)

vide" from Monogram; "Of Human Bondage," RKO; "The First World War," "The Road to Glory," Fox; "All Quiet on the Western Front" and "The Road Back," Universal, with a score or more dealing with military subjects.

One unique situation developing out of the nurturing by distributors of extended playing time on set releases that will stand holding over beyond the original booking dates is the growing tendency not to peg dates on future releases too far ahead, with the result that an unusually large number of the 107 pictures completed for release after December 1st have not been dated.

A perusal of MOTION PICTURE HERALD's release chart discloses that Columbia has but two features dated for release beyond December 1st; Metro-Goldwyn-Mayer has but three; Monogram, four; RKO, nine; Twentieth Century-Fox, eight; United Artists, one; Universal, eight; Warner-First National, three, with Paramount apparently following a different policy, dating 22 beyond December 1st.

The ten large companies are likewise moving rapidly on 1939-40 sales, Warners and MGM being typical, reporting the closing of circuit possibilities 100 per cent and 85 per cent, respectively. This despite the unusually late start of selling to circuits and the holding up of contract discussion by independents while awaiting adoption of the trade practice code that never was adopted.

Interest of New York management and corporate officials in their sources of product supply was never before so high, labor and the international situation sending more executives from Broadway to Hollywood Boulevard than at any similar period.

Al Lichtman, MGM executive, was in New York this week. He was to fly west again on Friday.

Barney Balaban, president; Stanton Griffis, executive committee chairman; Neil Agnew, general sales manager, and John W. Hicks, Jr., foreign distribution chief, are on hand at Paramount's studio, with Russell Holman, eastern talent head, also arriving to participate in product discussions. Young Frank Freeman, studio general, is presiding.

James R. Grainger, president of Republic Pictures, leaves New York on a sales tour that will take him to the studio.

Twentieth Century-Fox executives will meet on the coast in January, led by Sidney Kent, president; Joseph M. Schenck, board chairman; Darryl F. Zanuck, in charge of production; Herman Wobber, sales chief, and William Goetz, executive producer.

J. Cheever Cowdin, Universal board chairman, arrived on the coast Sunday, to confer with Nate Blumberg, president, who got there earlier.

United Artists' Murray Silverstone and Jack Schlaifer are in the west.

Warners' S. Charles Einfeld is to meet with Harry M. Warner at Burbank.

No Short Cuts; A Short Query

MGM will maintain, fully, its shorts program next year, Fred Quimby, shorts sales manager, said in New York this week, after his arrival from the studios and attendance at the MGM sales meeting in Chicago over the weekend. "No budget reduction; no program reduction," Mr. Quimby said, in effect, adding that he regarded possible loss of foreign revenues as a challenge to shorts-makers. MGM has 79 shorts on the present schedule; 48 are completed.

Mr. Quimby is in New York in connection with a special series shortly to be announced.

Warner Brothers is questioning over 5,000 exhibitors on their short subject preferences, the questionnaire being pertinent to its shorts program for 1940-41. Norman Moray, shorts sales manager, is conducting the survey. Last year, he questioned 4,400 theatre operators.

Paramount Signs With Accessories

Paramount and Advertising Accessories, Inc., subsidiary of National Screen Service, this week signed a five-year contract under the terms of which Advertising Accessories will produce and distribute the majority of Paramount's advertising accessories.

The contract also renews the distributing agreement for Paramount trailers by National Screen Service. Paramount will produce its own trailers, utilizing the company's studio facilities under the supervision of the studio production staff.

WASHINGTON WHISPERS ARNOLD MAY BE PROMOTED "OUT OF THE WAY"

Appointment of Murphy or Jackson to Supreme Court with Arnold Promotion Might Make for Retreat from Present Stand

by FRANCIS L. BURT
in Washington

Appointment by President Roosevelt of either Frank Murphy, the United States Attorney General, or Robert Jackson, Solicitor General—mentioned as the two foremost candidates to succeed the late Pierce Butler as Associate Justice in the United States Supreme Court—might entail advancement of Thurman Arnold, Assistant Attorney General to Mr. Jackson's present post, and thereby pave the way for a gradual retreat by the Department of Justice from its present anti-trust enforcement policy in some industries, such as the motion picture, according to well informed sources in Washington.

While Mr. Murphy is considered the logical appointee for the Supreme Court vacancy, it is suggested that Mr. Jackson might get the position in the event that Mr. Murphy chose to remain in the President's Cabinet, with Mr. Jackson, on the other hand, becoming Attorney General in the event of Mr. Murphy's acceptance of the Supreme Court post. All of which would bring a new chief of the anti-trust division of the Department of Justice, on Mr. Arnold's elevation from anti-trust chief to a higher post in the Department.

Arnold Setting Film Policy

It has been Anti-Trust Chief Arnold who has been setting down policy in the prosecution of the film industry, principally in the so-called "key" case in New York in which he demands that the producer-distributors divorce themselves from exhibition, that certain prevailing trade practices be eliminated, that Hollywood's "talent pooling" practices be abolished. It was Mr. Arnold, who, in September, killed the trade practice program that had been formulated by the majors after two years of discussions with exhibitors, threatening further legal attacks if the distributors enforced the code as they had presented it to him for departmental approval. It was Mr. Arnold who frequently gave utterance in the public prints on policy and procedure in the film trust case, warning variously that more suits are coming.

Regardless of what, if anything, might happen to the anti-trust attacks on motion pictures, either pending or future, as a result of any executive personnel realignments in the Department of Justice, there appears no reason to believe that such changes will in any way affect the Department's Federal Grand Jury probings of motion picture income tax and labor matters in Hollywood.

Only last week it became known at the Capital that difficulties encountered by the Department in its investigation of film company officials' taxes in Los Angeles have in their opinion necessitated an expansion of the inquiry.

Additional agents have been assigned to the cases and the Los Angeles Grand Jury resumed its hearings on Wednesday. Charles Carr, U. S. attorney in charge, promised to present, for the Government, "one of the most important witnesses heard thus far."

It was learned Wednesday night that Joseph Schenck, chairman of the board of 20th Century-Fox, and William Dover, former Fox executive now in the talent agency business in Hollywood, would appear before the Grand Jury.

MEET ON TRUST SUIT TRIAL DATE

Counsel for the distributors and the Department of Justice were to meet before the weekend in Federal Court, New York City, to discuss a date for the start of the long pending suit in equity brought by the Government. The hearing was to start Friday, before Federal Judge John Knox, and, according to William Farnsworth, special assistant attorney general, the Government will ask for a trial date before the court's Summer recess; and for a date for the filing of answers by the two sides, to interrogatories previously submitted. Paul Williams, special assistant attorney general, was to arrive in New York this week, to represent the Government at the hearing.

Decision to expand the investigation was reached following a series of conferences between the Attorney General and the Department officials in charge of the cases.

Difficulties of the Government are said to have been intensified by the firm stand of the film company officials involved that the methods they followed in preparing their tax returns were within the law. It was admitted at the Department that the film executives have made no offers of compromise.

Intention to follow the tax matter through was voiced by Mr. Murphy after confirming reports that the Department was expanding its force. "There is going to be further Grand Jury inquiry to completely exhaust every lead that might indicate a violation of the law or the commission of a crime," he said.

The film cases are considered important in the Department because of the fact that the methods adopted by the taxpayers in accounting for their income have been used by many high-salaried executives in a number of other industries, and a successful effort by the Government to have them declared unlawful would pave the way for the collection of large sums by the Treasury.

Film Case Called Key

Committed to a stiff policy of anti-trust enforcement, fathered by Mr. Arnold, adopted by former Attorney General Homer Cummings and accepted by Mr. Murphy, the Department of Justice for the past two years has been engaged in developing a large number of prosecutions, most of which have not yet come to trial, with the motion picture industry apparently singled out as "the whipping boy."

In several cases the Department has received serious rebuffs in the courts or, at best, won purely negative victories, and in no instance so far has it achieved signal success.

To a very considerable degree, it is said in the Capital, the Department's anti-trust program has gotten out of hand. Originally inspired as a means of restoring independent competition in those industries in which it was being complained a few large companies were dominating the situation, it was planned to have the monopoly situation well in hand long before the 1940 political campaigns, but indications now are that few, if any, of the major cases will have been decided by the time President Roosevelt takes the country into his confidence as to his position on a third term.

While the Department of Justice has the commendable habit of "laundering its dirty linen" behind closed doors, there have been rumors that Mr. Arnold's unyielding insistence upon his very broad anti-trust drive was not meeting with the whole-hearted approval which it was given upon its inception, when it was believed "big business" would scare readily and fold up quickly after having been subjected to several years of "softening" under the New Deal policies.

Possibly, it is suggested, this might have happened had Mr. Arnold been less expansive in his demands; but when, for instance, he made divorce of exhibition and abolition of block booking the major bases for the film suit and told the motion picture industry he would accept nothing less as the basis for a consent decree, he forced the major companies into a stiff resistance which has delayed the trial.

Lessening of Pressure Expected

It is pointed out that Government trust-busting campaigns in the past have been sporadic and comparatively short-lived and that the history of the past six and one-half years has been that as elections approach the Administration has smiled upon industry. Accordingly, the current campaign should be about at its final stage and the time is approaching when political considerations might again become all-important.

So long as Mr. Arnold is head of the anti-trust division, however, there is little chance seen for a retreat from the Department's present position, but if he was "out of the way," it might be possible for his successor to "re-examine" the monopoly situation and pave the way for a change of attitude on the part of the Government in its trust attacks, including its attack on motion pictures.

A possible rift between Mr. Arnold and other high officials of the Department was indicated this week in the Department's disavowal of an official status to the letter which the anti-trust division chief sent to the Central Labor Union of Indianapolis, warning that there was a line beyond which activities of organized labor could not go without raising the possibility of prosecutions. (See MOTION PICTURE HERALD, November 25th, page 15.)

That line, Mr. Arnold said, is drawn at activities in restraint of trade which have "no reasonable connection with wages, hours, health, safety and speed-up systems or the establishment and maintenance of the right of collective bargaining."

When labor activities go beyond the point of the general well-being of the workers, he warned, they are no longer covered by the protection which the Government has given organized labor.

Department officials were reluctant to discuss the letter and, when pressed, said it represented his "personal views." There was no denial of the inference that his communication to the Indianapolis labor group did not represent the policy of the Department officially, and it was evident that there was no complete accord among Department executives in support of Mr. Arnold's warning.

WICHITA GETS FIRST LOCAL "CODE" AFTER THREATENING PUBLIC APPEAL

Exhibitors Charge "Monopolistic Clearance and Protection" and New Program Follows on Kansas City Pattern

The greats of distribution and exhibition, and "a million dollars" worth of legal talent worked and talked and talked and worked for years to formulate a trade practice code for distribution-exhibition, only to learn, last September, on its completion, that the document was illegal, in the opinion of the department of Justice. Thus rested the code. This week, a little group of independent exhibitors in Wichita, Kansas, got a code from the "big interests," the first localized program. They got it after they had told the companies that they would go to the public if relief from local conditions was not forthcoming quickly. Clearance-and-zoning schedules started the fight, directed against the Fox Circuit and the distributors.

Conference Follows

Given "one week's notice" to act, representatives of Fox Theatres met with all the owners of Wichita on Tuesday, in a three-hour session.

"The finest spirit of cooperation was manifest," declared O. F. Sullivan, exhibitor leader, "and as a result a fair trade practice code was verbally agreed to by all parties pending the drawing up of the instrument for signatures."

While it is still too early for the owners to divulge the specific nature of the document, it is known that, basically, the zoning adjustments will bring a schedule similar to that now existing in Kansas City, Mo.

Said Mr. Sullivan Wednesday from his home in Wichita: "There will be a fair trade practice code effective on December 24th and a new clearance schedule effective on pictures released after December 15th."

Giveaways, cut rate admissions and two-for-ones were also among the original subjects of complaint.

Other Groups Active

Individual independents have been complaining for years over "unreasonable" clearance accorded circuits by the large companies, individual owners in many instances basing anti-trust suit attacks on this grievance. Also both national exhibitor organizations, besides many state or city owners' groups, by resolution or otherwise, in recent years have gone on record for alleviation of clearance situations. The Kansas "ultimatum," however, is the first in a long time demanding "action or else."

Meanwhile other exhibitor groups were in meeting on general trade practices, and, in the courts, the companies moved along several fronts in defense of pending litigation instituted by independents on charges of trade practice discrimination.

Wichitans Charge Monopoly

The Kansas case was opened by the Wichita Independent Theatre Owners Association, Mr. Sullivan, president, with the demand, made in writing to all branch offices and general sales managers of the companies, for the establishment of a code of fair trade practice, with the advice, that "unless certain practices are eliminated at once, the greatest possible revenue for motion pictures in this community cannot be realized this season."

The basic complaint is against "monopolistic clearance and protection." The owners' group says the distributors have the power to regulate the "evils," but charges that the circuits, Fox Theatres specifically, do the regulating "by dictating to the distributors, and, thereby, have established a monopoly."

URGES MODERATION IN NEWSREEL COMMENT

The executive committee of the Council of Churches of Greater Cincinnati, over the signature of the Reverend Dr. Henry Pearce Atkins, executive secretary, has sent a letter to Will H. Hays, president of the Motion Picture Producers and Distributors of America, urging a "toning down of the belligerent spirit of news interpreters, whose voices are on the sound track of the newsreels".

The communication pointed out that the Council of Churches represented 14 Protestant denominations and the clergy and lay members of more than 300 churches in Greater Cincinnati, adding that the executive committee had endorsed a letter from Dr. Earle E. Eubank of the University of Cincinnati, a Council member, to be written Mr. Hays in regard to similar matters.

The owners charge that the Fox houses charge admissions that are much too low for the "absurd" protection they receive over independent subsequents, which protection is further abused, continued the owners, by the circuit's two-for-one admissions, student tickets, give-aways (as high as $500), etc.

The circuit "feels that the monopoly it has gives it the right to resort to these unfair practices, but just such practices force independents to resort to price evasions.

Exhibitor Groups In New Discussions

Allied of Illinois is continuing to look into the possibilities of establishing a booking and buying combine, Jack Kirsch, Allied leader, said this week in Chicago. More than 180 theatres belong to the Chicago Allied unit, which is trying to find some means of combating the Balaban & Katz circuit, which they claim is getting more than its share of Chicago business.

Plans for the reestablishment of cash give-aways are also being looked into by the Allied group, who feel that some means of protecting their interests must be taken at once or great losses in revenue will result.

Harry Brandt, Independent Theatre Owners Association president, New York, was to meet this week with Al Steffes, Northwest Allied leader, and Mr. Kirsch for the purpose of discussing certain industry problems.

The conference will relate to the defunct trade practice code, film stars on the air and other matters, according to Mr. Kirsch. It was believed by some that Mr. Brandt would seek Allied co-operation in a campaign to get picture stars off the air. Mr. Brandt is making a coast-to-coast tour, holding conferences with exhibitor groups en route.

The Syracuse unit of the New York Allied went on record this week opposing the Neely Bill. Rap Merriman presided, with Ed Souhami, counsel, attending the meeting.

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The officers and executive board of the Washing state exhibitor organization, formerly the MPTO of Washington, will meet in Seattle Tuesday to give further consideration to joining the Pacific Coast Conference of Independent Theatre Owners.

L. O. Lukan, president, and James M. Hone, executive secretary, will present information regarding the coast group, after which it is expected that the board will make a final decision relative to their affiliation.

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William F. Rodgers, general sales manager of Metro-Goldwyn-Mayer, is to be the principal speaker at the annual convention of the Theatre Owners of North and South Carolina to be held in Charlotte Sunday and Monday at the Hotel Charlotte. Ed Kuykendall, president of the Motion Picture Theatre Owners of America, will also address the members.

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Allied Theatres of Connecticut held a luncheon-meeting at the Hofbrau Haus Restaurant, New Haven, Tuesday. A. M. Schuman presided.

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A meeting for members only was held by the Motion Picture Theatre Owners of Western Pennsylvania last week in Pittsburgh. M. A. Rosenberg, president, reported on the eastern regional conference of Allied States units held at Philadelphia recently. Mr. Rosenberg is considering calling a mideastern regional conference shortly.

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A luncheon meeting of the New Jersey Allied, at the Hotel Astor, New York City, on Tuesday, resulted in protests voiced by several members that some companies are putting "B" and "C" pictures in the "A" category. Lee Newbury, president, was authorized to appoint a committee.

—

A drive to organize a national independent exhibitor association is under way in Toronto under the leadership of Harry Alexander, head of the Independent Theatre Association of Ontario. The plan calls for enrollment of associate members in the ITA at five dollars per person. The national body will have two purposes, to protect independent investments and to have a united front to lift the independent theatre business in Canada out of a rut, according to Mr. Alexander.

Majors Deny Charges; Demand All Details

Paramount, Twentieth Century-Fox, Loew's, Universal and the Big U Film Exchange filed answers this week in the United States district court in New York to the $75,000 triple damage anti-trust suit brought by the Folly Amusement Holding Corporation against them, all other majors, Republic Pictures and Monogram Distributing Corporation.

The answers denied charges that the plaintiff was forced to close down the Folly theatre in Brooklyn because of a conspiracy, it is charged, to deprive it of product.

Papers in support of the major company defendants' motion for a bill of particulars from the Department of Justice in the anti-trust suit against Tony Sudekum's Crescent Amusement Company of Nashville, were filed in federal court there this week and served on Department of Justice representatives. The federal court at Nashville will set a date for a hearing on the motion in the near future.

"WIND" RIDING IN WITH 'STREAMLINED' SALES AND MERCHANDISING SETUP

First - Runs Must Charge at Least 75 Cents Mornings, $1.00 Evenings; 30 - Minute Lapse between Showings

There will be many a precedent established, many a change made in distribution-exhibition procedure for and in behalf of the David Oliver Selznick production of Margaret Mitchell's Civil War story of "Gone with the Wind," Metro-Goldwyn-Mayer distributing.

Two years in the talking stage, another two years in preparation and production, and now the "Wind" is about to ride in from Hollywood on one of the most unusual sets of sales and merchandising policies ever devised.

Minimum Admissions Set

An absolute minimum admission charge, at first runs, of 75c for the morning and afternoon performances, $1.00 for evenings and $1.50 for loge, box and other preferred seats is demanded of exhibitors as part of the "policy" for "Gone with the Wind." This was indicated following a special MGM sales conference held in Chicago last weekend.

"Gone With the Wind" may never be played at regular admission prices—"not for a long time anyway," according to company officials.

MGM will explore the full possibilities of only high admission price engagements before the picture goes into theatres at lower prices—"if ever."

Two high-admission tests will be made, the first between December 15th and January 1st, in seven cities and the second between January 1st and January 30th, in 25 cities. These comprise the 32 exchange centers.

William F. Rodgers, general sales manager, would make no comment on the widely circulated story that the company was asking as its share 70 per cent of the exhibitor's gross, the while even guaranteeing in some cases a 10 per cent profit. He said that it was against the company's policy to publish details of product deals and it was too early to know whether an exception would be made in the case of the Selznick-International picture, which is being sold on an individual basis.

Al Lichtman, MGM executive who attended the Chicago "Wind" conference with Mr. Rodgers, estimated on his return to New York Tuesday that at an over-all average admission of 82 cents a person, and at a rental payment of 70 per cent of the exhibitors' gross, the picture would net more to an exhibitor than "a good picture" on a regular program at an average admission of 30 cents and a 40 per cent rental.

Mr. Lichtman indicated that he expects the negative cost ($4,000,000) to be recouped in four months—on the matter of costs, they were shared equally by Producer Selznick and Distributor Metro.

He answered those who have been wondering what effect the three-hour, 40-minute running time of the picture might have on turnover, with a curt, "No obstacle."

First Special Showings Set

The first nine special showings after the premiere at Atlanta on December 15th were announced last week. The picture will run simultaneously at two theatres in each of the following cities: New York, Los Angeles and Boston. The film will also be shown in Cincinnati, Reading and Harrisburg.

"GONE WITH THE WIND" BILLS 125 CREDITS

Metro-Goldwyn-Mayer has completed the final credit list on David O. Selznick's "Gone With the Wind". The billing sheet begins with 12 main credits. The cast with 59 persons listed is divided into the ten main sequences of the picture. The production and technical list of credits is one of the longest for any motion picture, 56 persons being named.

Mr. Rodgers said that no other cities had been designated yet but by January the company plans to have "Gone with the Wind" showing in as many cities as possible, and by the end of February it is expected to have several hundred playings.

30 Minutes between Showings

The distributor has set a number of special requirements in addition to admission scale and high percentage. "Gone with the Wind" will be exhibited on "a modern streamline roadshow basis," Mr. Rodgers said. Though the picture runs three hours and 40 minutes, MGM demands that a 30 minute lapse of time be provided between each showing. The intermission time during the running of the picture will be decided by the exhibitor and the distributor representative. Some theatres may have but a two minute intermission while others may want fifteen minutes or more. At the Capitol in New York a half hour interval is planned. Where the picture plays on an unreserved seat basis three shows daily will be scheduled, in other spots only two.

The large business expected of the picture warrants the provision of a thirty minute lapse between shows, Mr. Rodgers believes. It would also discourage patrons from coming in at the middle of the presentation, he thinks. All advertisements will emphasize the importance of arriving for the start of the picture, and the starting time of each showing will be listed in all advertisements.

No Short Subjects

Due to the extreme length of the picture no short subjects will be shown. Only a newsreel will augment the program. Between performances the theatre lights will have to be up for at least twenty minutes, it was pointed out.

Starting immediately, the MGM sales force will begin negotiations for the sale of the picture, independently of the other Metro product. Because of this, clearance problems that otherwise might cause conflict in the handling of the picture can be worked out, it was said.

As the picture will be released in the second or third week of January on a nationwide basis, sales will be consummated at once. In most instances the picture will be sold by district and branch managers. Mr. Rodgers said that "exhibitors all over the country seem to want to play 'Gone with the Wind,' though no calculation has been made of the requests received."

Simultaneous Showings

"It is contemplated," Mr. Rodgers said, "that as many as five or six theatres in some cities will be playing the picture simultaneously. For instance, after the Chicago opening there is the possibility that additional theatres will play the picture at the same time it is showing in the Loop. The same admission prices will prevail in all theatres."

Regarding the showing of the picture in the smaller towns Mr. Rodgers said, "I can't forsee the picture running less than a week—anywhere. Smaller cities and towns will be able to show the picture as soon as the larger cities. It is not our intent to keep the picture out of the territory during the time it is playing in the key cities." He added that prints will be so scarce at first that even possible long runs will have to wait some time to play the picture. No decision has been made on any minimum booking period.

Mr. Rodgers also said that the picture would not be shown at other than advanced admission prices. "I doubt if 'Gone with the Wind' will ever be shown at popular prices," he said, or at best it would be a "long, long time" in the future.

Seeks $10,000,000 World Gross

Metro officials estimated that the picture would run for months in key city theatres and for not less than a week in the smallest towns. They were confident that the picture will break all existing motion picture boxoffice records.

MGM is seeking a world gross of between $10,000,000 to $13,000,000, according to Mr. Lichtman. This anticipated gross is at least twice the entire cost of production, distribution, advertising etc. The goal of the domestic gross alone exceeds all world grosses attained so far. "Snow White and the Seven Dwarfs" has a world gross of more than $8,000,000, while "Mutiny on the Bounty" reached nearly $7,000,000 and "The Singing Fool," $5,250,000. (Figures from *Motion Picture Almanac's* list of grosses, before reissues and revivals, include two other picture with totals over three and a half million: "Four Horsemen of the Apocalypse" at $4,500,000 and "Ben Hur" at four million.)

Made in Technicolor, "Gone with the Wind," will have to gross at least $5,000,000 to break even, it was reported. The production cost is given as $4,000,000 and it was estimated that cost of prints alone would be near the $1,000,000 mark. Mr. Rodgers said that he had ordered 350 prints for the American market and that they cost approximately $1,000 each. The foreign market will use about 300 additional prints, it is estimated, and more prints for the American market are expected to be needed later.

The matter of distributing the picture abroad and in foreign countries will be announced shortly, by Arthur Loew, head of the foreign department.

Entire Exploitation Department

The entire MGM exploitation department will concentrate on "Gone with the Wind" during the next few months. William R. Ferguson, exploitation manager, has made three trips to Atlanta in connection with the premiere and in handling arrangements in the field.

A specialized form of advertising for the picture will be used, Mr. Rodgers said. Detailed announcement of this would be ready for release soon, he thought. The advertising budget is reported to be $250,000.

Advance reports from the cities opening the picture before January 1 show that reserved seat sales are the greatest the company ever has known. In Atlanta the advance sale is reported to be $10,000 over any previous record. This advance sale does not include the premiere, tickets for which are not to be had "for love or money."

It was announced that Mayor William B.

(Continued on following page, column 1)

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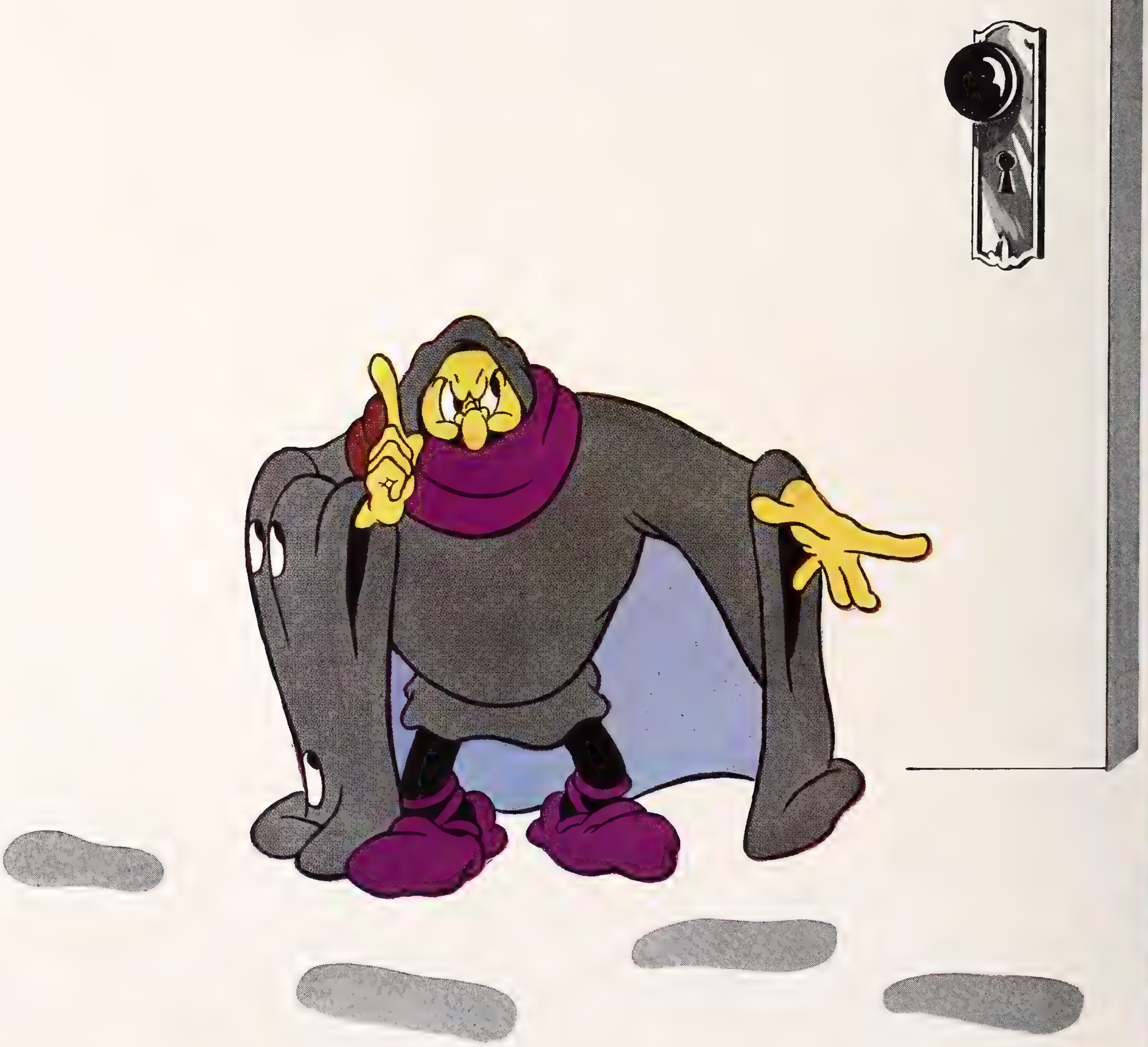
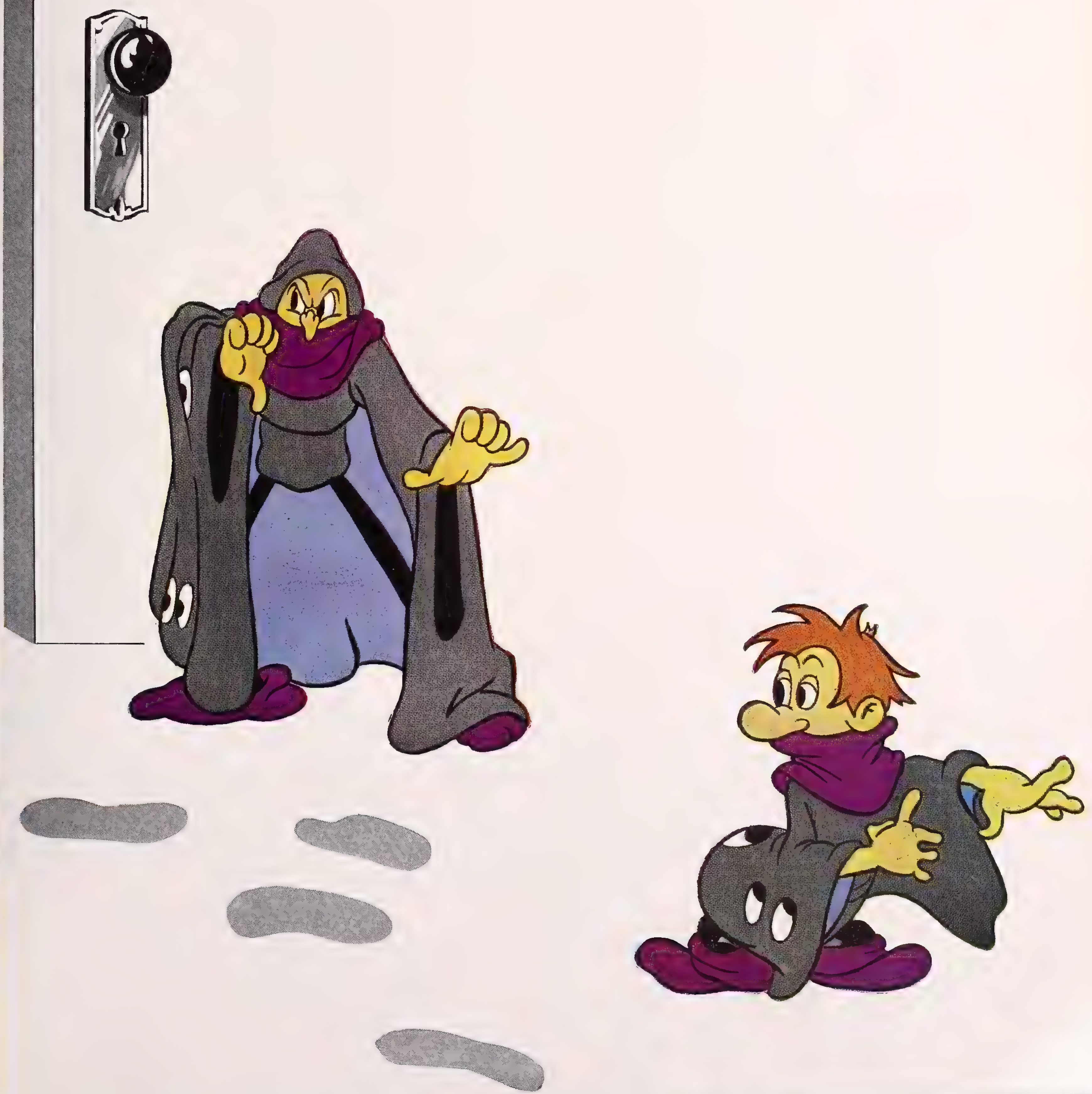
SH-SH-SH-SH-SH!!!

DON'T TELL NOBODY *but...*



The KEYHOLE LADS you see doing a little quiet sleuthing are those villainous varmints King Bombo's super-spies SNEAK, SNOOP, and SNITCH

it's GIGANTIC!



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The following presented reports: Julian T. Abeles, co-chairman of the Attorneys Committee; Harry Buxbaum, chairman of the Motion Picture Exchanges Committee; Bertram Lebhar, co-chairman of the Broadcasting Committee; Benjamin S. Moss, chairman of the Motion Picture Associates Committee and Joseph H. Seidelman, of the Universal Picture Committee.

Following the reports Mr. Bernstein predicted great success for this drive this year, "This year I expect the Amusement Division to break every fund-raising record we have set in past years for other trades to attain." Mr. Bernstein said that in the absence of Harry Brandt from the city Sam Rinzler would handle the Independent Theatres Committee.

More than a hundred executives in the motion picture industry are serving on the dozen special committees formed to aid the Federation's drive.

Lone Ranger Sues Republic

Action alleging breach of contract on the part of Republic Productions was filed by Lone Ranger, Inc., in the United States District Court in New York on November 28th. An injunction is asked to restrain Republic from interfering with negotiations for production and distribution of Lone Ranger pictures with other companies. It is also asked that an injunction be granted restraining the release of a Lone Ranger feature already produced by the defendant under the contract.

Fowler, McCarey Injured

Gene Fowler, author and screen writer, and Leo McCarey, one of Hollywood's leading directors, were injured November 28th in an automobile accident near Azusa, about 20 miles from Hollywood. Mr. McCarey sustained a broken shoulder bone and serious lacerations. Mr. Fowler was less seriously injured.

Foreign Decrease Estimated at 30%

An average film business decline of 30% in Europe since the war began was estimated by Joseph Friedman, Columbia managing director in London. Before returning by Atlantic Clipper to Europe Mr. Friedman stated that the decrease in business in the large cities was about 40 per cent due to the blackouts and other regulations, and in the country districts the loss was put at 20 per cent. He added that his general average of 30 per cent had been confirmed by a European survey made recently by a major company which he did not name.

The recent crises in the Scandinavian and Baltic countries had depressed business in those countries substantially the same as in the belligerent nations. Mr. Friedman named Belgium, Holland and Denmark as countries where film business was off considerably, and pointed out that business in the Baltic neutral countries must be experiencing the same trend.

Mr. Friedman plans to make a survey of British production facilities so that the company may decide its future policy in that matter. He said that the availability of talent and technicians constituted the major production problem, but predicted that the British government would cooperate if the producers could not solve the problem. "If the government doesn't cooperate in this respect," Mr. Friedman said, "I don't see how we can produce."

Columbia needs two more pictures between now and March to fulfill its current quota obligations. Mr. Friedman said that film shipments to Europe were proceeding satisfactorily and that the only handicap encountered to date was delay of shipments. This, however, he said, has not been serious.

Jack Segal, assistant to Joseph A. McConville, foreign manager of Columbia, was to accompany Mr. Friedman to Europe. Mr. Segal will investigate the Spanish and Italian market possibilities and will spend some time in Paris studying Continental distribution problems.

New York Ticket Code Is Renewed

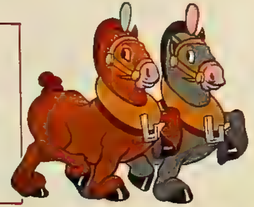
The New York theatre ticket code was renewed on November 28th by Actors Equity and Mayor Fiorello LaGuardia the same day vetoed the Spellman bill which limited ticket brokers' advances to 75 cents over box office prices.

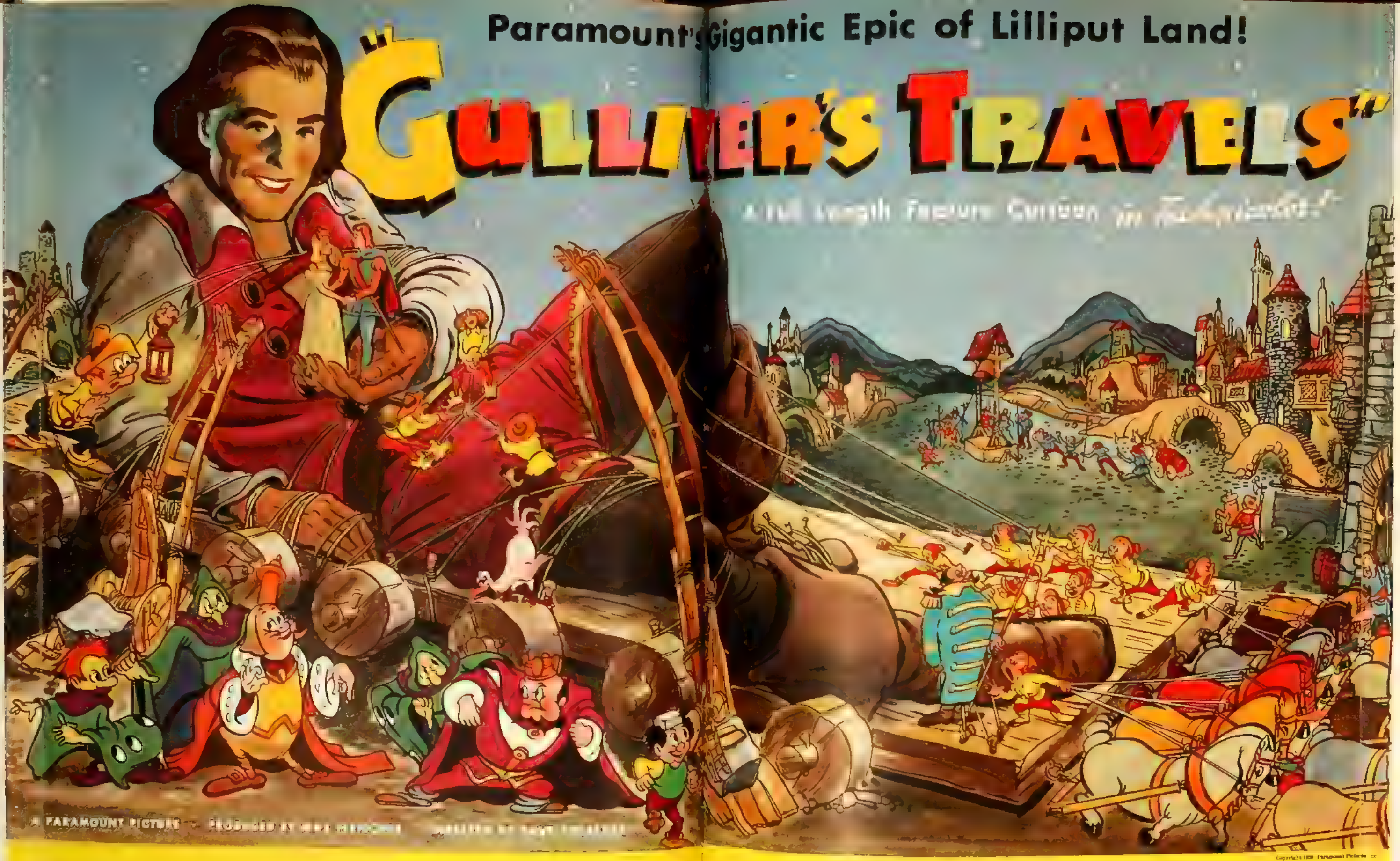
Equity insisted on several last minute revisions and the contract cannot be signed until the League of New York Theatres, the producers' group, meets Friday. It is expected that the code will be signed then. Independent theatre brokers were not entirely satisfied with the code but Equity believes the producers should keep them in line.

Mayor LaGuardia, in vetoing the Spellman bill, said that he did not believe "that the bill as drawn will correct the existing vicious practices." The Mayor also held that the theatre owners could eliminate many of the abuses. He said the bill was ambiguous and that the courts would declare it unconstitutional.

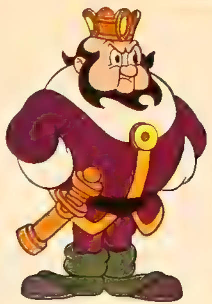
"It's a bird of a picture," says Twinkletoes, "on account of it's got everything". . . and these two sturdy Lilliputian horses say there are 2,998 more just like 'em to help you pull in the biggest business of the century!

A HIT PARADE OF SONGS:
including Leo Robin and Ralph Rainger's "Faithful Forever," "Bluebirds in the Moonlight," "We're All Together Now," "I Hear a Dream," "All's Well," "Forever," "Faithful" and "It's a Hap, Hap, Happy Day" by Al. J. Neiberg, Sammy Timberg and Winston Sharples.




Paramount's Gigantic Epic of Lilliput Land!
"GULLIVER'S TRAVELS"
A Full Length Feature Cartoon in Technicolor!
A PARAMOUNT PICTURE · PRODUCED BY MAX FLEISCHER · DIRECTED BY DAVE FLEISCHER

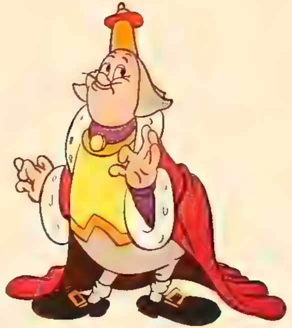
Gigantic in production . . . gigantic in cast — 25,000 Lilliputian characters . . . gigantic in laughs — more laughs than any cartoon ever filmed!

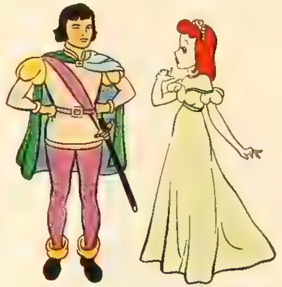


King Bombo,
Seen upon your left,
At making war
Is mighty deft.

King Little,
Seen upon your right,
Would rather sing
A song than fight.

But both those
Kindly gents above
Though good for laughs
Aren't much on love.

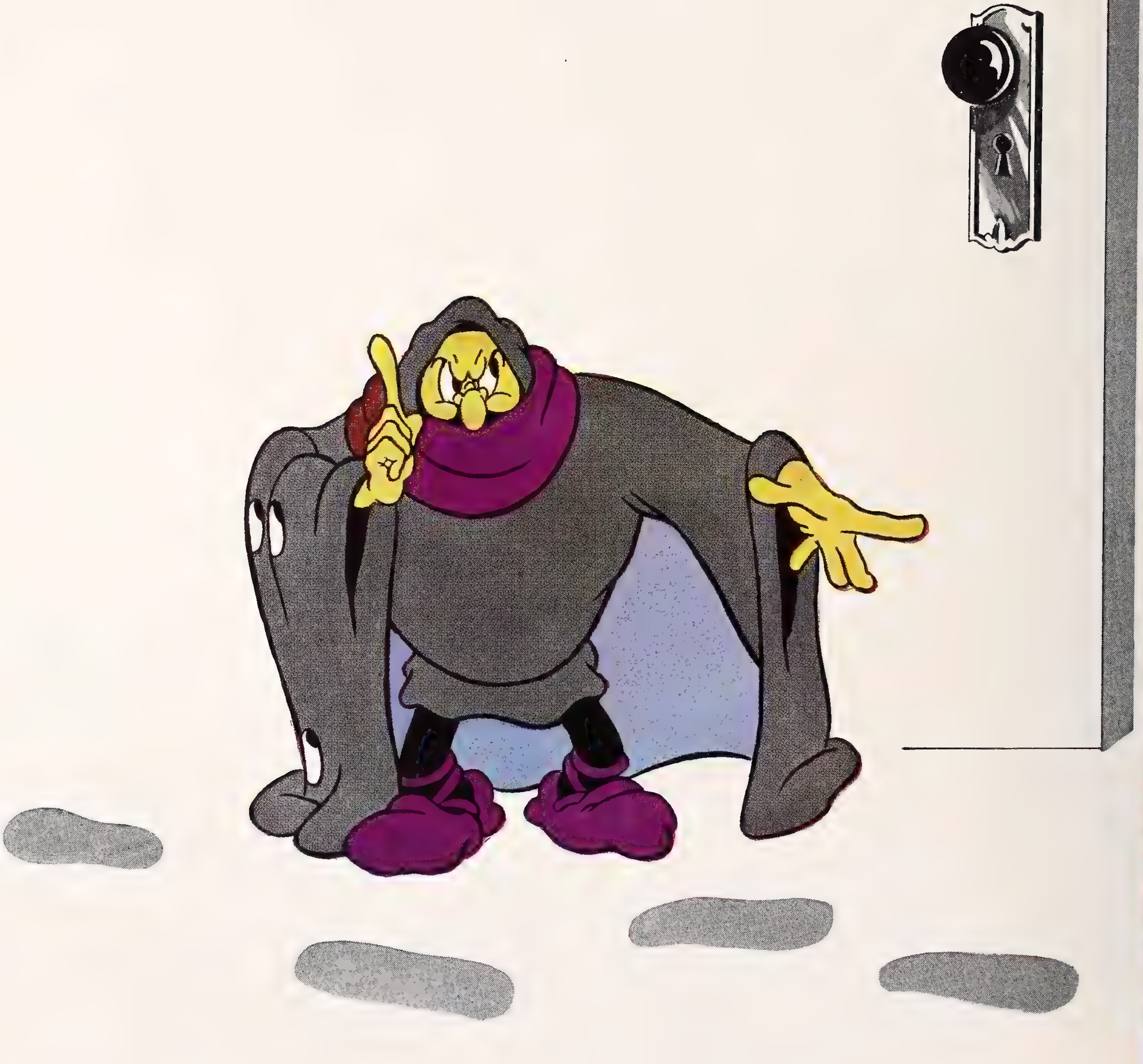




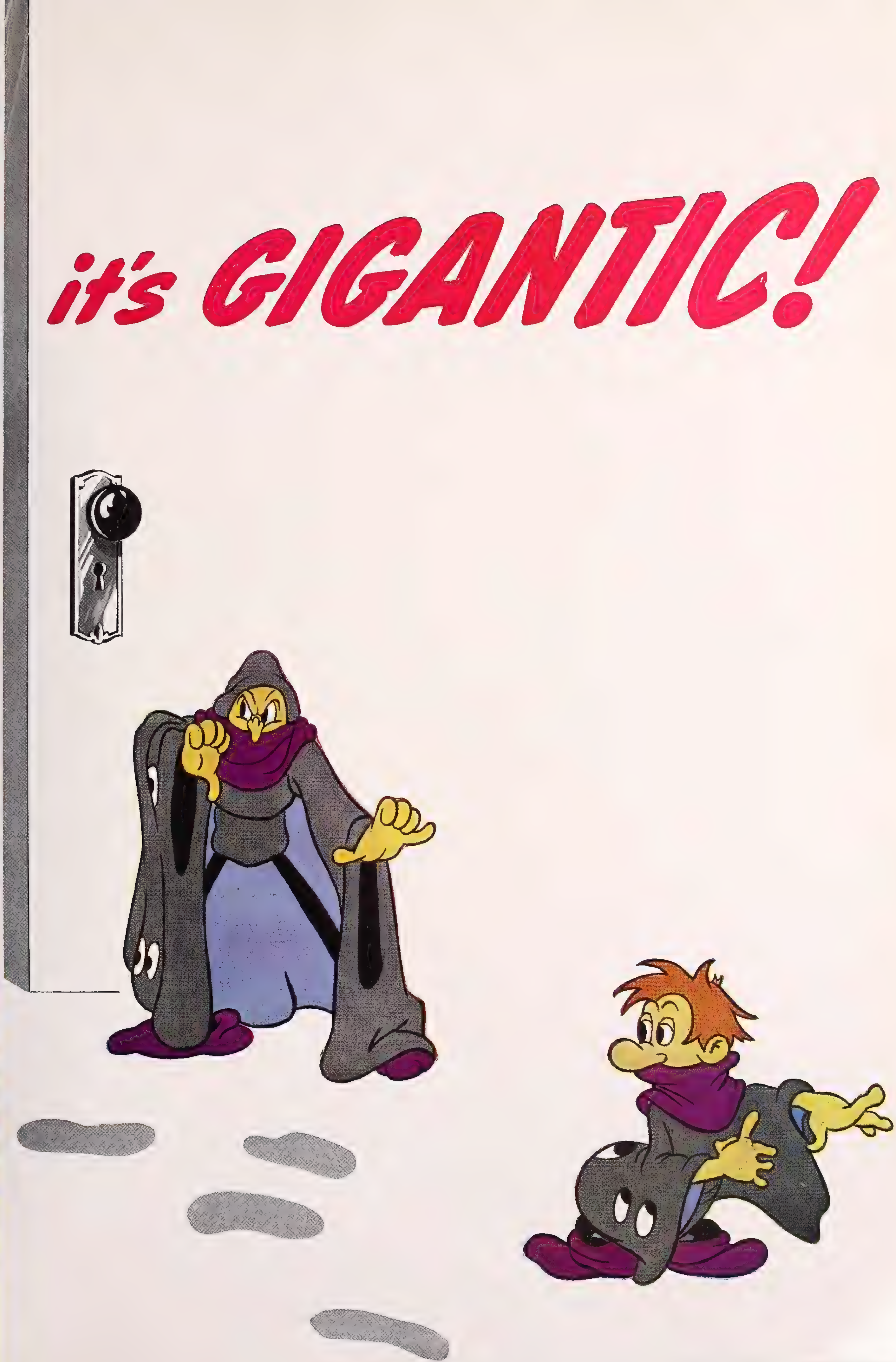
At left, the love birds
Of the story
Prince David and
His Princess Glory.

SH-SH-SH-SH-SH!!!

DON'T TELL NOBODY *but...*



The KEYHOLE LADS you see doing a little quiet sleuthing are those villainous varmints King Bombo's super-spies SNEAK, SNOOP, and SNITCH


it's GIGANTIC!

GIGANTIC $2,000,000 exploitation campaign....

over 100 licensees spending $1,500,000 to put over "Gulliver" merchandise . . . an army of Paramount exploiteers on the road now to help key cities gallop to glory with "Gulliver". . . 60 recordings already of 8 hit tunes . . absolutely countless radio plugs

SEE press book for other amazing "Gulliver's Travels" giant promotions!!

GIGANTIC $250,000 national advertising campaign

100,000,000 readers will thrill at great full page, four color "Gulliver" ads in the leading magazines of the nation* . . . millions more will read huge cooperative newspaper advertisements in key cities from coast to coast . . . millions more will read $100,000 of "Gulliver" merchandise advertisements of "Gulliver" licensees . . .

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* Life, Saturday Evening Post, This Week, Collier's, Look, Good Housekeeping, Parents' Magazine, Liberty, N.Y. Sunday Mirror, Hollywood, Motion Picture, Movie Story, Screen Book, Modern Screen, Movie Mirror, Photoplay, Picture Play, Screen Guide, Silver Screen, Screenland.

Paramount Pictures

THE OCTOBER BOX OFFICE CHAMPIONS

HOLLYWOOD CAVALCADE: Produced and distributed by Twentieth Century-Fox. Executive producer, Darryl F. Zanuck. Director, Irving Cummings. Associate producer, Harry Joe Brown. Technicolor director, Natalie Kalmus. Cast: Alice Faye, Don Ameche, J. Edward Bromberg, Alan Curtis, Stuart Erwin, Jed Prouty, Buster Keaton, Donald Meek, George Givot, Eddie Collins, Hank Mann, Heinie Conklin, James Finlayson, Chick Chandler, Robert Lowery, Russell Hicks, Ben Welden, Willie Fung, Paul Stanton, Mary Forbes, Joseph Crehan, Irving Bacon, Ben Turbin, Chester Conklin, Marjorie Beebe, Frederick Burton, Lee Duncan, Al Jolson, Rin-Tin-Tin, Jr. Release date, October 13, 1939.

BABES IN ARMS: Produced and distributed by Metro-Goldwyn-Mayer. Producer, Arthur Freed. Director, Busby Berkeley. Screen play, Jack McGown and Kay Van Riper. Based on the play by Richard Rodgers and Lorenz Hart. Art director, Cedric Gibbons. Cameraman, Ray June. Film editor, Frank Sullivan. Cast: Mickey Rooney, Judy Garland, Charles Winninger, Guy Kibbee, June Preisser, Grace Hayes, Betty Jaynes, Douglas McPhail, Rand Brooks, Leni Lynn, John Sheffield, Henry Hull. Release date, October 13, 1939.

Irving Cummings, director, "Hollywood Cavalcade."

Busby Berkeley, director, "Babes in Arms"

Henry Hathaway, director, "The Real Glory."

George Cukor, director, "The Women."

Edmund Goulding, director, "The Old Maid."

THE OLD MAID: Produced and distributed by Warner Brothers. Executive producer, Hal B. Wallis. Associate producer, Henry Blanke. Director, Edmund Goulding. Screen play, Casey Robinson. Play, Zoe Atkins. Novel, Edith Wharton. Cameraman, Tony Gaudio. Film editor, George Amy. Cast: Bette Davis, Miriam Hopkins, George Brent, Donald Crisp, Jane Bryan, Louise Fazenda, James Stephenson, Jerome Cowan, William Lundigan, Rand Brooks, Cecilia Loftus, Janet Shaw, DeWolf Hopper. Release date, September 1, 1939.

THE REAL GLORY: Produced and distributed by United Artists. Producer, Samuel Goldwyn. Associate producer, Robert Riskin. Director, Henry Hathaway. Screen play, Jo Swerlin and Robert R. Presnell. Special effects, R. O. Binger and Paul Eagler. Technical adviser, Col. William H. Shutan. Film editor, Daniel Mandell. Sound technician, Jack Noyes. Cast: Cary Grant, Andrea Leeds, David Niven, Reginald Owen, Broderick Crawford, Kay Johnson, Russell Hicks, Vladimir Sokoloff. Release date, September 29, 1939.

THE WOMEN: Produced and distributed by Metro-Goldwyn-Mayer. Producer, Hunt Stromberg. Director, George Cukor. Screen play, Anita Loos and Jane Murfin. Play, Clare Boothe. Cast: Norma Shearer, Joan Crawford, Rosalind Russell, Mary Boland, Paulette Goddard, Phyllis Povah, Joan Fontaine, Virginia Weidler, Lucile Watson, Florence Nash, Muriel Hutchison, Esther Dale, Ann Morriss, Ruth Hussey, Dennie Moore, Mary Cecil, Mary Beth Hughes, Virginia Grey, Marjorie Main, Cora Witherspoon, Hedda Hopper. Release date, September 1, 1939.

STUDIOS GRANT PAY RAISE AS TEST WHILE WONDERING WHAT IT COSTS

AFL Unions Get 10% Increase With Provisions for Arbitration February 15th on Producers' Economy Figures

Averting a nationwide strike, at least until February, Hollywood's large producers, reluctantly and with qualifications, yielded on Saturday to the demands by William Bioc, and other leaders of the American Federation of Labor studio workers, for a 10 per cent wage increase. The producers had opposed the demands for over a week on the premises that the European War has cut foreign revenues for the industry and therefore the industry must economize; that the 12,000 International Alliance of Theatrical Stage Employees should relinquish the 10 per cent wage increase they gained on September 25th, under Mr. Bioff's leadership; and that a similar increase for the other studio workers would produce a shutdown of studios and ruin for the industry.

The producers' surrender was qualified with the provision that the union leaders on February 15th examine producers' figures on the need for economy; and that, if they and the producers' representatives disagree on that date, the matter be subjected to arbitration.

Following Postponements

The producers had staved off the union demands since last Monday. At that time, after having previously asked Bioff, West Coast representative of the Alliance and chairman of the Conference of AFL Studio Unions, to relinquish the Alliance's 10 per cent increase, they were met with his refusal to do so, and with his insistence, under penalty of a strike (with the "deadline" originally set for 2:30 P.M. PCT last Monday), that all AFL studio workers receive a similar wage raise.

Last Monday's conference adjourned to last Friday, deadlocked but with both sides "hopeful." On Friday came another deadlock. The producers rejected the wage demand; the union leaders warned of a strike unless the demands were met by Saturday. On Saturday, the producers capitulated, with the provisions noted.

The producers' capitulation was in a written proposal as follows, Bioff and associates accepting with reservations:

"In order to avert a strike in the motion picture industry, we make the following proposal in response to your demand for a 10 per cent increase in the basic wage rate of the crafts represented by you.

"We herewith agree to a 10 per cent increase effective as of October 10, 1939.

"We have endeavored to point out to you that the conditions confronting this industry are such as to make it impractical to grant any wage increase at the present time. We particularly pointed out to you the losses and curtailment of our business occasioned by the war in Europe. We have asked for an opportunity to show you that a wage increase at this time was impractical and that retrenchment was necessary.

February Date Set

"On or about Feb. 15, 1940, you will give us an opportunity to show you that the conditions of this industry make a continuation of the wage increase impractical and further to show you that we have taken every possible step within our power to readjust our business so as to make it possible to continue without recalling these wage increases.

NEW WAGE DEMANDS EXPECTED AT NEWARK

Demands for the establishment of seniority rule, 10 per cent wage increases for three of the four international labor unions concerned and the possible reentry of the IATSE into the basic studio agreement will be discussed when the basic agreement conferences open in Newark, N. J., next Tuesday, it was reported Wednesday in Hollywood. The increases would be sought for the Carpenters and Joiners, Electrical Workers, and Teamsters and Chauffeurs, but not for the Federation of Musicians. Improvement of conditions and added employment are expected to be cardinal points of discussion.

"If we convince you that the conditions are such that the wage increase should be surrendered by you, you agree to surrender such wage increases and to secure the surrender of the wage increases granted to AFL crafts subsequent to August 13, 1938.

"If we have been unable to so convince you and there is a difference of opinion between us on this matter, the question of the surrender of these wage increases shall be put to arbitration.

"The arbitration shall be held at Hollywood beginning immediately after either party declares there is a disagreement.

"For the purpose of such arbitration, each group shall select one arbitrator and the two arbitrators so selected shall select a third. In the event the two arbitrators are unable to choose such third arbitrator, then he shall be selected by the American Arbitration Society. Each party agrees to abide by the result of the Arbitration."

Say Position Won't Change

Replying to this, Bioff and the other labor leaders emphasized that on February 15th their position would be essentially the same: demanding a re-examination of salary schedules of directors, stars, and executives of the industry before acceding to cuts in the wages of crafts or other studio workers. It was a thesis advanced from the beginning by Bioff in rejecting the producers' request that the Alliance relinquish its 10 per cent pay raise, and it has been emphasized repeatedly by other Alliance and AFL leaders in public statements and addresses to their followers. Figures were presented to show the disparity between "average" annual wages of manual and skilled workers, and of those who occupy the directorial, administrative and talent posts of the industry.

The statement from the unions follows:

"This victory of the Hollywood craft unions in their negotiations with the producers is an impressive demonstration of the solidarity of the American Federation of Labor Unions in Hollywood.

"Every member of the studio AFL unions

(Continued on opposite page, column 2)

Conference Record Shows Negotiations were to Represent 3,267 Men, While Producer Says Even 1,363 Is Too High

Just how many Hollywood studio workers received the 10 per cent wage increase granted Saturday under threat of a strike, and how much the salary raise will cost the producers, are questions still to be answered clearly by both producers and labor leaders.

There is a wide disparity between the figures claimed by William Bioff, chairman of the conference of American Federation of Labor studio unions, who announced that members of 11 craft locals had benefited, and estimates made elsewhere.

The record of the conference itself shows negotiations were carried on for a claimed 3,267 men, while a producer source disputes this, declaring even 1,363 would be too high.

Totals Contrasted

Conference negotiators say there are working in the industry 70 plumbers, 250 machinists, 30 sheet metal workers, 305 plasterers, 1,500 building service employees, 15 blacksmiths, 22 molders, 75 sign and picture painters, 1,000 studio utility employees, 20 metal polishers.

The producer source said he believed there were only 35 plumbers, 150 machinists, 120 plasterers, 15 blacksmiths, about 500 building service employees, 22 molders, 20 sign and picture painters, 500 studio utility employees, and one metal polisher. The sheet metal workers are having a jurisdictional dispute with the carpenters, who have a closed shop, he said. Further, plumbers must have IATSE cards if they install anything on a stage under the Alliance's "special effects" classification.

Taking Bioff's statement that these workers average $900 annually, the increase obtained by the unions would amount to $295,030 annually if the conference total is used. If the other total is used, the increase costs the studios only $123,670 a year.

Bioff first claimed that the operating engineers had obtained a raise, but later it was discovered there were no studio operating engineers in jurisdiction of Local 12, International Union of Operating Engineers. The International Brotherhood of Electrical Workers, included in the studio basic agreement, has jurisdiction over air condition engineers.

Locals Claiming Jurisdiction

Locals which claim jurisdiction over the crafts named by Bioff as having obtained increases are: Local 78, Plumbers and Steam Fitters International; Cinema Lodge 1185, International Association of Machinists; Local 108, Sheet Metal Workers International Association; Local 755, Operative Plasterers and Cement Finishers International Association; Local 72-B, Building Service Employes International Union; Local 212, International Brotherhood of Blacksmiths, Drop Forgers and Helpers; Local 374, Molders International Union; Sign and Picture Painters Local 831, International Brotherhood of Painters, Decorators and Paperhangers; Local 67, Metal Polishers, Buffers, Platers and Helpers International Brotherhood; Studio Utility Employees Local 724, General Construction and Building

(Continued on opposite page, column 1)

THE CRAFTS AND WHAT THEY'RE PAID

(*Continued from preceding page, column 3*)

Laborers of America. Operating Engineers Local 12 is also a member.

In addition to ten IATSE studio locals, other members of the Conference are Studio Carpenters Local 946, United Brotherhood of Carpenters and Joiners of America; Studio Local 40, International Brotherhood of Electrical Workers; Studio Transportation Drivers Local 399, International Brotherhood of Teamsters, Chauffeurs, Stablemen and Helpers. These three are in the basic studio labor agreement.

Bioff and Meyer Lewis, western AFL director, both had said "If the producers do not grant the demands of 10 per cent wage increase, all the unions in the Conference will strike." The basic agreement members could not walk out without abrogating the contract, and would have had to get the approval of their internationals before taking such action. They would, however, have observed the picket lines of IATSE and other members.

What Crafts Are Paid

Of the crafts which received their increases Saturday, retroactive to October 10th, the highest paid are the plasterers, whose artists, sculptors and staff modelers receive a base pay now of $2.35 an hour, or $14.06 for a six-hour shift. The foreman receives $1.69 hourly, or $10.18 per six-hour shift. A journeyman plasterer, caster, moldmaker or cement finisher, the lowest paid of men in the plasterers group, now get $1.41 hourly or $8.47 for six hours.

Receiving the lowest base rate are janitors and other building service employees, who now get 66 cents an hour for a 40-hour week, compared with 60 cents an hour previously.

Attempting to ascertain the average annual wage for each craft is very difficult and in almost all cases impossible, due to irregularity of calls, lack of figures, paying of overtime when jobs must be rushed, different systems of hiring at each studio, lack of a method for the union's headquarters to keep a check of earnings of members, and other reasons. Except for key men, gang bosses, department heads and foremen, in most cases work in motion picture crafts is only casual. When production is at peak, virtually all members of but a few crafts are working. The "peak" of production lasts for but 10 per cent of the entire year, or 36 days, it is estimated. In "boom" periods, men sometimes work a six-hour shift at one studio and after a six-hour rest period accept employment on a similar shift at another lot. In other instances, during "boom" times, men might work straight through for 10 hours, getting the usual time and a half for the added four hours to the shift.

Little "Steady" Work

Because of peculiarities of production, very little "steady" work can be expected, and unions must be able to answer calls for men at high tide of employment, thus creating "overloading" of membership rosters. For instance, studios sometimes use 500 men to build a set in 24 hours, each individual working a six-hour shift. Instead of letting 100 men each work 30 hours over a period of five days to do the work.

Time and a half is the usual overage pay, except in certain cases of double time on Sundays and holidays.

When a studio announces the building of a $50,000 set, what portion is spent on labor remains a lot secret. In some bookkeeping systems, the studios charge a percentage of the general and departmental overhead as part of this total. Naturally materials are included in the figure.

Studio labor scales for skilled mechanics are probably higher than for similar crafts elsewhere. Compensating, however, is the uncertainty of employment. Members of various studio locals, rather than receive any further raises, would like to obtain changes in working conditions which would create more employment, and at an even keel.

Bioff Calls Arrest a Plot and Files Writ Answerable on December 12

Characterizing his arrest in Los Angeles last Friday, on a 17-year-old Chicago charge as a plot to discredit him in the midst of his studio labor wage increase negotiations with producers, William Bioff, West Coast leader of the International Alliance of Theatrical Stage Employees and chairman of the Conference of American Federation of Labor studio unions, on Saturday led his workers to victory, getting a 10 per cent wage increase for them, just after he had posted $1,000 bail and filed a writ of habeas corpus in the Chicago charge. Bioff had surrendered to the Los Angeles police Friday morning.

Labor and Court Matters

Bioff's troubles coincided with both the labor issue and an account of "missing" Bioff Chicago police court records, as reported by Westbrook Pegler, syndicate columnist, in the Chicago *Daily News,* New York *World-Telegram* and other papers. Mr. Pegler has been a forthright critic, in print, of Bioff policies, since last summer, when the Bioff IATSE lost a jurisdictional fight with the Associated Actors and Artistes of America for control of the Sophie Tucker vaudevillian union.

Bioff's writ of habeas corpus in Los Angeles is answerable on December 12th.

Efforts to prevent Bioff's extradition from California to Chicago were started in Chicago on Wednesday, by State Senator Abraham L. Marovitz, the union leader's counsel. Senator Marovitz notified Henry Horner, Illinois governor, that he would oppose the petition of the state's attorney, Thomas J. Courtney, for extradition, and was advised he would be granted a hearing.

This week Bioff and his associates publicly "resented" the "maligning." After the successful close of wage scale negotiations Saturday, the studio unions pledged "all local and international support necessary to his complete vindication."

Calls It "Effort by Enemies"

Bioff called his arrest "an obvious effort by my enemies to discredit and embarrass me on the eve of climaxing negotiations between the producers and the studio unions for a wage increase. It is significant that for 15 years, while I was in Chicago, and readily available, no attempt was made to revive this charge."

Replying to Bioff later in the week, Mr. Pegler said:

"How did I happen to select this time to expose Bioff? For three years I had been receiving communications. . . . Two years ago, an inquiry brought the information that he had a record of several arrests, but no data on a conviction.

"Therefore, next time I was in Chicago, which was last week, I determined to run down the truth. The inquiry proved that Bioff was convicted in a specific case, the sentence being conveniently forgotten."

Hollywood producers officially declared, "in most emphatic terms," that "they are not responsible, directly or indirectly, as charged by him," (Bioff) for his "present personal predicament," and that they "resent the imputation that they would resort to any such methods."

Bioff took cognizance saying: "Pegler has always professed a tolerant regard for human frailty; but, when a columnist who is supposed to write on current issues goes back nearly two decades for dirt with which to play somebody else's game, that's hitting below the belt," adding: "Pegler might turn his truculent pen to better advantage by presenting the cause of the Hollywood workingmen, who, employed in an industry of fabulous wealth, are barely able to make a livelihood."

AFL Units Get 10% Increase

(*Continued from preceding page, column 2*)

is now assured of a 10 per cent wage increase retroactive in the case of the unions outside the IATSE to October 10, when the Conference opened negotiations on behalf of the AFL unions outside the IA.

Bioff was tendered a vote of thanks by the AFL Conference.

Said the resolution: "A vote of confidence is given to our chairman, William Bioff, and a pledge of all local and international support necessary to his complete vindication of any rumors or other persecution which has been directed against him."

The resolution declared that Bioff had been subjected "to ridicule, embarrassment and malicious persecution based upon falsehoods for the purpose of destroying confidence in him within the workers' ranks."

AFL Pledged in Support

In the negotiations with the producers last Friday and Saturday were Mr. Bioff; Meyer Lewis, western director of the AFL; J. W. Buzzell, executive secretary of the Los Angeles Central Labor Council; and Walter Redmond, international representative of the Plasterers Union.

This week the two sides met separately. The AFL conference unit convened Wednesday to plan retention of the wage raise beyond February 15th and to prove to the producers that if economy is necessary it should be on high salaries. The unit of the Association of Motion Picture Producers met Thursday to formulate a fact-gathering program to prove to the unions on February 15th that the wage increase must be given up.

Some studio workers feared that the producers would economize in other ways, and that they might shut the studios or drastically

(*Continued on following page*)

ON THE UNION FRONTS

(*Continued from preceding page*)

cut production during the holidays. It was pointed out that many pictures, enough f more than a month's theatre needs, are already completed.

Last week it was reported that the IATSE, first group of AFL unions to have fought for and obtained the 10 per cent increase, would seek shortly to extend its sway over all studio AFL unions, under the sentiment expressed by George Browne, IATSE president: that the IATSE should control all workers in the entertainment industry.

Would Bar CIO

The excuse for such a move also would be that it would eliminate all opportunities for the Congress of Industrial Organizations to invade the entertainment field. The latest attempt of a CIO-backed union to do so was that of the United Studio Technicians Guild, which failed this fall to have itself certified, in a National Labor Relations Board studio election, as the bargaining agency for studio workers, in opposition to the IATSE studio unions.

The Alliance this week appeared ready to give a charter, if requested, to the Screen Publicists Guild. It is reported anxious for affiliation of the Society of Motion Picture Film Editors though that unit, it is said, is not anxious for affiliation. The Alliance can at any time, being an international union, form its own unit for any craft.

Seeking ASC Affiliation

The Alliance also is reported to be seeking the affiliation of the American Society of Cinematographers, but negotiations have been hampered by the reported refusal of the Alliance to accede to the Society's demands that it be kept apart from the Alliance's own cameramen's union, the Studio Photographers Local 659. The Society's members fear being outvoted by the minor workers belonging to the Local.

The Department of Justice still is probing Hollywood tax and labor problems, Charles Carr, special assistant to Frank Murphy, United States attorney general, has returned to Los Angeles from Washington, to continue his accumulation of evidence. While no findings are apparent as yet, the investigation is said to be concerned with the growth of the Fox Film Corporation into the Twentieth Century-Fox Film Corporation; with charges of income tax irregularities of several company executives and with labor "racketeering."

Anent a recent statement by Thurman Arnold, assistant United States attorney general in charge of anti-trust cases, that labor unions could be prosecuted for certain offenses against the anti-trust laws similar to those committed by large corporations, William Green, president of the AFL, last week said, in a protest to Mr. Murphy, that he was surprised by the aggressiveness of the stand by a friendly Administration's officer.

He likened Mr. Arnold's stand to the "retrogressive policy advocated hitherto only by the most extreme reactionary enemies of labor."

Exhibitors Urge Readjustment

Open exhibitor support to the producers was voiced by one organization last week: the Independent Theatre Owners of Ohio, who in their service bulletin, declared, "Theatre owners should cooperate with producers in their present efforts to repulse the demands of the studio unions."

However, Pete Wood, secretary of the organization, added:

"What is needed in this industry more than anything else is a complete readjustment of the salary scale in the producing end of the business, so that some of the tremendous and unnecessary expense loaded upon pictures can be reduced, and the resultant saving passed on to the theatre owner."

In New York, many members of the Independent Theatre Owners Association were reported to be dissatisfied with a recent 10 per cent tilt awarded to the Local 306 projectionists two weeks ago by an arbitration board. W. French Githens and David Weinstock, two of the Association's representatives on the board, were said to have been subjected to much criticism.

Local 306 still is negotiating with the major New York circuits on a 25 per cent pay raise, to be decided by an arbitration board.

Also in New York, Local 702, Motion Picture Laboratory Technicians, met on Monday night to organize Eastern film cutters and editors.

In Hollywood last week, the petitioners for Class B members (extras) of the Screen Actors' Guild lost a court move for a preliminary injunction to force the directors of the guild to grant extras the right to vote on union matters.

In Washington, last Friday, the National Labor Relations Board postponed a secret ballot election among cartoonists of the Walter Lantz, Loew's, Raymond Katz, and Leon Schlesinger studios, on the coast, to "on or before January 16th." The Screen Cartoon Guild had requested the postponement because its affairs were inactive pending issuance of a charter to it by the International Painters, Decorators and Paperhangers of America.

In New Haven, the Motion Picture Operators Union, Local 273, has elected A. Nelson Frazier president; Frank Perry, vice-president; Anthony Bascalicato, secretary; Edwin Boppert, treasurer; and Matthew W. Kennedy, business agent. Elected to the executive board were Myron Wheaton and Nick Villano.

In Jefferson City, Mo., last week, the state supreme court refused to entertain an appeal by John P. Nick, former president of the St. Louis projectionists union, Local 143, and Clyde Weston, its business agent, from an order by Circuit Judge Ernest Oakley in St. Louis, ousting them from control of the union and its funds. The supreme court referred the case to the St. Louis court of appeals. Mr. Nick and Mr. Weston were being tried on a charge of extortion of money from theatre owners in 1936 and 1937.

In New York last week it was said at the Eastern headquarters of the Screen Actors Guild that it was now licensing agents in the New York area.

MRS. FLANAGAN IN PLEA FOR STAGE

The National Theatre Conference, composed of theatrical persons interested in non-commercial efforts to promote the theatre in communities and universities, in New York this week was urged by Mrs. Hallie Flanagan, former director of the Federal Theatre Project of the WPA, to pick up the threads in theatre achievement which were dropped when the Federal Theatre Project was scrapped a year ago.

The Federal Theatre, as an institution, Mrs. Flanagan said, is "dead", but not even an act of Congress can kill an idea.

Hammons Meets GN's Creditors

E. W. Hammons, president of Grand National Pictures, conferred with his company's creditors on Wednesday in federal court in New York before Referee Peter B. Olney. He explained the progress of his negotiations with the Reconstruction Finance Corporation for a loan of $450,000 and the necessity of continuing operations until the company gets back on its financial feet.

Meet Next Wednesday

Referee Olney adjourned the creditors' hearing to next Wednesday in the same court on condition that Patrick E. Shanahan, newly appointed chairman of the creditors committee, be allowed entry into the Grand National home offices, in effect to supervise the business for one week, and that Mr. Hammons report to the creditors' committee on Monday on progress on the RFC loan.

Mr. Hammons had met last Friday in the New York offices of the RFC with the officers of the corporation, T. Kennedy Stevenson, president of Electrical Research Products, Inc., and after the meeting said he was encouraged by developments.

Thomas J. Shanahan, former chairman of the creditors' committee, was denied admission to the meeting, according to the creditors' attorneys. The grounds were that creditors had no right to participate in such discussions, said the attorneys.

To Complete $600,000 Fund

The $450,000 from the RFC is necessary to complete a sum of $600,000 which the company will use to pay off creditors, and secure working capital. Other money is to come thus: $100,000 from Electrical Research Products, Inc.; $15,000 from the National City Bank; $10,000 from De Luxe Laboratories, and $25,000 from Loyd Wright.

Under the understood plan, the RFC would advance its $450,000 30 days after approval of the refinancing plan. Expected later is approximately $1,000,000 from Felt & Company, and associates, a Wall Street company, for the production and acquisition of pictures.

Fromberg Tentative Trustee

Harry Fromberg has been made trustee of the company, tentatively, to act only if refinancing fails and dissolution follows. On the creditors' committee, in addition to Mr. Shanahan, are Richard F. Walsh, vice-president of the International Alliance of Theatrical Stage Employees; Hap Hadley, Henry Waldman, Allen E. Freedman, president of De Luxe Laboratories; and Samuel Sedran.

The committee has secured authorization from the referee to examine the company's records.

A. Jesse Goldstein, creditors' accountant, told Referee Olney last Wednesday that the company had lost $800,000 last year, according to the books. Since the organization filed its petition, in receivership, its average weekly losses have been at least $4,000, Mr. Goldstein asserted.

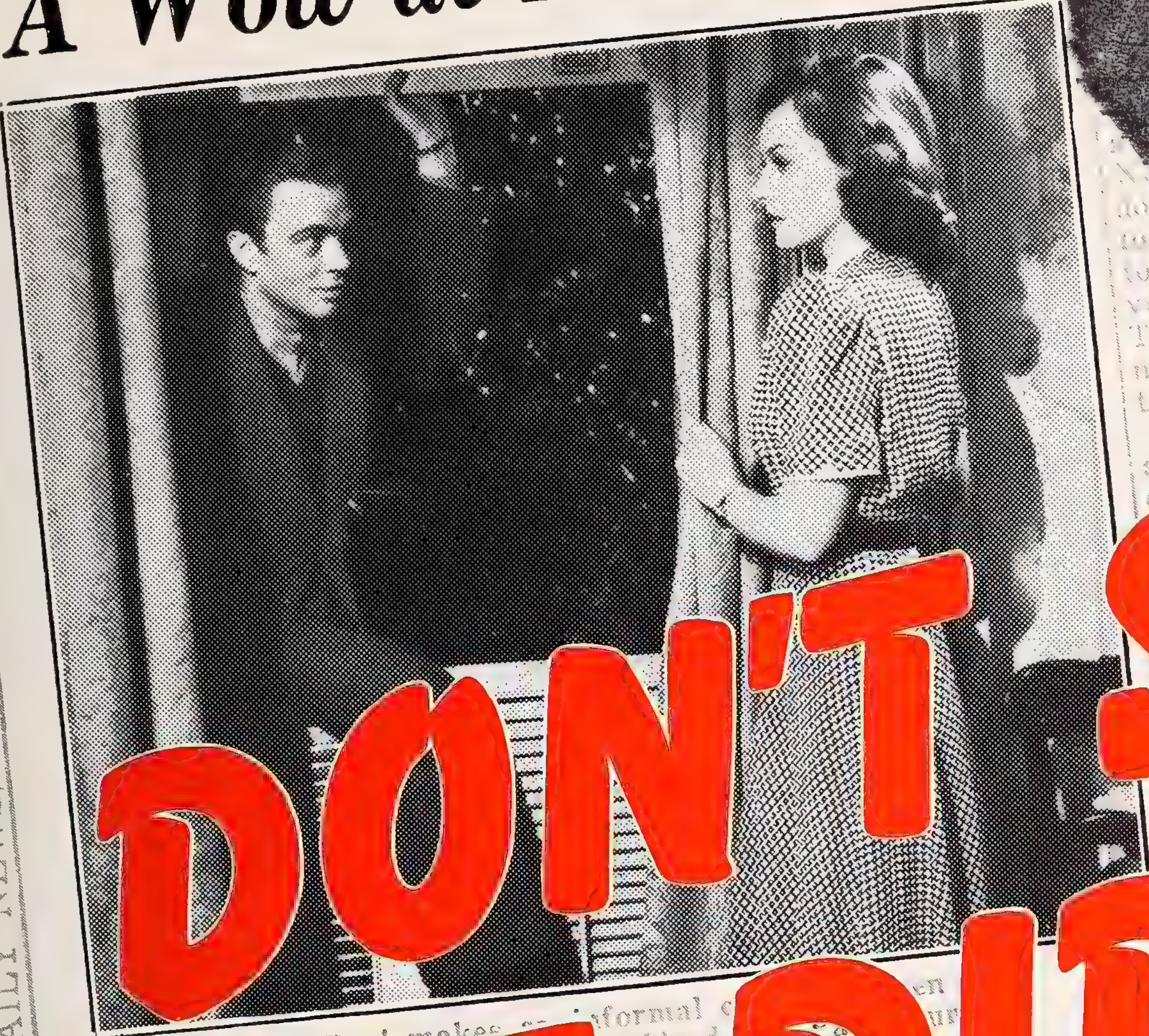
Mr. Goldstein charged, at last Wednesday's hearing, that trademarks originally valued, in the books at $12,156 had been increased to $1,060,922 in the schedules.

The company has closed 10 of its exchanges, and skeletonized its home office staff. No person receives over $100 a week, and Mr. Hammons is serving without pay, it was declared.

Ben Judell, head of Producers Pictures, is reported to have signed a deal to produce on the Grand National Hollywood properties. Grand National also is reported to have closed distribution deals on a commission basis, with several unnamed producers.

DAILY NEWS, THURSDAY, NOVEMBER 2

'Cat and the Canary' A Wow at Paramount



John Beal makes … informal c… Goddard … Cat an… calls … st…

DON'T SAY WE DIDN'T TELL YOU!

…CAMER… Paramou… …n W…d, directed …the Ly… …arling from pl… at the Para… Theatre.

Walt… by E… …AST:

Wall… …Bob Hope
Joyc… …man …Paulette Goddard
Fred Blythe …John Beal
Charlie Wilder …Douglass Montgomery
Miss Lu… …Gale Sondergaard
Aunt Susan… …El…
Cicily …
Lawye… …John Wr…
Hendr…
Indian Gi…

Hollywo… as … makes on … has … last year, … most of the critics trouncing … patrons for trying to disguise … false labels.

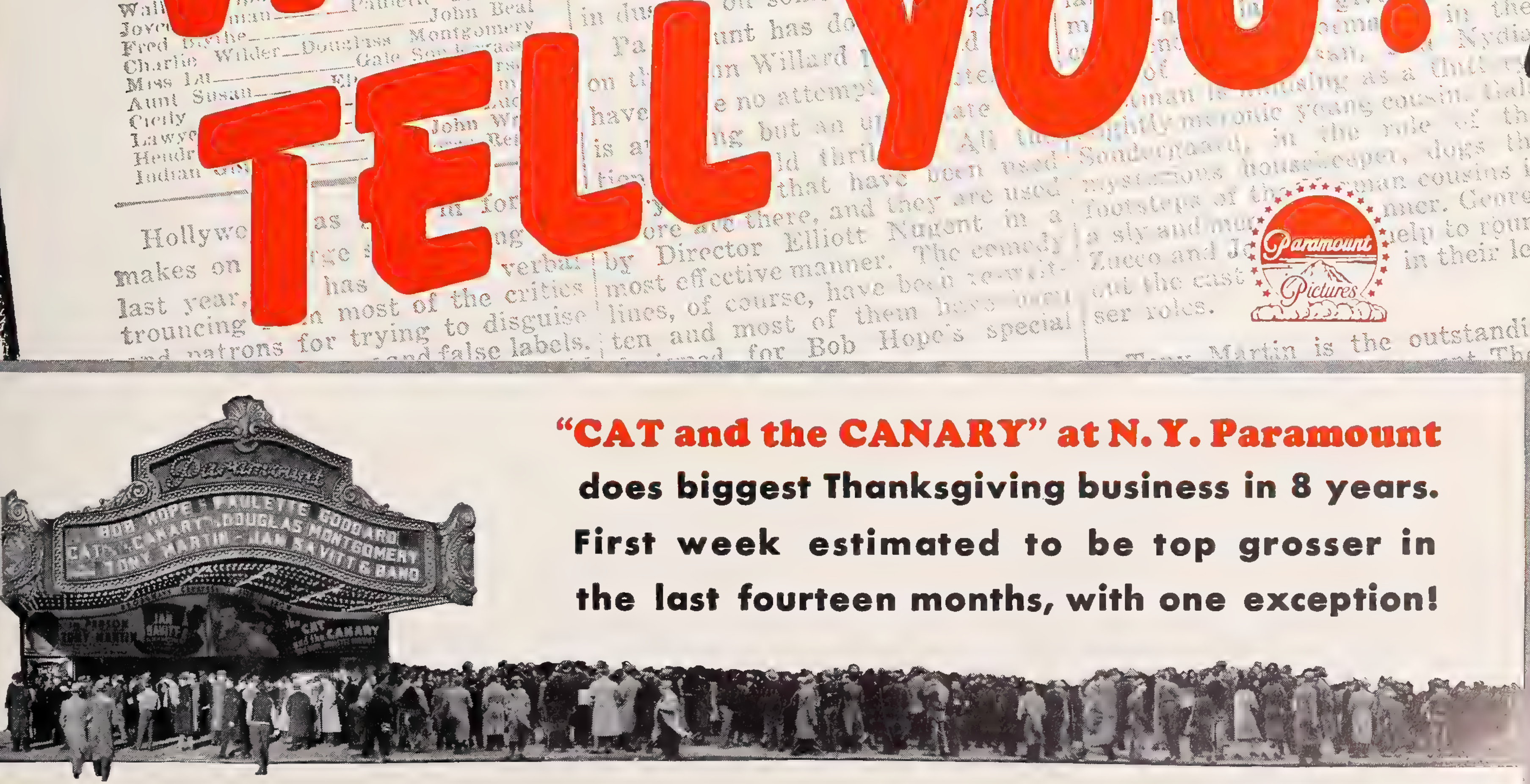
the Canary," Hollywood is … in dus… off some … Pa…unt has do… on th… …n Willard … have … no attemp… is a… …g but an … …ld thril… that have been used …ore are there, and they are used by Director Elliott Nugent in a most effective manner. The comedy lines, of course, have been re-written and most of them have been … for Bob Hope's special

…cer-… tain … …inted All the c… are as well … the obt…d to … the … …ke the bo… …n … through …mile … de… night. ba… such … ouse and … umstances … together is … scare the wits out of …ough … all of old Norman's living relatives.

The … starling … De-… …ely, … of … sus-… …ended by … to … been … lines … Paul… God-… …ighted ingenue … and John Beal and to perfection … Douglas Montgomery, as a couple of quarrelsome relations, … good … of s… …ion at … capec… …ittery, … highly … in the … Nydia … is amusing as a … …rman … rightly moronic young cousin. Gale Sondergaard, in the role of the mysterious housekeeper, dogs the footsteps of the … cousins in a sly and me… manner. George Zucco and J… help to round out the cast … in their les… ser roles.

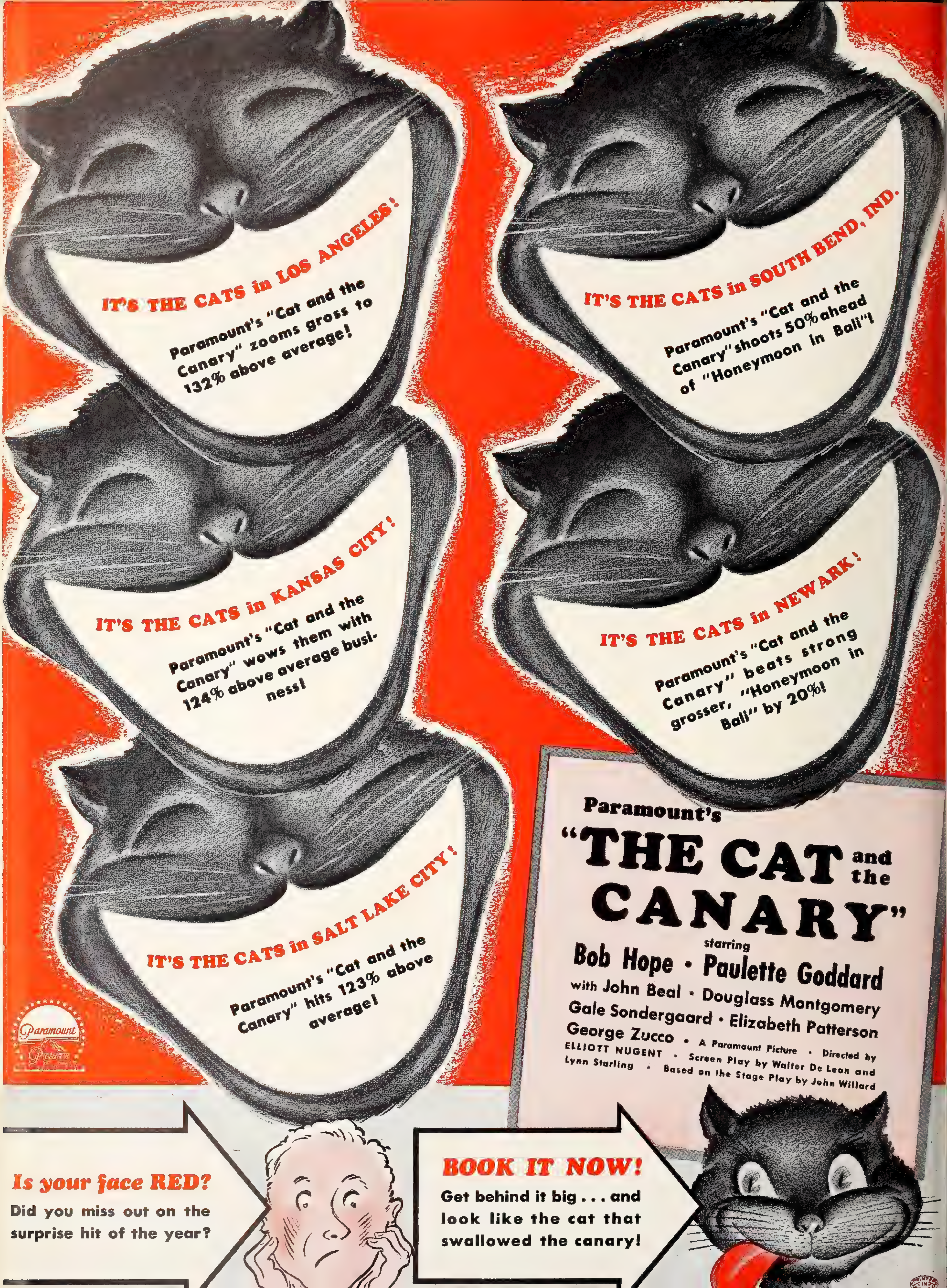
Tony Martin is the outstanding … Thea-…

Paramount Pictures


Paramount
BOB HOPE • PAULETTE GODDARD
CAT AND THE CANARY • DOUGLAS MONTGOMERY
TONY MARTIN • JAN SAVITT & BAND
TONY MARTIN
JAN SAVITT
THE CAT AND THE CANARY

"CAT and the CANARY" at N. Y. Paramount

does biggest Thanksgiving business in 8 years. First week estimated to be top grosser in the last fourteen months, with one exception!



IT'S THE CATS in LOS ANGELES!

Paramount's "Cat and the Canary" zooms gross to 132% above average!

IT'S THE CATS in SOUTH BEND, IND.

Paramount's "Cat and the Canary" shoots 50% ahead of "Honeymoon in Bali"!

IT'S THE CATS in KANSAS CITY!

Paramount's "Cat and the Canary" wows them with 124% above average business!

IT'S THE CATS in NEWARK!

Paramount's "Cat and the Canary" beats strong grosser, "Honeymoon in Bali" by 20%!

IT'S THE CATS in SALT LAKE CITY!

Paramount's "Cat and the Canary" hits 123% above average!

Paramount's

"THE CAT and the CANARY"

starring

Bob Hope · Paulette Goddard

with John Beal · Douglass Montgomery
Gale Sondergaard · Elizabeth Patterson
George Zucco · A Paramount Picture · Directed by ELLIOTT NUGENT · Screen Play by Walter De Leon and Lynn Starling · Based on the Stage Play by John Willard

Is your face RED?

Did you miss out on the surprise hit of the year?

BOOK IT NOW!

Get behind it big . . . and look like the cat that swallowed the canary!

HOLLYWOOD A "HIERARCHY": POWERS "NEW YORK ITS COLLECTION AGENCY"

LaGuardia Plan for Bringing Production "Back Home" Sets One of Universal's Founders Reminiscing on the Trek West

Patrick Anthony Powers—the Pat Powers of the founding of Universal Films Manufacturing Company, now Universal Pictures, back in 1912—this week offered remarks on the "hierarchy" of Hollywood for complacently eating up millions of dollars a week, the while New York, its collection agency, retains but little and stockholders are paid small dividends.

Inspired by LaGuardia Plan

Mr. Powers, a-swiveling in his chair in his offices at 723 Seventh Avenue, New York, had just finished reading newspaper accounts of Mayor Fiorello LaGuardia's project to "bring back" at least part of Hollywood motion picture production to the shores of the Hudson and the East Rivers.

He was reminiscing, by himself, of the days when he was one of the first producers to send a unit to California, when so many felt that California's sun and light were the all-essentials to motion picture photography. He never thought then that the whole shooting match, lock, stock and barrel, laboratories, studios, producers, stars and whatnot would one day be transplanted entirely in the west, with nary a camera cranking in New York.

Mr. Powers now believes that there should be a change, that part of the weekly remittances which New York has been pouring into the Hollywood "hierarchy" all these years, should be retained at the place of its collection, concluding that Hollywood has grown and developed only because of the weekly remittances of "stupendous amounts of money," fed to "a limited number of studio managers and high salaried stars who find it to their interests to operate 3,000 miles away from home office."

Turning for a moment from his principal present-day business of conducting a golf and country club and real estate development known as Longshore, at Westport in Connecticut, Mr. Powers this week took pen in hand to write to the Mayor on the subject, as follows:

"My dear Mr. Mayor:

"I have been discussing the matter of your project for the return of motion picture production to New York with our mutual friend, Paul Windels, who is familiar with my knowledge of the economics of the motion picture industry and to whom I have expressed my great admiration for the work which you have accomplished in establishing the air-port in New York.

"I was one of the first producers to send a company to the Coast, when it was essential that western pictures be made with that background. Due to the fact that it was possible to work outdoors without light we gradually produced pictures there, other than westerns, and continued to move both the technical and artistic departments to Hollywood.

"Since that time I have watched the growth of Hollywood and Los Angeles, which has been due entirely to the weekly remittances of stupendous amounts of money for production, building, etc. These companies have gradually been moving their laboratories and other facilities, for the production of pictures, to the Coast to the detriment of New York, which is used at present as a distributing center for the films. New York City has also been practically a collection agency for the payment of pictures from the entire world, where American pictures have been sold, for the benefit of California, as practically all moneys collected from the sale and exhibition of motion pictures during the past twenty years have been sent to the Coast. Very little of it has been retained in the east and a very small amount has been paid in the form of dividends to the stockholders who are principally in the east.

LA GUARDIA GETS A CARD TO TOOT HORN

New York's Mayor Fiorello LaGuardia today is an honorary member of Local 802 of the American Federation of Musicians (A. F. of L.) and has a gold-embossed membership card to prove it.

He received the card Monday night at the third annual medical fund benefit of the local in Madison Square Garden, attended by more than 15,000 persons. He said he was glad to get it, because some day he might find it necessary to earn his living tooting a horn. His father was an army bandmaster, and as a boy he played the cornet.

"For many years, as you have pointed out, the sun-light of California has not been necessary for picture production. Gradually we have had to send out lighting equipment to the Coast and, in recent years, sound equipment had to be sent out from the east, together with technicians to operate same.

"The yearly expense of railroad fare to and from New York alone is stupendous. Railroads have been the beneficiaries of this outlay.

Points to "Hierarchy"

"A hierarchy has developed in Hollywood, composed of a limited number of studio managers and high salaried stars who find it to their interest to operate three thousand miles away from the home office.

"The colossal amount of money which has been sent to the Coast during these years, which goes into millions weekly, could just as well have been retained for the production of pictures in New York and its vicinity. California has no special advantages at the present time over New York as within an hour's motor ride, everything possible for the production of pictures, in the way of scenery and backgrounds, can be had. Great savings can be made in the production of pictures in the east as against California. An intelligent survey of the situation, as it exists, would be essential and would show the advantages to be derived by the motion picture industry from the production of pictures in the east.

"If it were necessary, in order to bring the production to the east, a fraction of the expenditure which you have already devoted to the airport would accomplish the purpose which you have in mind and would help the community a thousand-fold. The equipments which are installed in the present studios in Hollywood, could very easily be detached from the building structures and moved to New York—it would then only be necessary to erect the main structures in which to house the equipment.

"The enhanced value of real estate, provided sufficient land could be acquired, would more than offset any expense which the City or the investors would undertake in the erection of the studios. I presume you have already given careful consideration to this fact.

"The principal people concerned are the bankers who now practically control the entire industry and who should be interested in a movement of this nature.

"The present anti-block booking bill which has been passed by the Senate, and looks as though it might pass the House of Representatives might have an important bearing on this whole situation as, instead of the production of pictures being confined to five or six units, it may be the means of spreading production to over one-hundred to one-hundred and fifty smaller units.

"The important thing, however, at the present time, is that arrangements should be made with two of the larger units to agree to come east if the proper facilities were made available.

"I wish you the best of success in your efforts,

"Respectfully,
"P. A. POWERS."

Thus did Mr. Powers give the first public expression of a film person to the subject of bringing back at least some production to New York—the Powers of old Edison and Victor gramophone and phonograph selling days, the Powers of penny peepers of the arcade era, of Powers' Picture Plays with Juliet Shelby, later billed as Mary Miles Minter, the Powers of Powers-Universal, of Powers Cinephone (at the very beginning of sound), etc., etc.

LaGuardia Plan in Hands of Committee

Productive of conferences, and, reputedly, of assurances, but nothing specific, Mayor Fiorello LaGuardia's "campaign" to set up a "new Hollywood" on the banks of the Hudson seemed to have bogged down slightly, as he turned the job over to an assistant, Clendenin Ryan. New York's Mayor, up to this week, had been issuing statements frequently on the practicability of production in the East, in the city "that has everything"; had been in weekly and bi-weekly conference with labor leaders interested in bringing about "10,000 jobs from Hollywood to New York"; and had, according to his "aides," received assurances of backing from "many, many producers and financial houses."

Mr. Ryan is the head of a newly formed "Chamber of Commerce" in the LaGuardia administration; the job of this unit is to win new industries for "this great city."

The Mayor first made public his desire to have the factories of illusion in his versatile domain, on October 16th, in an address to the meeting of the Society of Motion Picture Engineers, at the Hotel Pennsylvania. Then followed consultations with George Meany, secretary of the New York State Federation of Labor; Thomas J. Lyons, president of the Central Trades and Labor Council; Sal J. Scoppa, business agent of the Studio Mechanics Union, Local 52; Charles Downs, business agent of the Newsreel Cameramen's Union, Local 544; and others. And then came statements about persuading the executives of the companies to transfer part of their assets, or 10 per cent, east; and further hints that, if these gentlemen were not persuaded of the practicability of such a move, new companies would spring up, backed by large banking houses.

This week, the banks were reported willing to finance only producers who have distribution commitments.

The mayor was visited last week by George Schaefer, president of RKO; King Vidor, director and producer; and other luminaries.

HORROR GE

"TOWER" breaks week-end record, Majestic Theatre, Providence ... "TOWER" shoves Alvin Theatre, Pittsburgh 50% above record opening!.. "TOWER" booked into 45 RKO theatres, New York, day and date!!!

"A picture of which the industry can justly be proud for sheer quality in every department... Here is history unsoftened ... amazingly vivid!"
—Hollywood Reporter

"One of the most unusual features ever produced ... A witch's Sabbath of destruction ... Breaks away from the conventions!
—Los Angeles Times

TS SCREAMS

-SCREAMS of PRAISE

"Realistic, believable melodrama that will keep you in a tingle of excitement! . . . Some dastardly deed is always about to happen, and it usually does—right before your eyes!"
—Los Angeles Examiner

"Written in blood . . . Makes Rathbone contender Oscar consideration..Karloff's previous Frankenstein' characterizations dwarfed!"
—Daily Variety

TOWER of LONDO

starring
BASIL RATHBONE
with
BORIS KARLOFF · BARBARA O'NEIL
IAN HUNTER · VINCENT PRICE
NAN GREY AND A CAST OF THOUSANDS

Original screenplay by Robert N. Lee
Produced and Directed by ROWLAND V. LEE
A ROWLAND V. LEE PRODUCTION
A NEW UNIVERSAL PICTURE

THE HOLLYWOOD SCENE

While Rome Burns

The time: November 24th, evening. *The place*: Hollywood's Hollywood Boulevard. *The characters*: Some 300,000 citizens, assorted soldiers and police; a group of actors. *Properties*: Arc and spot lights, floats, uniformed bands, horses and motor driven vehicles.

Scene one: The mile long stretch of Hollywood Boulevard from Vine Street, running north and south, to the parallel La Brea Avenue, gradually fills with old and young citizens. The predominant note in apparel is slacks and blouses for the women, slacks and polo shirts for the men, as little as possible for the very young. Some bring crates and boxes on which to stand. Uniforms and authority appear, the street takes on a semblance of order. The crowd, eating, gesticulating, pushing, talk of last year's parade, point with pride to the signposts bearing the name "Hollywood Boulevard"; now entwined with lights and streamers, almost obliterated by placards bearing the cryptic legend "Santa Claus Lane."

Scene two: Movement and confusion increase as the first tentative tootlings of fifes and drums are heard. The crowd has grown and now overflows into the street. And suddenly a ground swell of sound spreads down the line, with a refrain very much like: "Here he comes." Lighted stars appeared magically on top of the palm trees and the light posts. And as the sound increases into a roar of approval and acclaim, Gene Autry, tanned of countenance, straight in the saddle as the Indian scouts he has sent to their screen doom, rides majestically alone as on any prairie trail. All know his responsibility, his mission. Mr. Autry is Grand Marshal.

And then they come. Anita Louise, on a 30-foot float from which, at appropriate intervals, flutter white doves. This is symbolic of peace, and interpreted by some as a direct message from studio headquarters to officials of labordom; just now engaged in serious dispute. Jack Benny, on the back of a large and intrepid wooden animal, from which perch he waves and smokes a forbidding looking cigar, with equal abandon. The initiates let it be known that Mr. Benny would shortly appear in a film the title of which was not without significance to present appearances. Dorothy Lamour follows shortly, sharing a lofty post with Robert Preston, and appearing quite at ease as cries of "sarong, sarong" issue from the crowd as greeting. Tom Mix, Andy Devine, others in great number follow in the procession, their vehicles all labelled so that there may be no mistake about their identity.

Scene three: The lights have gone down; the crowd dispersed. Only a few of the army of street cleaners remain. And, listening carefully, one could hear a weary expostulation against the continuing survival of the horse in the machine age.

POINTERS, SETTERS AND HUNTERS

Said to be the first picture made entirely on location, Jack Moss' production of Paramount's "The Biscuit Eater" is being shot some 3,000 miles from Hollywood at Albany, Georgia. Described as the center of America's bird dog area, Albany is the locale of many a bird dog trial, of numerous dog stud farms.

The two little boys featured in the film are, respectively, white and black. The former role was to have gone to Baby Le Roy, as his picture "comeback", but his illness placed Billy Lee, aged seven, in the part. The elegantly named Cordell Hickman plays the other part, having received it after being seen in the Hollywood production of "The Swing Mikado".

* * *

Recovering slowly, Hollywood at week's end had 33 pictures in work, the same number as last week. Only five were finished, compared to the preceding week's nine, and five also were started, as they were the week before.

Being prepared were 24, three more than the week before, while 82 were being edited, as against last week's 85.

Columbia wound up work on two: "His Girl Friday" and the as yet untitled fourth in the Charles Starrett series. Paramount finished "The Road to Singapore"; Universal, "Honeymoon Deferred," and Producers Pictures, "Mercy Plane."

Started were Samuel Goldwyn's "The Westerner"; Paramount's "The Way of All Flesh"; Twentieth Century-Fox's "Shooting High"; Universal's "The Road to Romance," and Warner Brothers' "And It All Came True."

Columbia and Metro-Goldwyn-Mayer each finished one short subject, while the latter was also shooting one and had started another. Nine were being prepared; three each at Warner Brothers and Columbia; two at Metro-Goldwyn-Mayer, and one at RKO. Being edited were 11.

Name News

Jack Cohn, Columbia vice-president, is at the studio conferring on the coming season's program.

* * *

Murray Silverstone, United Artists operating head, has arrived from New York.

John W. Hicks, Jr., Barney Balaban, Stanton Griffis, Neil Agnew and Russell Holman have arrived at the Paramount studio.

* * *

Herbert Yates, Republic board chairman, is spending a month at the studio.

* * *

J. Cheever Cowdin, board chairman of Universal, has arrived at the studio.

* * *

Al Lichtman, Metro-Goldwyn-Mayer vice-president, has left the studio to attend the company's Chicago sales convention, as has Fred Quimby, head of short subject production.

* * *

Will H. Hays, head of the Motion Picture Producers and Distributors of America, has arrived from New York and will remain until shortly before Christmas.

* * *

Adolph Zukor, Paramount board chairman, has left for the Tucson premiere of "Geronimo" and will go on to Havana to start a trip taking him to Mexico, Cuba and Central America.

* * *

Jack Schlaifer, United Artists western division sales manager and vice-president, is conferring here with company producers on sales policies.

* * *

Cecil B. DeMille has had his contract on the Lux Radio Theatre extended by the J. Walter Thompson agency.

* * *

Ralph Morgan, president of the Screen Actors' Guild, has returned from a trip to New York.

* * *

Charles Laughton and Erich Pommer have been signed to contracts by RKO Radio, with each to do two pictures for the company.

* * *

Richard Thorpe, Metro-Goldwyn-Mayer director, has returned from New York, where he looked over current stage plays.

* * *

Allan Jones has had his contract extended by Paramount, and will be starred in "The Count of Luxembourg."

* * *

Dan Kelly, Universal casting director, has returned to the studio following a two-week stay in New York.

* * *

Fredric March has been signed by Metro-Goldwyn-Mayer to play the lead opposite Greer Garson in "Susan and God."

* * *

Jane Withers has had her contract extended by Twentieth Century-Fox.

* * *

Fred Myers, head film booker for RKO Theatres, has arrived to look over forthcoming product.

aha!

Discovered ● **The only star who can open three days before Christmas, *do business these three days*— AND THEN OVERFLOW ANY THEATRE IN THE LAND FROM THEN ON!**

CHRISTMAS COMES THRE

for those who open

DECEMBER 22ND

with

Universal's

EDGAR

BERGEN

and CHARLIE

McCARTHY

in "CHARLIE

McCARTHY, Detective"

(Tentative title)

DAYS EARLIER THIS YEAR!

National release date

with

Mortimer Snerd • Robert Cummings
Constance Moore • John Sutton
Louis Calhern • Edgar Kennedy
Samuel S. Hinds • Harold Huber

Original story by Robertson White and Darrell Ware

DIRECTED BY FRANK TUTTLE
ASSOCIATE PRODUCER, JERRY SACKHEIM

WARNER REPORTS $1,740,000 PROFIT; UA THEATRE CIRCUIT NETS $138,811

Assets Overseas Written Down to Conform with Foreign Exchange Rates; RCA and Loew's Theatres Dividends

Warner Brothers showed an operating profit of $1,740,908 for the year ended August 26th, compared with $1,929,721 for 1938. This amounts to an equivalent of 36 cents per share on the common stock, after allowing for the year's dividends on the preferred, which was not paid, and compared with the 41 cents per share of 1938.

$674,780 for Film Adjustment

The operating profit for 1939 is computed after deduction of $674,780 for adjustment of film inventory, of which $551,371 came from new amortization rates set up because of the war.

At the same time the Warner financial report was made public, there came reports of 1939 earnings of $138,811 net for the United Artists Theatre Circuit; dividend payments by the Radio Corporation of America and by Marcus Loew's Theatres, Ltd., and a registration with the Securities Exchange Commission of a stock issue by the Consolidated Amusement Company, Ltd., of Honolulu.

The Warner Brothers report reveals that the company has put itself on what might be termed a "war basis," inasmuch as the assets in foreign countries have been written down to conform with foreign exchange rates, and film amortization rates have been stiffened to allow for a decline in foreign revenue.

New film amortization rates write off 19¼ per cent of negative film costs in four weeks after release, against 15 per cent under the old schedule. After 26 weeks 75¼ per cent of cost is written off against 70½ per cent under the old rates. New amortization rates have been applied as of September 1, 1938.

In addition to its consolidated balance sheet, the company presents a supplemental statement segregating assets in United States, Britain and other foreign countries. This shows total assets of $168,617,990 of which $164,420,721 are domestic, $3,626,743 in Britain and $570,526 in other countries.

The acceleration of film amortization rates is shown by the appended table:

	Cumulative Percentage of Film Costs Written Off			
	Negatives		Positive Prints	
	Former Rate	Revised Rate	Former Rate	Revised Rate
4 weeks after release.......	15	19¼	22	25
8 weeks after release.......	36½	38	52	52
13 weeks after release.......	53	55	75	75
26 weeks after release.......	70½	75¼	96	96
30 weeks after release.......	74	79¼	100	100
39 weeks after release.......	83	87½		
52 weeks after release.......	95	96½		
65 weeks after release.......	100	100		

In a statement to the company's stockholders, Harry M. Warner, president, said, referring to a debenture transfer plan, and by order of the board of directors:

Pursuant to the plan of exchange referred to in the last annual report, and without the payment of any commissions or underwriting fees, $19,388,000 principal amount of optional 6 per cent convertible debentures, Series due September 1, 1939, have been exchanged for the company's 6 per cent debentures, series due 1948. The balance of the optional 6 per cent convertible debentures, series due Sept. 1, 1939, were either purchased in the open market by the company or called for redemption on June 29, 1939, and funds sufficient for such redemption were deposited with the trustee. The funds for the purchase of debentures in the open market and for the redemption on June 29, 1939 were obtained from working capital, mortgages on individual properties, and a bank credit agreement, which bank credit agreement is referred to in Note D attached to the consolidated balance sheet.

Prior to Aug. 26, 1939, the company retired $588,000 principal amount of 6 per cent debentures, series due 1948, in satisfaction of the sinking fund due on or before Dec. 15, 1939.

Current cash assets of the company are $5,539,975 and assets including accounts and notes receivable and inventories make the working assets $25,435,949, of which $23,557,729 is in the United States, $1,667,243 in the British Isles, and $210,977 in other foreign factors.

The statement of consolidated profit and loss and earned surplus for the year ended August 26th, discloses an income of $102,083,131, of which $98,024,760 was from film rentals, theatre admissions, and sales, and $4,058,370 from rents from tenants and royalties. The statement also shows a net income of $11,511,603, before other income and charges.

The capital surplus, carried to balance sheet, and as of August 26th, is $57,241,427.

UA Theatres Net $138,811

The United Artists Theatre Circuit, Inc., reported last week a $138,811 net after all charges had been deducted for the year ending August 31, 1939. In the preceding year the company made $148,743.37. Before deductions for interest, depreciation, amortization and provision for Federal income taxes the net was $509,134.77 including the $137,691.22 paid into the Circuit by affiliated companies not wholely owned by the chain.

All the directors of the Circuit were reelected at the stockholders meeting held November 27th in Baltimore.

RCA Declares Three Dividends

David Sarnoff, president of the Radio Corporation of America, announced following a meeting of the board of directors held November 24th the following dividends: 87½ cents per share on the outstanding $3.50 cumulative convertible first preferred stock for the period from October 1st to December 31st, 1939, payable December 21st to stockholders of record December 4th; $1.25 per share for the same period on the "B" preferred stock, payable under the same conditions as the first preferred dividend and 20c per share on the common payable on January 16th to holders of record at the close of business on December 8th.

Loew's Theatres, Ltd., Dividend

Marcus Loew's Theatres, Ltd. has voted an accumulations dividend of $3.50 per share on the 7 per cent preferred stock, payable December 15th to stockholders of record December 2nd. Dividend arrears on January 15th will total $14 a share after the above disbursement, according to Fitch.

Honolulu Chain Registers Stock

Consolidated Amusement Company, Ltd., Honolulu Exhibition Company, headed by C. H. Cooke, has filed with the Securities and Exchange Commission a registration statement covering 150,000 shares of common stock voting trust certificates and 21,287 voting trust certificates for $20 par 6 per cent preferred stock.

Warner Gross Income for 1939 Was $102,083,131, About Same As 1938

Consolidated income account of Warner Brothers Pictures, Inc., as announced by Harry M. Warner, president, on Tuesday, compares as follows:

	YEAR ENDED AUG. 26, '39	YEAR ENDED AUG. 27, '38
Income........................	$102,083,131	$102,205,911
Cost and expenses...............	60,423,380	59,917,578
Amortization of film costs*........	29,596,777	30,278,972
Inventory adjustments............	551,371	....
Profit	$11,511,603	$12,009,361
Amortization and depreciation of property†....................	4,851,773	4,836,391
Interest and miscellaneous charges..	4,529,581	4,543,485
Profit	$2,130,249	$2,629,485
Other income...................	286,404	375,121
Total income................	$2,416,653	$3,004,606
Minority interest................	‡11,255	‡17,115
Federal income tax, etc...........	687,000	1,092,000
Net profit..................	$1,740,908	$1,929,721

**Includes depreciation of studio properties. †Exclusive of depreciation of studio properties. ‡Credit.*

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Great Victor Herbert

(Paramount)

Memorable Music Set to Story

This, ladies and gentlemen of show business, is a box office picture in each and all of the several correct meanings of that much abused term. Eight times, by count, it drew tumultuous applause from a case hardened Hollywood preview audience, and once it drew tears.

Each time the applause followed superb rendition of a Victor Herbert melody as familiar as the flag to every American, and the tears accompanied a story twist as sentimental as any ever contrived by a Herbert librettist. Not highbrow, not lowbrow, but strictly on the beam for both mass and class audiences, the film is a triumph of showmanliness for all represented in its production.

The story is not a biography of the American composer, who is portrayed by Walter Connolly with compelling effect, but a story about a man, a woman and a child whose lives were lived within his sphere of influence, professional and personal. These are played and sung by Allan Jones, here giving his greatest singing and acting performance to date, by Mary Martin, singing and acting her way to stardom in this first screen appearance, and by Susanna Foster, a child of 14 whose voice is sure to be talked about throughout the land for long and long.

In support of these three are many and gifted players, each contributing to a distinguished production, and direction achievement by Andrew L. Stone, outstanding orchestral direction by Arthur Kay, and magnificent staging of musical numbers by Le Roy Prinz, are vital essentials of a tremendously satisfying whole. The screen play by Russel Crouse and Robert Lively, from a story by Messrs. Lively and Stone, is a remarkable demonstration of skill in the difficult business of fashioning a fiction to fit a fabulous music score.

There is and has been showmanly calculation, since the Irving Berlin song hits were strung together in a hit picture, an irresistible impulse to compare all similarly compounded films to that one. It is of record that the Herbert hits and the Berlin hits are not comparable, musically speaking, but it would require a Gallup poll to determine whether more theatregoers now living know and thrill to the works of one or the other. If it be granted, for sake of market estimate, that the Herbert following is the numerical equivalent of the Berlin following, it would seem that this film is as rich in box office promise as that one was.

Previewed at the Carthay Circle theatre, Hollywood, to the audience reaction noted.—WILLIAM R. WEAVER.

Produced by G. M. O. Directed by Andrew Stone. Screen play by Russel Crouse and Robert Lively. Based on a story by Andrew L. Stone and Robert Lively. Photographed by Victor Milner, A.S.C. Production code number 5688. Running time, when seen in Hollywood, 84 minutes. Release date, December 29. General audience classification.

CAST

John Ramsey	Allan Jones
Louise Hall	Mary Martin
Victor Herbert	Walter Connolly
Dr. Richard Moore	Lee Bowman
Peggy (14 years)	Susanna Foster
Marie	Judith Barrett
Barney Harris	Jerome Cowan
Warner Bryant	John Garrick

Destry Rides Again

(Paramount)

And So Does Marlene Dietrich

Showmen fearful that the columnists have oversold this wild and wooly return of the disastrously oversold Marlene Dietrich to the profitable field of practical motion pictures needn't be. The columnists haven't told the half of it. However deep or permanent may be her artistic reformation, she goes the whole way back to her original singing, swinging, honky tonk beginnings, to the "Blue Angel" swagger minus the lust, in this rootin'-tootin' super western. Nor is that, although the livest exploitation angle for public consumption, the whole of the important truth about the picture.

Doubtlessly surer fire copy in many localities is the equally veracious news that the James Stewart of "Mr. Smith" and other notable previous appearances is here on view in a part as rich in his special variety of values as his most amorous admirer might desire. He plays a meekly masterful young man who brings law to a rip-roarin' frontier town without the aid of a six gun, until the final terrific triumph of justice. Stewart was never better marquee than now and never a better actor than here.

What goes on in this frontier town before the hero puts it to rights are such things as haven't been filmed so forthrightly and friskily since the late Thomas H. Ince filmed them with William S. Hart pulling the trigger. Miss Dietrich plays a bar room entertainer, "gyp" artist and girl pal of the town bad man as nobody has in years, if ever, and only Mae West might. The knockabout battle between Miss Dietrich and Una Merkel, so widely publicized in the cinema columns, is wilder, hotter and longer than they said it was. Nothing since Pola Negri's "Passion" has approached it. The lady also wins Mischa Auer's pants from him in a poker game and sings three songs that are purer as to lyric than some she sang in pre-code films but uttered as throatily and in the same general direction. The character is redeemed, ultimately, by bullet.

Charles Winninger as the town drunk who gets appointed sheriff for a joke and sobers up to live the part well enough to be killed for it, Brian Donlevy as the thief and killer who runs the community, and Samuel S. Hinds as the crooked Mayor turn in brilliant performances. There are no weak spots in the long cast and the settings are yet another tribute to the versatile artistry of Jack Otterson.

George Marshall's direction is a masterpiece for professionals to marvel at and for audiences to enjoy, as is proper, without knowing why. He keeps a varied assortment of characters steadily in motion and constantly balanced, one against another. He winds up the picture in a hail of lead, then adds a quiet sequence only to break into an hilariously comic incident to finish with. The original story by Felix Jackson, suggested by Max Brand's novel, is a right, tight piece of writing excellently adapted by himself, Gertrude Purcell and Henry Myers. Miss Dietrich's songs, by Frank Loesser and Frederick Hollander, are fitted to her as smartly as the hose that encase her famous legs, which she here frees from their long concealment, freely.

The film is exhilarating and forceful entertainment, as far from Miss Dietrich's sophisticated extravaganzas as black ink is from red. It is not, of course, especially suitable for exhibition at a parent-teachers' matinee.

Previewed at the Alexander theatre, Hollywood, to a predominantly professional audience made up in large part of experts who came to scoff and remained to have a grand time.—W. R. W.

Produced and distributed by Universal Studios. Producer, Joe Pasternak. Director, George Marshall. Screen play, Felix Jackson, Henry Myers, Gertrude Purcell. Cameraman, Hal Mohr. Art director, Jack Otterson. Sound engineer, Robert Pritchard. Costumes, Vera West. Film editor, Milton Carruth. Musical director, Charles Previn. Assistant director. Vernon Keays. Production code number 5842. Running time, when seen in Hollywood, 94 minutes. Release date, December 29. Adult audience classification.

CAST

Frenchy	Marlene Dietrich
Tom Destry	James Stewart
Wash Dimsdale	Charles Winninger
Boris Callahan	Mischa Auer
Kent	Brian Donlevy
Janice Tyndall	Irene Hervey
Lily Belle Callahan	Una Merkel
Bugs Watson	Allen Jenkins
Gyp Watson	Warren Hymer
Lem Claggett	Tom Fadden
Hiram J. Slade	Samuel S. Hinds
Loupgerou	Billy Gilbert
Jack Tyndall	Jack Carson

The Cisco Kid and the Lady

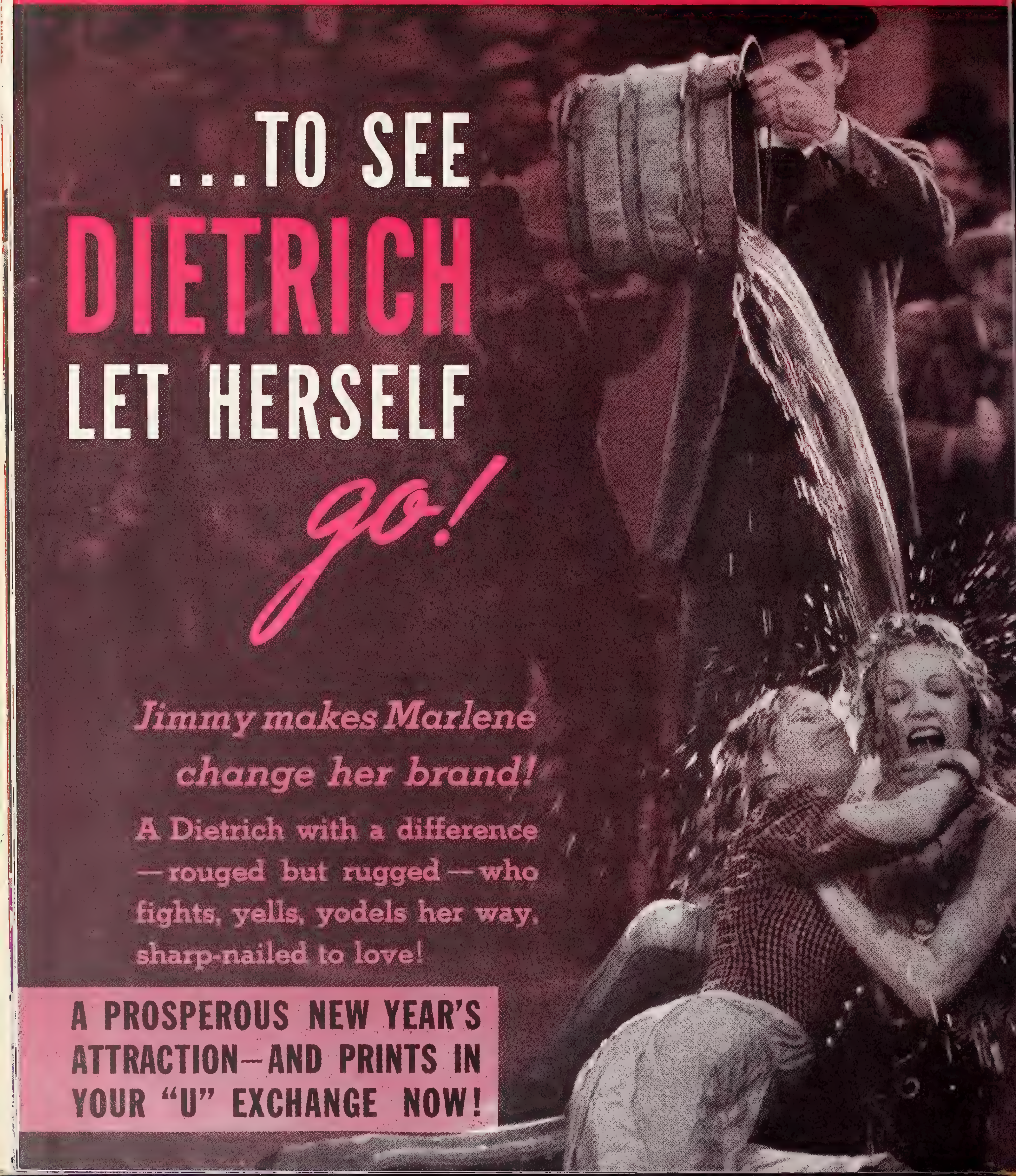
(20th Century-Fox)

O. Henry's Hero Rides Again

By one of those little less than incredible strokes of production genius so consistently displayed by the artisans on executive producer

(Continued on page 44)

THE WHOLE COUNTRY



...TO SEE DIETRICH LET HERSELF *go!*

Jimmy makes Marlene change her brand!

A Dietrich with a difference — rouged but rugged — who fights, yells, yodels her way, sharp-nailed to love!

A PROSPEROUS NEW YEAR'S ATTRACTION—AND PRINTS IN YOUR "U" EXCHANGE NOW!

WILL GO....

UNIVERSAL PRESENTS

MARLENE DIETRICH · JAMES STEWART

DESTRY RIDES again

with

CHARLES WINNINGER · MISCHA AUER
BRIAN DONLEVY · IRENE HERVEY
UNA MERKEL · ALLEN JENKINS
WARREN HYMER · BILLY GILBERT
SAMUEL S. HINDS · LILLIAN YARBO
and JOE KING

Original screenplay by Felix Jackson, Gertrude Purcell and Henry Myers • Based on the novel by Max Brand

Directed by George Marshall
Produced by Joe Pasternak

A JOE PASTERNAK PRODUCTION

NATIONAL RELEAS
DECEMBER 2

(*Continued from page 41*)

Sol Wurtzel's staff, Cesar Romero is here substituted for Warner Baxter as the O. Henry hero of this and previous titles without perceptible jar. This particular stroke of genius consists simply of introducing the new "Cisco Kid" at start of the picture and then switching emphasis to a baby and holding attention on the infant for the first half hour or more, by which time a delighted audience accepts the new hero as is without knowing it's doing so.

The foregoing is set down with no intention of robbing Mr. Romero or the baby, a completely charming mite named Gloria Ann White, of honors honestly won. Mr. Romero is approximately the perfect personality to play the "Cisco Kid" role, here and in as many more appearances as may seem appropriate. He looks and acts the character to a T, and he dances the romantic side of it, legitimately and in narrative, which Mr. Baxter sang. The baby, seen here in its first film, is a personality for theatregoers to tell each other about, an opinion predicated on no mere preview reaction, which was a rave, but also on the fact that the studio is presenting her again in the next Jones Family film.

The story by Stanley Bauh and the workmanlike screen play by Frances Hyland are unique in concept and smoothly executed under direction of Herbert I. Leeds. Cast as the villain, Robert Barrat delivers his always dependable portrayal. Chris-Pin Martin is excellent as the hero's trigger-tricky companion, and Virginia Field is saucily dynamic as a dance hall girl. Marjorie Weaver is pleasing as the school teacher the hero marries to another man. Production by John Stone is shipshape in every particular.

Previewed at the Fox Wilshire theatre, Hollywood, a house infrequently used for preview purposes, where an unspoiled audience enjoyed the production thoroughly.—W. R. W.

Produced and distributed by 20th Century-Fox. Sol Wurtzel, executive producer. Produced by John Stone. Directed by Herbert I. Leeds. Screen play by Francis Hyland. Story by Stanley Bauh. Photographed by Stanley McGill. Edited, Nick De Maggio. P. C. A. certificate No. 5735. Release date, Dec. 28, 1939. Running time, when seen in Hollywood, 74 minutes. General audience classification.

CAST

Cisco Kid	Cesar Romero
Julie Lawson	Marjorie Weaver
Gordito	Chris-Pin Martin
Tommy Bates	George Montgomery
Jim Harbison	Robert Barrat
Billie Graham	Virginia Field
Teasdale	Harry Green
Baby	Gloria Ann White
Stevens	John Beach
Walton	Ward Bond
Drake	J. Anthony Hughes
Pop Saunders	James Burke
Sheriff	Harry Hayden
Sergeant	James Flavin
Ma Saunders	Ruth Warren

Katia

(Mayer-Burstyn)

Russian Love Story

"Katia," a well-filmed love story of Princess Catharine Dolgoruki, one of Russia's more glamorous women, and Czar Alexander II in the mid-nineteenth century, is based on the novel by Princess Marthe Bibesco and was adapted for the screen by Jean-Jacques Bernard. Mayer-Burstyn has imported the French production following the success of the picture in England and France.

In "Katia" Danielle Darrieux, who portrays the title role, moves from her usual flighty portrayal of the bold young girl to a more serious type of drama, and a sagacious move it proves to be.

John Loder, star of English-made motion pictures, lends an impressive performance as Czar Alexander of Russia, and the supporting cast of Marcel Simon, Aime Clarioud and Maria Helene Daste, as the invalid Czarina, handle their parts ably enough.

The settings are replete in 19th century splendor and costuming, while the musical background under the directorship of Wal-Berg is noticeably on the plus side, especially in the palace scene after the court presentation when "Katia" waltzes with the Czar to the music of Johann Strauss.

Superimposed English titles by Julian Leigh help fix the attention of the audience on a picture which depends mainly on the dialogue for continuity.

Maurice Tourneur, director, Robert LeFevre, photographer, and A. Arnstam and Guy de Gastyne, art directors, have handled their work well.

Reviewed at a private press screening in New York at the Radio City Music Hall projection room. The audience applauded.—George Spires.

Produced by E. A. Algazy and distributed in the United States and Canada by Mayer-Burstyn. Based on the novel "Katia" by Princess Marthe Bibesco. Screenplay by Jean-Jacques Bernard. Scenaric, Jacques Companez. Dialogue by Lucile Decaux and Jean-Jacques Bernard. Music by Wal-Berg. Robert LeFevre, photographer. Art directors, A. Arnstam and Guy de Gastyne. Sound by Duverger and Planson. Film editor, Irving Lerner. English titles by Julian Leigh. Main title design courtesy of the Hammer Galleries of New York. Running time, 90 minutes. P. C. A. No. 02632. Release date, December 25, 1939. General audience classification.

CAST

Katia (Princess Catharine Dolgoruki)	Danielle Darrieux
Czar Alexander II	John Loder
Prince Dolgoruki	Marcel Simon
Count Schuwaloff	Aime Clarioud
The Czarina	Maria Helene Daste
General Potapoff	Marcel Carpentier
Baroness	Therese Dorny
Countess	Marcelle Praince
Trubetzkoy	Jacques Ervin
Napoleon III	Georges Flateau
Mademoiselle Trepeau	Jeanne Provost
A Parisian Citizen	Aimos

Two Thoroughbreds

(RKO Radio)

A Boy and a Horse

This is the story about the stolen thoroughbred race horse whose colt runs away and is found by an orphaned boy working on the farm of his coarse and hard bitten uncle. His love of horses, engendered by the foal, brings him into touch with neighbors who understand boys and horses, and with a girl who sees promise in him.

The simplicity and humanity of the story are coupled with fine portrayals by the boy, Jimmy Lydon, who will also be seen in "Tom Brown's School Days," and the girl, Joan Brodel, 14 years old to the boy's 16, whose approach to her role is marked by a sure comprehension notable even in the more mature.

The screen play, by Joseph A. Fields and Jerry Cady, from a story by the former, accounts competently for the situations depicted. Created to round out a program, the picture could in many situations stand alone. Its lack of pretension is in itself a builder of audiences accustomed to straightforward narrative and action.

Previewed in a studio projection room.—Walter Selden.

Produced and distributed by RKO Radio. Produced by Cliff Reid. Production executive, Lee Marcus. Directed by Jack Hively. Screen play by Joseph A. Fields and Jerry Cady. Story by Joseph A. Fields. Musical score by Roy Webb. Director of Photography, Frank Redman. Art director, Van Nest Polglase. Edited by Theron Worth. P. C. A. Certificate No. 5765. Release date, Dec. 8, 1939. Running time, when seen in Hollywood, 60 minutes. General audience classification.

CAST

David	Jimmy Lydon
Wendy	Joan Brodel
Thad	Arthur Hohl
Lonihan	J. M. Kerrigan
Hildegarde	Marjorie Main
Bill Conway	Selmer Jackson
Dr. Purdy	Spencer Charters

The Return of Dr. X

(FN-Warner Brothers)

Weird Melodrama

"Doctor X" is a very good picture of the eerie type of melodrama. It has good direction, good acting, pace, suspense and that touch of the weird, which many humans find so fascinating. Its theme is not new to motion pictures but for that matter few themes are. It centers around the haemospasia activities of a man once pronounced dead by electrocution who has been returned to the living by his counterpart in eerieness, a blood specialist.

The specialist, played by John Litel, is a doctor seeking the discovery of synthetic blood. However, the man he had brought back from Valhalla, a doctor who had been convicted of murder, can stay among the living only by replenishing his blood supply, a supply, incidentally, depending upon the most rare of the four blood types, Type 1. Humphrey Bogart, with a streak of silver in his hair and a face of marble pallor, is the sinister stalker of Type 1 victims.

Reviewed at the Criterion theatre, New York. The audience, from every indication, thoroughly enjoyed the picture.—Paul C. Mooney, Jr.

Produced and distributed by First National-Warner Brothers. Directed by Vincent Sherman. Screen play by Lee Katz from a story by William J. Makin. Photographer, Sid Hickox. Art director, Esdras Hartley. Film editor, Thomas Pratt. Sound, Charles Lang. Technical adviser, Dr. Leo Schulman. P. C. A. Certificate No. 5541. Running time, when seen in New York, 62 minutes. Release date, December 2, 1939. General audience classification.

CAST

Marshall Quesne	Humphrey Bogart
Joan Vance	Rosemary Lane
Walter Barnett	Wayne Morris
Michael Rhodes	Dennis Morgan
Dr. Francis Flegg	John Litel
Angela Merrova	Lya Lys
Pink	Huntz Hall
Detective Ray Kincaid	Charles Wilson
Miss Sweetman	Vera Lewis
Chairman	Howard Hickman
Undertaker	Olin Howland
Guide	Arthur Aylesworth
Detective Sergeant Moran	Jack Mower
Hotel Manager	Creighton Hale
Rodgers	John Dirgley
Editor	Joe Crehan
Interne	Glen Langan
Interne	DeWolf Hopper

Come On, George

(ATP-ABFD)

Racing Extravaganza

Preoccupation with the impending War—it was made just before the outbreak of hostilities—may account for this latest George Formby production lacking the sparkle and spontaneous comedy of most of its predecessors. There is, of course, enough Formby for the Formby fans, and the English exhibitor will sell the film entirely on its star's name. An indifferent supporting cast and rather too much leisure in getting into the film's comedy stride will probably lessen the star's chances of an extra territorial appeal.

Formby, this time, is cast as a stable hand, unconsciously set to guard a wild racehorse called Maneater. Formby, battling with racecourse crooks, is psycho-analyzed and hypnotized into unusual moral and physical courage.

There is an accepted if ultra-slender line of romance.

The ancient gag of running along the top of a moving train is exploited, and there is some nonsense with a police sergeant who offers to furnish his cell and rent it to Formby, and a mental specialist episode with much play on the theme of delayed reflex.

Formby plays extremely well and sings two or three songs.

Shown to an all-trade audience the film provoked laughter at the appropriate moments, although there were patches of uncomfortable quietude.—Aubrey Flanagan.

An ATP Production. Distributed by ABFD. Produced by Jack Kitchin. Directed by Anthony Kimmins. Story and screen play, Anthony Kimmins, Leslie Arliss and Val Valentine. Photographer, Ronald Neame. Film editor, Ray Pitt. Art director, Wilfred Shingleton. Running time, 88 minutes. General audience classification.

CAST

George	George Formby
Ann Johnson	Patricia Kirkwood
Sir Charles Bailey	Joss Ambler
Monica Bailey	Meriel Forbes
Jimmy Taylor	Cyril Raymond
Bannerman	George Hayes
Sergt. Johnson	George Carney
Nat	Ronald Shiner
Dr. MacGregor	Gibb McLaughlin
Squibb	Ronald Stagge

The Big Guy

(Universal)

Melodrama

This is a distinctly different type of prison picture, novel in story, unique in development, although plentifully supplied with prison escapes and the other standard ingredients of penitentiary melodrama. It is ably directed by Arthur Lubin, adequate in production details supplied by Burt Kelly and, all in all, a trig and trustworthy item.

Victor McLaglen is seen as a warden temporarily appointed and so distressed by prospect of demotion as to take possession of stolen funds which come into his custody under circumstances making their retention seemingly safe. Jackie Cooper has one of the best parts of his career as a young man convicted of a murder he did not commit. The screen play by Lester Cole, from a story by Wallace Sullivan and Richard K. Polmer, presents the warden with a choice between keeping the money and letting the boy be executed, or returning it and saving him. He finally takes the latter course, but not until the boy and a prison trusty have escaped. The warden is shot and killed in their capture.

Excellent supporting roles are played by Edward Brophy, Ona Munson and Peggy Moran, a newcomer of impressive promise.

Previewed in a studio projection room.—W. R. W.

Produced and distributed by Universal. Producer, Burt Kelly. Director, Arthur Lubin. Screen play by Lester Cole. Story by Wallace Sullivan and Richard K. Polmer. Photographed by Elwood Bredell. Edited by Philip Cahn. P.C.A. certificate No. 5732. Release date, Nov. 24, 1939. Runing time, when seen at studio, 78 min. General audience classification.

CAST

Warden Whitlock	Victor McLaglen
Jimmy Hutchins	Jackie Cooper
Dippy	Edward Brophy
Joan Lawson	Peggy Moran
Mary Whitlock	Ona Munson
Lawson	Russell Hicks
Jack Lang	Jonathan Hale
Chuck Burkhart	Edward Pawley
Buzz Miller	George McKay

The Green Hornet

(Universal)

Now in Serial Form

The not unexpected has happened and the popular radio figure, "The Green Hornet," has been transported to screen dimensions. He comports himself with all his virile heroics of the air. In the opening installments, we find "Britt Reid," alias the "G.H.," using his vocational calling of a newspaper editor to mask his efforts to remove some minions of crooked business practices and governmental rule. Among the items on the gentleman's agenda are investigation of a faulty construction of a tunnel, and an insurance racket whereby student pilots, after being handsomely insured by the gang, are sent to their deaths in rickety planes. The extraction from what looks like certain death appears a bit too pat. Gordon Jones plays the dual role. As "Reid" he appears a bit stiff, but once masked and in action he matches up well in the school of chapter play daredevils. Anne Nagel, Wade Boteler, and Keye Luke are important players. There will be thirteen chapters.—Running time, 21 minutes each chapter.

Zorro's Fighting Legion

(Republic)

Serial

The adventures of Zorro during the reign of Benito Juarez, first president of Mexico—treated before in motion pictures with Douglas Fairbanks, Sr., in the title role—return to the screen this time in serial form and presented by Republic. Treachery against the Juarez government with Mexican Indians and outlaws robbing gold trains and resorting to other underhanded methods to undermine the newly formed republic is the basic plot of the story. Zorro is played by Reed Hadley. He is supported by Sheila Darcy, William Corson, Leander De Cordova and others. The first chapter runs 30 minutes with succeeding chapters running 18 minutes. Twelve chapters complete the serial.

The Silly Season

(20th Century-Fox)

Lew Lehr Holiday

Those newsreel patrons who have found the brief appearance of Mr. Lew Lehr's "Dribble-Puss" comments too brief should relish this subject, which is devoted entirely to his wisecracks. The material used is an expose of the publicity antics instituted by press agents and Chambers of Commerce and includes bathing girlies, snoring techniques and a riderless race. In some instances Mr. Lehr's comments slip a bit to an off-side slant, but in general the "Dribble-Puss" Parade should be enjoyed by the Lehr public.

Popular Science, No. 2

(Paramount)

Scientific Developments

Produced in color Popular Science No. 2 is a roundup of latest scientific developments. Beginning with rubber jackets for meat products which preserve moisture and flavor, the camera goes into a new method of erecting houses of concrete within 48 hours, machinery utilized to pick and prepare pineapples in Hawaii, and a trip through the Underwriters Laboratories in Chicago where everyday articles are tested for safety and performance. Included are a few "whacky" inventions in the lighter vein for an already enjoyable reel.—Running time, 10 minutes.

Sleeping Princess

(Universal)

Lantz Colored Cartune

A miniature from the Walter Lantz paint pots has been whipped up into gay and fancy colors for a brief treatment of the fairy story legend of the Sleeping Princess who was awakened from her long nap by the reviving kiss of a handsome Prince. The important piece of osculation, as with the distributor's Deanna Durbin in her first amatory experience, works the trick, and all, including the audience, have a happy time. Voice dubbing is particularly effective.—Running time, 10 minutes.

Let's Talk Turkey

(MGM)

The Art of Carving

For Christmas Pete Smith reveals to the audience how the turkey that escaped Thanksgiving should and should not be carved. The first demonstration is by an experienced carver. Then comes Mr. Newly-wed, who rips the bird from wing to wing and joint to joint while the sneering in-laws offer anything but help. An excellent and instructive subject that will draw plenty of laughs.—Running time, 10 minutes.

Fagin's Freshmen

(Vitaphone)

Merrie Melody Moment

The color composition lesson depicted in this newest Merrie Melody moment would seem to be that "be it ever so humble, there is no place like home," even if one of the household practices calls for familial community singing of nursery ditties. There's not so much as an irreverent nod to the Dickensian source, the nasty natured Fagin of "Oliver Twist" ill fame. The tale concerns a kitten by the name of Blackie who revolts against chiming in with his brothers and sisters in the family group's "sissy" songs. The business of the proceedings is nicely realized all along the line, from comedy situations to color application.—Running time seven minutes.

Dad for a Day

(MGM)

Our Gang Comedy

A romance is woven into the latest issue of the "Our Gang" series. A young and bashful garage owner and the widowed mother of one of the Gang are the romantic couple. When the boys plan a picnic for fathers and sons they must find a temporary parent for one of the boys. They ask the garage attendant. The picnic is a success and the boy and his temporary father are awarded the medal. The widow and the temporary father marry.—Running time, 11 minutes.

American Saddle Horses

(Vitaphone)

Color Parade Item

Even if the spectator's experience with equine travel is limited to merry-go-round riding, he should enjoy and find instructive this Color Parade pageant of horseflesh, from the lowly but dependable mustang to the more picturesque and performing saddle horses. Slow motion camera work is particularly appropriate for the analysis of trotting, cantering and galloping. Color adds to the interest.—Running time, 10 minutes.

Quaint St. Augustine

(MGM)

FitzPatrick Traveltalk

Called the oldest permanent white settlement in America, St. Augustine has been captured by the camera in all its natural beauty and quaintness in the third of James A. FitzPatrick's series "See America." Such places as the Bridge of Lions, the Ponce De Leon hotel, an historic slave market, the world's largest ostrich and alligator farms, Fort Marion and Castle San Marcos during the Spanish rule, are brought before the audiences.—Running time, 9 minutes.

Mendelssohn's Wedding March

(MGM)

Musical Short

An episode from the life of Felix Mendelsohn is brought to the screen in color and reveals how he came to write his Wedding March. Walking in his garden he heard a peasant playing the violin for his wife-to-be. The boy, offered an opportunity to study at one of the better European colleges, declined because it would interfere with his marriage. Mendelssohn agreed to finance the trip for both husband and wife. At the wedding ceremony his march is played.—Running time, 8 minutes.

Information Please, No. 3

(RKO Pathe)

The Answer Men

The answer men for the third in the "Information Please" series are the permanent members of the board of experts, John Kieran, Franklin P. Adams and Oscar Levant, and the guest expert is Clarence Budington Kelland, who has dabbled a bit in writing. Mr. Kelland will be remembered as the author of "Mr. Deeds Goes to Town" and many another story that has reached the screen. Of the permanent members Mr. Kieran in this issue seems to be the best informed on all matters, Mr. Adams the best informed on nostalgic subjects and Mr. Levant the best informed on baseball and witticism. Mr. Kelland as guest expert is perfectly at home in those surroundings and in no wise is intimated by his confreres. He answers questions facilely and rivals Mr. Levant in the wit department. It is an intriguing and entertaining subject. Running time, 10 minutes.

Costs Tripled in 25 Years, Says Exhibitor 'Oldtimer'

Kansas' Ed T. Burgan Asks Fewer but Better Films

by KENNETH FORCE
in Kansas City

Ed Burgan, called the "grand old man of the movies" in Kansas, rounds out 25 years in exhibition with some very definite conclusions: Twenty-five years have brought a tripling of film costs and a 35 per cent increase in operating costs; giveaway-dishes alone cost him $10,000 in a single year, and their complete elimination in a subsequent year caused no drop in income; fewer but better pictures alone will return single feature programs.

Started with Slides

From slides advising the audience to wait "One Minute While the Operator Changes the Reels" to the employment of extra help to give away dishes or sit up with patrons who want to see the last reel of a multiple feature program, Ed T. Burgan, Kansas City, Kansas, has been an exhibitor.

Like a lot of other showmen, Ed Burgan will tell you by the hour of the things that are wrong with the business, but the fact that he is still going strong after 25 years indicates how he really feels. He's the "grand old man" of exhibition in Kansas City, Kansas, and it's a swell business, even if there are things the matter with it.

Paid Operator $12 a Week

It's true that theatre operation isn't as simple as it was in 1914. Mr. Burgan, who started out in Beloit, Kansas, used to pay the operator $10 or $12 a week. Making money wasn't simple, but it was a lot easier than it is today.

Over all, pictures have vastly improved since 1914, but Mr. Burgan still has coming the experience of seeing individual product live up to its pre-season promises, he said.

And there were some good productions in the early days: massive shows that made the box office as lively as a cricket on a cold night. Mr. Burgan recalls "The Gladiators," "Last Days of Pompeii," and "Birth of a Nation" as three cases in point. Even though they cost money (Burgan paid $200 for "The Beast of Berlin" for three days at Beloit—and could have held it a week), they made money.

It isn't the march of time so much as the march of costs that impresses Mr. Burgan about his quarter of a century in the theatre business. In the period that covers his five years at the Grand, Beloit; his six years in Kansas City, Mo., and his fourteen years in Kansas City, Kansas, where he now operates the Home, Tenth Street and Gauntier, the cost of film has almost tripled. In the period since October, 1926, when he took over the Tenth Street, the cost of operating a theatre has risen 35 per cent, although the theatres are taking in very little if any more actual money than they did then.

Wall Fans Then

"We used to think we had A No. 1 ventilation if we had a couple of wall fans," he said. "Seats were hard, floors uncarpeted; there was no sound. Today the theatre without the finest air conditioning, sound and projection equipment, seats, etc., etc., etc., could give away Ford automobiles and not do business. There wasn't any radio in those days either, and the people didn't play softball or spend so much time watching all the other ball games: baseball, basketball, football, etc., etc."

" . . . *stay in there and pitch*"

But the exhibitor isn't entirely blameless in the problem of increased expense, he said; not all the cost of doing business has been added by the producers. Exhibitors almost everywhere still are returning to the patron a part of every admission in one way or another. Mr. Burgan quit giving back his income in 1936, and he hasn't given away anything since, to the considerable improvement of his net, he observed.

Another cost factor for which exhibitors are partly responsible, he said, is the double feature. The idea that if people won't buy one picture they'll buy two, is, in Mr. Burgan's opinion, erroneous. If the picture is good, one is enough. He'd like to see single features come back, and thinks producers could help by making fewer but better pictures.

But, on the occasion of his twenty-fifth anniversary celebration recently, arranged by his son, Edmond F. Burgan, who has been with him in theatre operation since 1914, Ed Burgan summarized: "The only answer is to be thankful for what we have and stay in there and pitch."

Colortone in Merger

Colortone Productions, engaged in the slide film and industrial film field, has merged with Kennedy-Kut Recordings, electrical transcription company, under the name Photo & Sound, Inc. The new company will be active in both fields.

Transatlantic Book

Transatlantic Distributors, Inc., has a brochure listing its releases for the season. They are "Safia," "Conflict," "L'Emigrante," "Derniere Jeunesse," "White Slave Girl" and "Innocence."

Standard Selects Van Leer

Standard Pictures Distributing Company has appointed Arnold Van Leer Associates as its advertising, publicity and exploitation representatives.

Merger of Agfa Ansco, General Aniline Planned

A merger of the Agfa Ansco Corporation, manufacturer of photographic apparatus and film, into the General Aniline and Film Corporation, which owns 81 per cent of Agfa Ansco's shares, will be proposed at special meetings of stockholders of the two companies on December 28th.

The announcement of the merger plan was made by D. A. Schmitz, president of General Aniline and Film, until recently named the American I. G. Chemical Corporation. He said the proposal was in line with a policy of simplification of corporate structure.

Under the plan one share of Class A common stock of General Aniline and Film would be exchanged for each three common shares of Agfa Ansco.

Upon consummation of the merger Agfa Ansco would continue under the same management as before and would be operated as the Agfa Ansco Division of General Aniline. W. H. Bennett, president of the Emigrant Industrial Savings Bank; William C. Breed of Breed, Abbott & Morgan; W. P. Pickhardt, chairman of Agfa Ansco, and Ernst Schwartz, president, would be added to the board of General Aniline, increasing its membership to 12.

It is understood that a large part of the stock of General Aniline is owned by European interests, with I. G. Chemie of Switzerland, one of the principal foreign holding companies. General Aniline and certain subsidiaries are under contract with I. G. Farbenindustrie, A. G., of Germany for exploitation of its patents in this country.

Radio Pitches In For Four Films

The Paramount picture "Geronimo" opened Saturday night at the Orpheum theatre, Phoenix, Ariz., concluding a three day "Valley of the Sun Celebration," with Governor Robert T. Jones as official host. The opening was broadcast over 65 stations of the Mutual Broadcasting Company network from 10:30 to 10:45. The New York premiere of RKO's "That's Right, You're Wrong," starring Kay Kyser, Wednesday, at Loew's Criterion, also was broadcast.

Two other films are set for broadcasting "plugs." They are Warner Brothers "Four Wives" and Paramount's "Gulliver's Travels." Warners have arranged a tie-up with the Lux Radio Theatre for December 4th for representation of "Four Daughters" with original cast, which is the same as the cast in "Four Wives," soon to be released. Ten minutes of the program will be devoted to discussing filming of "Four Wives."

The Franco-American Spaghetti Company will sponsor a special broadcast in connection with the world premiere of Paramount's "Gulliver's Travels" over the Columbia Broadcasting System December 18th. The picture will open the same evening at the Sheridan theatre, Miami Beach. The broadcast will be carried by 52 outlets, with WQAM, Miami, originating the program.

Paramount held the world's premiere of "The Great Victor Herbert" Monday at the Carthay Circle theatre in Hollywood. The film is reviewed in this issue. See Showmen's Reviews.

TODAY!

Special M-G-M Flash!

"Another Thin Man" tops "Babes in Arms"!

•

Sensational business in first 26 key runs!

•

Capitol, N. Y. opening biggest in 3 years! Held over!

•

Audiences applaud reunion of Bill Powell, Myrna Loy!

•

"Ninotchka" nationwide returns excite industry!

•

Radio City Music Hall 3-week run makes history!

•

Garbo comedy clicks in small towns as in cities!

•

Industry opinion Garbo has zoomed to new stardom!

•

"Judge Hardy and Son" Christmas booking setting record!

•

First preview of new Hardy picture is riotous!

•

Prediction on Coast it will top biggest Hardy hits!

•

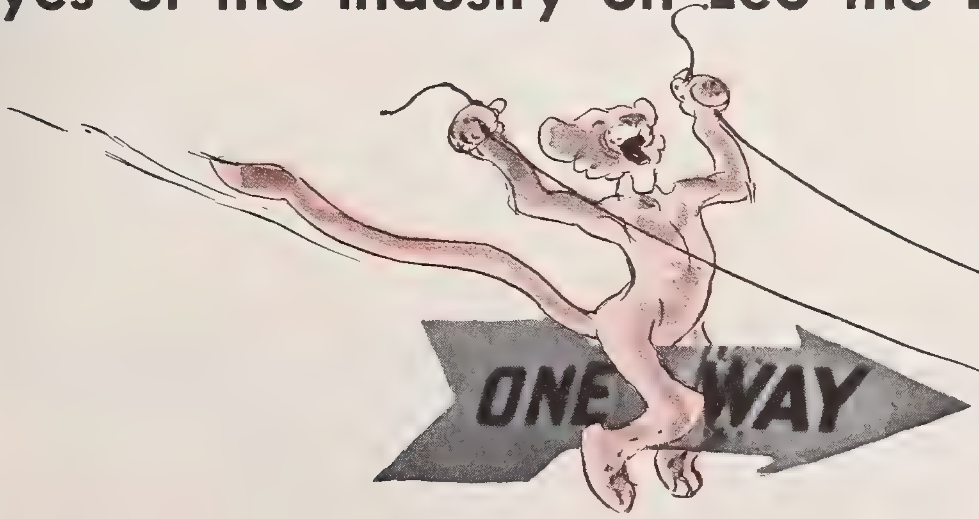
"Balalaika" World Premiere Radio City Music Hall soon!

•

Watch New Year's bookings for this rousing musical!

•

Eyes of the industry on Leo the Leaping Lion!



M-G-M

(turn please)

. . . as American as apple pie!

THE HARDY FAMILY, the whole kit and kaboodle of them, have moved in next door to practically everybody in this country — and established themselves in our hearts as the most human, pesky, yet altogether pleasant pack of neighbors anybody ever had.

Ever since Mickey Rooney first went to Lewis Stone for a little confidential, man to man advice . . . ever since Fay Holden first tried to plaster Mickey's cowlick down, or take some of the shine off his blue serge suit . . . we've all had a swell time peeking at our new neighbors, the Hardys, through the window-shades, spying out what they're having for dinner, who they're going out with, eavesdropping on their family quarrels and poking our noses into their business in the good old gossipy American way. Too bad Mark Twain never lived to see an Andy Hardy picture.

You can't help liking a real human kid who takes to "swing" as naturally and honestly as he takes to the measles . . . and pulls through both with no ill effects. You can't help liking a family that meets each new crisis with fortitude and real down-to-earth humor . . . whether it's a new girl-friend for Andy, a new dilemma for the Judge or just another squabble about who'll do the dishes.

There's something solid about the Hardy family. "Judge Hardy & Son" is their newest and best adventure. It's mighty well worth seeing! Watch for it at your favorite theatre!

Metro-Goldwyn-Mayer Presents

JUDGE HARDY & SON

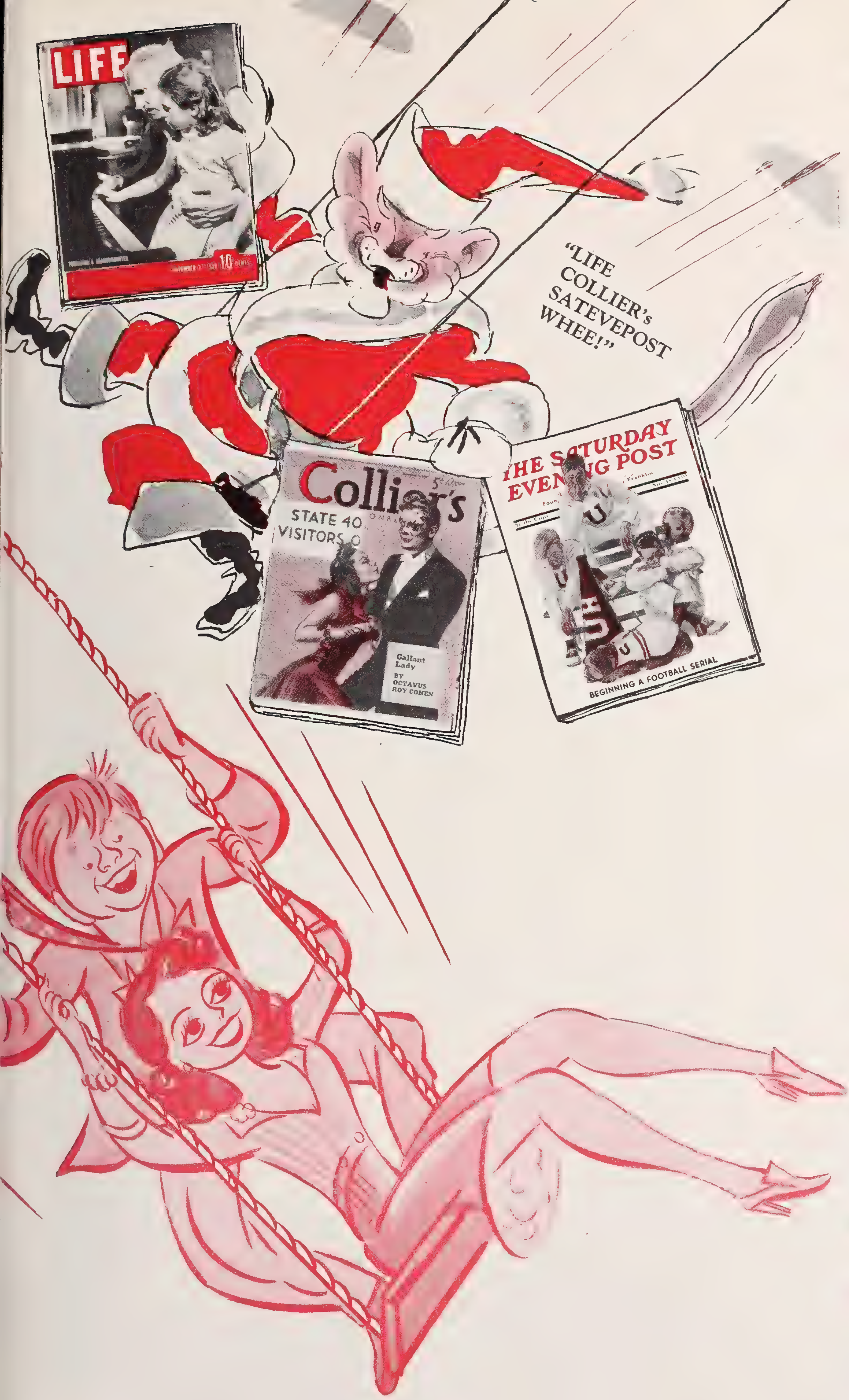
with

LEWIS STONE · MICKEY ROONEY
CECILIA PARKER · FAY HOLDEN

Original Story and Screen Play by Carey Wilson
Directed by George B. Seitz

WATCH FOR THIS FULL PAGE MAGAZINE AD!

It will appear on December 20th in SATURDAY EVENING POST and December 22nd in LIFE and COLLIER's. It tells Mr. and Mrs. America and Family what's in our hearts. We're proud of the Hardys. We sincerely believe their latest picture is their very best! A perfect holiday attraction.


LIFE
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"LIFE
COLLIER's
SATEVEPOST
WHEE!"
Collier's
STATE 40
VISITORS O
Gallant Lady
BY OCTAVUS ROY COHEN
THE SATURDAY EVENING POST
BEGINNING A FOOTBALL SERIAL

A MERRY
CHRISTMAS
MAGAZINE
CAMPAIGN
FOR THE
GLORIOUS
NEW HARDY
PICTURE!
WE'RE TELLING
27,985,612
TICKET BUYERS
ABOUT IT
IN FULL PAGE
ADS! ISN'T
THAT A NICE
WAY TO SAY
"MERRY
CHRISTMAS,
MR.
EXHIBITOR!"

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

CHARLES MARLOWE CONNER, wide-grinning 14-year-old son of Marlowe Conner, manager of Warners' Avalon theatre, Chicago, is back home there after a trip that took him to Europe and back for a total cash outlay of 50 cents. Young Conner skipped school one afternoon about a month ago, hitch-hiked to New York, stowed away on a Dutch steamship, was caught, jailed in Europe as a spy.

"It was this way," Charles grinned, wiping back a blond cowlick, "I wanted to be a spy. I was tired of going to school and I wanted to earn a lot of money. When I got over there I figured I could join an army as a spy.

"That's where the big money is, not laying on your belly in the trenches. I know I could be a good spy. I'd serve for Germany, France or England, whichever would pay me the big money. This is an age where you got have dough."

It was in September that the thought of going back to school palled on Charles, and a few weeks later he stuffed some clothing into an old camping knapsack and "bummed" his way to New York. He had it all figured out. He was going to join the army.

He applied for enlistment at a recruiting station, saying he was 18. He passed all the tests, but the recruiting officer doubted he was 18 and sent him to Fort Jay on Governors Island. He had just fifty cents in his pocket.

He was kept on Governors Island for a week until they found out his age. He's tall and big for his age and for a time he fooled them. When he was told to go home and back to school he stowed away on the Holland-America liner Zaandam instead.

He was discovered soon afterward and put to work at sea, but he got awfully seasick and spent most of his time in bed. It was when the ship was held up by the British authorities in Downs for inspection that he decided to act.

For nine days the Zaandam lingered at anchor and Charles waited for a "clear day." On the ninth day, a warm, sunny day, he fitted his kit on his back—the kit weighed 30 pounds—slipped to the side of the boat and jumped into the water.

The ship was three miles from shore. Charles started to swim.

"I swam about a mile and a half when my legs became cramped," he said. "I had been swimming in and out of ships, keeping out of sight. Finally I got too tired and I swam to the nearest ship. It was a Dutch freighter, Towa."

He yelled up, weakly, and the sailors pulled him aboard. He told them what had happened, and they returned him to the Zaandam. Then he was shifted from ship to ship and finally taken to Rotterdam.

In Rotterdam he was put with a group of persons to be deported, and finally he was placed on the Statendam.

"If I could only have gotten ashore in England," he said, "I could have convinced the British or French I was intelligent and they could have given me a passport and I could get into the army and be a spy."

He admitted he couldn't speak either French or German.

"But I got two eyes, haven't I?" he asked. "I could go out and see how many tanks there were and how many guns and report back, couldn't I?"

Since Americans spend so much of their time figuring out how to do things in the least time, the little pocket-size magazine "digests" are growing by leaps and bounds, research writers for the WPA Writers' Project discovering no less than 50-odd on newspaper stands, running all the way from movies and men to sex and salvation.

One group of "digests" is for women, the WPA writers reporting their contents as carrying such weighty subjects as "Should My Daughter Be an Actress," "Birth Control Is Here to Stay," "How to Lose a Man."

▽

Theatrical shows were unmentionables in the list of "can'ts" and "don'ts" imposed upon the young ladies of the famous Mount Holyoke College in the years around 1837, when:

"No young lady shall become a member of Mt. Holyoke Seminary who cannot kindle a fire, mash potatoes, repeat the multiplication table, and at least two-thirds of the shorter catechism.

"Every member of the school shall walk a mile a day unless a freshet, earthquake or some other calamity prevent.

"No young lady shall devote more than an hour a day to miscellaneous reading.

"No young lady is expected to have gentlemen acquaintances unless they are returned missionaries or agents of benevolent societies."

▽

S.O.S.! Item, from a help wanted advertisement in Rob Wagner's Script, Beverly Hills:

> "STRUGGLING FICTIONEER, 26, needs employment while practising. Been reporter, chauffeur, photographer, advertising lecturer, resort manager, retail clerk, station manager. Toss life preservers to Box 2572, Hollywood . . . I'm going down for the third time!"

▽

Mr. Jean Hersholt, in Hollywood, received in the mails the other morning a neatly wrapped package from Zurich, Switzerland. Seems that Mr. Hersholt, last summer, designed some posters for the World Peace Congress at Zurich, in February. They arrived in Switzerland just about the time Hitler marched on Poland, and England and France marched on Hitler, and so to war. The Peace Congress rejection slip indicated that it will not have any use for Mr. Hersholt's peace posters at this time, or probably for some time.

▽

While awaiting the reopening of London night and theatre life, natives are entertaining themselves these days in shooting galleries which have sprung up around town with targets that have figures of Hitler, Goering, Goebbels—you can shoot 'em all for sixpence.

▽

Priscilla, Lola and Rosemary Lane and Gale Page, appearing in Warner Brothers' new production of "Four Wives," each have baby daughters in the picture. Before allowing any of them to hold the babies, however, Warners made them rehearse for hours holding life-sized baby dolls—to get the feel.

FRANK CAPRA, movie director, is revealed as part owner of a patent just granted by the Patent Office in Washington for a remote-control system for guiding airplanes and releasing their bombs by radio. The patent was awarded to Joseph B. Walker of Hollywood, and it reveals that one-third is assigned to Frank Capra and another third to Sheldon K. Johnson, both of Los Angeles County.

With the invention, "pilots" on the ground behind their own lines could steer the radio-controlled planes by playing on a "typewriter," and also release its cargo of bombs when it had reached its objective. A reported feature of the invention is that garbled or scrambled radio impulses are used to control the craft. By garbling the impulses, interference by enemy radios is overcome, according to the inventor.

At the ground station is a radio transmitter. Included in the transmitter is a bank of keys corresponding to the letters of the alphabet. By striking various keys different types of impulses are set up. The impulses go to a radio transmitter. Here they are garbled and then broadcast.

On the radio-controlled planes is a receiving set. It picks up the garbled impulses, unscrambles them so that the impulse which, for example, controls the motor for operating the rudder and ailerons, goes to the motor, and the impulse for controlling the catch that releases the bombs goes to the magnet that opens the catch.

▽

H. I. Phillips contends that Hollywood will never, never answer Mayor Fiorello La Guardia's call to move production back to New York. For one thing, he says, New York is too close to the big banking interests, and the bankers would find out too soon how their money is being wasted. For another, it would take New York too long to provide the necessary number of swimming pools to compete with Hollywood. Then, the producers now in Hollywood are having their hands full accommodating persistent relatives with places on the company payrolls without moving back to New York where the rest of their relations live.

▽

Charles Spencer Chaplin's new "Production No. 6," now filming, about dictators, has as its central character one "Furor Hinkle."

▽

To those swingsters who swing the classics over the air, the music publishing firm of Leo Feist, Inc., points with pride to their new composition, entitled: "Mendelssohn Mows 'em Down." Also, to Jimmy Dorsey's extra special recording of an appetizing little number entitled: "Shoot the Meat Balls to Me, Dominick, Boy."

▽

Hollywood's Charlie Ruggles' pet monkey, "Schlemiel," is now big business. Charlie has had him incorporated in California and with some monkey-shining manufacturers will manufacture Schlemiel dolls, Schlemiel sweatshirts, Schlemiel tricycles and other Schlemielities.

▽

"M-Day" aside to RCA Photophone and Electric Research Products, makers of sound reproducers for theatres:

Phonograph, radio and sound factories in England are now turning out shells!

IN THE CUTTING ROOM

Little Old New York

(20th Century-Fox)

Steamboat Days

A story of Fulton's invention of the steamboat, "Little Old New York" has Richard Greene cast as the inventor, Brenda Joyce as the niece of the city's Chancellor in 1807, Alice Faye as the owner of a waterfront tavern and Fred MacMurray as John Brown, the boat builder.

Rounding out the cast are Andy Devine, last seen in "Geronimo"; Henry Stephenson, Ward Bond, Clarence Hummell Wilson and Ben Carter.

Raymond Griffith was associate producer in the Darryl Zanuck production, as he was for "He Married His Wife." Directing was Henry King, who handled the same assignment on "Jesse James," "Alexander's Ragtime Band" and "In Old Chicago."

Based on the play by Rida Johnson Young, the story was written by John Balderston, and the screen play by Harry Tugend, who did the screen plays for "Second Fiddle" and "Thanks for Everything."

Release date: To be determined.

Days of Jesse James

(Republic)

Western

Roy Rogers is here depicted as a detective imported by a Bankers' Association to track down the notorious Jesse James and his gang, with results culminating in a portrayal of Jesse as more of a Robin Hood of the day than a desperado.

A bank robbery is shown to have been committed by bank executives rather than the James boys, and Roy is successful in proving that his association with the gang was merely a device used to gain information.

Joseph Kane acted as director and associate producer, as he has on all the Rogers pictures, working here from an original story by Jack Natteford, who wrote the original story and joint screen play of "Wyoming Outlaw"; and from the screen play by Earle Snell, who, in collaboration, wrote the screen play for "Dead or Alive."

The cast, in addition to Rogers, includes "Gabby" Hayes, Pauline Moore and Donald Barry, the latter as Jesse James.

Release date: To be determined.

Money to Burn

(Republic)

Higgins Family

The Higgins family, as represented by James, Lucille and Russell Gleason, Harry Davenport, Tommy Ryan and Lois Ranson, is here embroiled in prize contests; with Lucille Gleason, as the flighty wife, getting her husband fired from his job in an advertising agency so that she may be eligible for a contest the firm is sponsoring.

As is usual in these cases, the plot works around to the advantage of the family in the end. Director and associate producer was Gus Meins, who directed the last Higgins picture, "The Covered Trailer," and, recently, "Should Husbands Work?" Rounding out the cast are Thurston Hall, Douglas Meins and Lucien Littlefield.

Release date: To be determined.

IN NEWSREELS

MOVIETONE NEWS—No. 22, Vol. 22.—Movietone's all-American football team—Bud Kerr, Harley McCollum, Harry Smith, John Schiechl, Bob Suffridge, Harry Stella, Ken Kavanaugh, George Cafego, Tom Harmon, Nile Kinnick (captain), John Kimbrough....The war at sea....Gracie Fields sings to Tommies again after 21 years....Six-day bike race....Bumper cotton crop....Chicken hatchery in Australia....Lew Lehr.

MOVIETONE NEWS—No. 23, Vol. 22.—Hitler escapes assassination in Munich blast..Churchill states Britain's aims in war....Britain convoys wartime shipping in North Sea....President carves turkey for Georgia Foundation children....Second Byrd ship sets sail....Lew Lehr....Southern California downs Notre Dame....Cornell defeats Penn....Other football.

NEWS OF THE DAY—No. 220, Vol. 11.—The war at sea....Japanese children march on Nippon Day....First snowfall at Mount Baker, Wash., brings out the skiers....Exercises for the housewife....News of the Day's all-American football team—Kavanagh, Duggan, Smith, Kodros, Suffridge, Drahos, Kerr, Harmon, Cafego, Washington, Kimbrough.

NEWS OF THE DAY—No. 221, Vol. 11.—Scenes inside beer hall reveal havoc of Munich bombing....Winston Churchill flays foes....British convoys dare danger zone....Holiday spirit....Southern California trims Notre Dame....Other football.

PARAMOUNT NEWS—No. 25.—Heavy snow brings out skiers at Mount Baker, Wash....Giant aqueduct opens in Southern California....Java and Bali set hat fashions....England's complicated mechanism of wartime censorship of mails....Paramount's all-American football team—Dave Rankin, Nick Drahos, Bob Suffridge, Johnny Schiechl, Harry Smith, Harley McCollum, Esco Sarkkinen, George Cafego, Banks McFadden, Niles Kinnick, John Kimbrough.

PARAMOUNT NEWS—No. 26.—Gay parades usher in holiday season....Aircraft factories hum with huge war orders....Finnish delegates return from Moscow after failing to settle Russian demands....Finland's army on alert....War at sea....Churchill on war aims....Cornell defeats Penn....Southern California overpowers Notre Dame.

RKO PATHE NEWS—No. 37, Vol. 11.—Germany enforces North Sea blockade....Colorado River piped 400 miles to desert....War causes scrap iron boom in this country....Tom Harmon of Michigan....World's Fair midgets sail for Europe....Ile de France transfers from Manhattan dock to Staten Island—Six-day bike race.

RKO PATHE NEWS—No. 38, Vol. 11.—Hitler escapes Munich bombing....President carves turkey at Warm Springs Foundation....Queen Elizabeth visits villages housing evacuated children....Speed aircraft production at the Lockheed plant....British Navy escorts record convoy....Southern California defeats Notre Dame....Yale beats Harvard....Cornell downs Penn.

UNIVERSAL NEWSREEL—No. 826, Vol. 11.—Artificial snow puts out fires in New York test....Blast loosens tons of rock....1,000 coats given to Kansas City, Mo., needy....Model train for Christmas present displayed by manufacturer....Show styles....Skiers greet winter season on Mt. Baker....Bonfire heralds football victory....Start six day bike race....MacMitchell wins cross-country race....Fordham defeats St. Mary's.

UNIVERSAL NEWSREEL—No. 827, Vol. 11.—French aviators in combat....Churchill delivers attack against Germany....Bombing planes rushed in Lockheed plant....President host at turkey dinner in Warm Springs....Byrd ship off for South Pole....Charles Boyer and wife arrive here on clipper plane....Thanksgiving Day parade in New York....Walking race....Southern California defeats Notre Dame....Cornell victor over Penn....Yale upsets Harvard....Other football.

Grapes of Wrath

(20th Century-Fox)

Sociology by Steinbeck

John Steinbeck's best-seller, a sociological study of the transient worker in modern California, has been brought to the screen with Nunnally Johnson as associate producer and writer of the screen play, in which capacities he also served on "Rose of Washington Square."

The book, by the author of another forthcoming film, "Of Mice and Men," dealt with the lives of members of the Joad family, Oklahoma farmers who had been put off their farm and headed for California at the lure of employment which turned out to be sporadic when existent. The conditions depicted have been as bitterly attacked in some quarters as the book has been praised in others for its documentary theme. As previously noted in Motion Picture Herald of November 18th, the picture was shot on a stage to which no one was admitted save those actually concerned with the making of the picture, so that the public would, so far as possible, bring no preconceived prejudices to the picture when shown. The picture is expected to arouse controversy.

The John Ford of "Young Mr. Lincoln" and "Stagecoach" directed, with a cast including Henry Fonda, Jane Darwell, John Carradine, Charlie Grapewin, Doris Bowdon, Russell Simpson, O. Z. Whitehead, John Qualen and Eddie Quillan.

Release date: To be determined.

Rebecca

(Selznick-UA)

Du Maurier Mystery

Daphne Du Maurier, whose "Jamaica Inn" has already been accorded screen treatment, wrote, in "Rebecca," a mystery story emphasizing the psychological motivation of her characters without ever releasing a tight hold on the main thread of the story.

Producer David Selznick, who ranked first in the last Herald-Fame grand rating of producers of box office champions from October, 1931, through September, 1938, has assigned Alfred Hitchcock to directorial responsibility in this, the latter's first American picture. Mr. Hitchcock, in addition to such English films as "The 39 Steps" and "The Lady Vanishes," has also directed the film version of "Jamaica Inn."

In the cast are Lawrence Olivier, seen in "Wuthering Heights" and "Clouds Over Europe"; Joan Fontaine, who appeared in "Gunga Din" and "Man of Conquest"; Judith Anderson, Reginald Denny, George Sanders, Gladys Cooper, Philip Winters, Nigel Bruce, Edward Fielding and Florence Bates.

Release date: To be determined.

Gell Heads Transatlantic

Harry J. Gell, formerly in charge of Central Europe for Twentieth Century-Fox, has become president of Transatlantic Distributors, Inc. Eugen Sharin remains as treasurer and general manager. Other officers are Robert Renys, secretary, and Gustav Gavrin, vice-president in charge of the foreign department.

Barney Balaban "Stops Dreaming"—No Time Now

Says New Theatre Movement Is Toward Neighborhoods

by WILLIAM F. CROUCH
in Chicago

Barney Balaban, the Chicago exhibitor, has stopped dreaming about the movie business. Barney Balaban, the Broadway and Hollywood Boulevard motion picture corporate general, no longer has time to dream.

Thirty-one years in the business, yet only 52, Barney of the seven Brothers Balaban, has traveled far from the lone Kedzie store theatre in Chicago, original investment $175, to the presidency of Paramount Pictures, Inc., doing an annual gross turnover of $110,000,000, worldwide producer-distributor, corporate partner in 1,200 theatres.

Sees Movement to Neighborhoods

Mr. Balaban, with Mrs. Balaban, stopped last weekend in his native Chicago to change trains from New York Central's *Twentieth Century Limited,* to Santa Fe's *Super Chief,* en route from his Times Square tower offices to the company's studios on Marathon Street in Hollywood, one of a score of corporate and management film executives traveling west to look into product, labor and related matters. At Chicago's La Salle Street Station, he was cornered by reporters. Some of the net results:

The motion picture theatre has reached its peak with today's downtown deluxe theatre.

Exhibitors in the future will limit new operations to neighborhood theatres of between 1,200 *and* 1,800 *seats.*

Theatres have rubber walls; there is no limit to them if you have the right picture.

Television is coming, but it will not hurt the motion picture business.

Mr. Balaban told the Chicago reporters: "I've stopped dreaming about the motion picture business because in late years it has taken all our time to get on with the business of the day—which is, providing the best show possible.

"As I see it, the motion picture theatre has reached its peak in theatres like the Chicago, the Tivoli, the Uptown"—citing Chicago downtown deluxe houses. "In the future theatre operators will be content to build smaller community houses, seating from 1,200 to 1,800.

"But in the building of these great houses Chicago led the world, as Chicago has been the leader in the whole development of motion picture display."

First Picture Cost $22

Recalling the early days of the family in Chicago exhibition—five of the seven Balaban brothers still are active in the amusement business—at the Kedzie, in 1908, he said:

"Our first week's picture, a single reeler—they had only single reelers then—cost us $22 and the admission price was five cents. It is a far cry from all that to the Chicago Theatre of today where we spend from $12,000 to $15,000 a week on pictures and have spent as high as $20,000 a week for a single performer in addition."

Barney Balaban told of finding his first theatre ledger the other day and being surprised at the amount of money taken in at five cents a person. It was those early returns which had prompted him to add property after property until the great Balaban and (Sam) Katz theatre circuit of the midwest towered high above any other circuits of the day, and was absorbed by Parmount Publix, which eventually brought both Mr. Balaban and Mr. Katz into production and distribution, at Paramount.

Takes on Real Stage

Returning to those early days:

"Abe Balaban, one of my younger brothers, sang in our Kedzie theatre, and Ida, our sister, who married Sam Katz after he became associated with us, played the piano. We made improvements, but the store was outgrown and we moved around on Roosevelt Road in 1910. There we had a real stage, a balcony and vaudeville. The Marx Brothers played there with their mother, and Sophie Tucker made her bow there in vaudeville.

"In 1916 we really began to dream and built the Central Park theatre with 2,000 seats.

"Then followed the Riviera, which later became the Uptown, in 1918, and the Tivoli and Chicago in 1921."

"But I've stopped dreaming," said the executive, who also pioneered in deluxe stage shows, in big acts and name bands with pictures and was one of the first to introduce refrigeration into film theatres, an outgrowth of an earlier association with the Western Cold Storage Company.

He visualizes the development of television, but it "will be limited and I do not think it will hurt the motion picture business as we know it today."

Government to Simplify Census

Rephrasing of the question of film production costs, which has led to much confusion in the past, will be the chief change in the questionnaires to be presented to motion picture producers during the 1940 census of manufactures, Washington Census Bureau officials reported this week.

As carried in the 1940 schedule, the item will call merely for the total cost of all production actually completed in 1939, regardless of when it was started.

Previous Details Continued

Other questions on the schedule for studios and laboratories are substantially the same as for the 1937 enumeration. Information on type of plant and organization, and costs of film containers, power, fuel, equipment, and other essentials, data on employment and payroll, etc., and details on the number and kind of pictures produced will be called for.

Film subjects must be classified as theatrical, or otherwise, feature or short, color or black-and-white, newsreel, industrial, advertising, educational, or other.

Census enumerators will deliver the schedules personally, beginning in January, and will endeavor to have them filled out while they wait. Taken concurrently with the manufacturing census of studios and laboratories will be the national census of business, which will include motion picture distributors, theatres and other branches of amusement.

The questionnaires for distributors will inquire into receipts from film rentals, operating expenses, volume of business, employment, payroll, and so on. The theatre schedules will ask for seating capacities, receipts from admissions and similar data.

Required by Law

Reporting by individuals and concerns of the information sought is required by law, it was pointed out. However, it was assured, the same acts of Congress ordering the census also give full protection to all who file statements. Census material is strictly confidential, and cannot be disclosed in any manner that would allow even approximate identification of any person or firm, and census declarations cannot be used for taxation, regulation or, in fact, for any purpose whatsoever other than straight statistical reports.

Results of the census of motion picture production, distribution and exhibition, affording a picture of the film industry as it is today, will be released, if the expected cooperation from the industry materializes, before the end of 1940.

Ten Year Count Starts

All the people of the United States, as well as their houses, farms, stores, factories, other properties and activities will be enumerated in this 16th decennial census. It will cover approximately 132,000,000 people in the "Population Census," 33,000,000 homes in the "Housing Census," 3,000,000 business concerns in the "Census of Business," 170,000 manufacturing establishments in the "Census of Manufactures," 7,500,000 farms in the "Census of Agriculture," and about 12,000 mines and quarries in the "Census of Mines and Quarries."

Approximately 200 area managers and assistants, in charge of the field work in 104 main areas into which the U. S. is divided for census purposes, have been given a special course of instruction in Washington. They were sent into the field in mid-November to complete arrangements for the nation's 10-year inventory of assets and liabilities.

With the area managers, 560 district supervisors are being selected to head local offices, one in each of the 560 districts which conform, fairly closely, to the Congressional districts.

The 560 districts have been broken into enumeration districts of which there will be 143,000. Generally speaking, there will be one enumerator in each of these districts, but in sparsely settled regions an enumerator will cover more than one.

Makes Clemency Plea

Jules Rachman, former Omaha theatre manager, who killed his business partners, Harry and Sam Goldberg, seven years ago, made a clemency plea this week to the Nebraska pardon board. He submitted a letter from Elmer Rhoden, Fox Midwest Theatres head, Kansas City, promising employment if released. The plea was opposed by Ralph Goldberg, surviving brother of the murdered men.

Consolidated Dividend

Consolidated Film Industries, Inc., this week declared a dividend of 25 cents per share on its outstanding preferred stock, payable December 27th to stockholders of record on December 5th.

YOU'VE GOT THE ARMY BEHIND YOU!

Typical of the exploitable entertainment values 20th Century-Fox packs into all its short subjects is . . .

"SKY FIGHTERS"

(Adventures of a Newsreel Cameraman)

So timely, authentic and fascinating is this one-reeler, that the War Department has arranged for *every one of its field recruiting offices* to tie up with theatres playing it...an exceptional tribute!

Be on the alert to cash in on this promotion! Your 20th Century-Fox exchange will furnish details!

•

***Produced by* TRUMAN TALLEY**

Described by Paul Douglas

JOIN
U.S.ARMY
TIE IN!

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

NEW YORK CENSOR CUTS RISE 71%; 2 BOARDS SCORED, 3RD PLANNED

Number of Pictures Rejected Completely Remains at 24; Total of 1,334 Eliminations Made in 140 Films by State Board

The Motion Picture Division of the New York State Education Department—the censor board—in the past year ordered 71 per cent more scene eliminations (either dialogue or action) than last year. The number of pictures rejected in toto, 24, however, was about the same. The report was submitted on Wednesday to Commissioner of Education Frank P. Graves, in Albany, by Irwin Esmond, chief censor. 1,920 films were reviewed and 1,334 eliminations were made in 140 pictures during the year ending June 30, 1939. Six of the 24 films rejected were passed after revision.

Net Revenue Over Two Millions

The report announced a total net revenue to the state since 1921 of $2,768,049.07. The total receipts were $298,023.50 against $304,073.83 in the preceding year. The expenditures rose about $2,500 to $67,296.45 and the state's share was about $8,500 less than in the 1937-38 season.

The Division reviews all motion pictures, except newsreels, prior to exhibition in New York State. The report drew particular attention to the steady increase of foreign-made films up to June. The war, however, has cut off the foreign product supply to a great extent. There were 485 foreign-made films presented for censors' review in 1938-39, from the following countries: Great Britain, Germany, France, China, Mexico, Czechoslovakia, Poland, Sweden, Hungary, Russia, Italy, Egypt, Finland, Ireland, Spain, Argentina, Switzerland, Norway, Cuba and Denmark.

The five films barred by Mr. Esmond's censorship division were appealed to the Board of Regents. The ban was upheld in four cases. The only reversal was on Warner Brothers' "Yes, My Darling Daughter," but even in that case the censors were not overruled because the film had been revised before the appeal.

Grounds for Eliminations

Statutory grounds for elimination of 1,334 scenes, subtitles, or dialogue were: indecent, 433; inhuman, 65; tending to incite crime, 286; immoral or tending to corrupt morals, 508, and sacrilegious, 42.

Nearly nine million feet of film were reviewed, Mr. Esmond stated in his report, and is asking for additional staff members to meet increased demands, for the board not only reviews films but must check theatres and storage places to see that the license leader is displayed in accordance with statute. Inspectors also check to see whether eliminations have been made.

In summarizing his report Mr. Esmond said that since the motion picture law first went into operation in August, 1921, 363 films have been rejected in total and 40,000 eliminations made in scenes and dialogue. Mr. Esmond said, "Importers and producers who might otherwise be inclined to cater to morbid tastes are much less likely to spend their money on pictures which they realize in advance can not be shown in the State of New York. Therefore, our work of review properly exercises an important and wholesome influence over the production and exhibition of pictures. Thus theatre owners and operators who strive to furnish clean entertainment for their patrons are spared a type of competition which neither they nor the public generally approve."

Osa Johnson in New York

Osa (Mrs. Martin) Johnson, who recently completed "I Married Adventure" for Columbia, a cavalcade of her adventures in the African jungle, extending over a period of more than 20 years, arrived in New York this week from the coast. She plans to return shortly to the coast.

Civil Liberties Union Promises Finish Fight to Abolish Censorship in Chicago after Ban on "Beast of Berlin"

A "fight to the finish" to abolish censorship in Chicago has been undertaken by the Civil Liberties Union, following the censors' banning of Benjamin Judell's states right production of "Hitler—the Beast of Berlin," subject of much controversy in other cities and states. In New York, the state board banned the picture, but rescinded its order after the producer agreed to change the title to "Beasts of Berlin."

Other Actions

The producers of the stage play of "Tobacco Road" acted similarly against the Nashville, Tennessee, censor board, after a return engagement of the "Jeeter Lester" characterization of Georgia "crackers." Special Chancellor John Hooker over-ruled the censors, permitting the show to go on.

In St. Charles, Ill., the city council has drafted an ordinance providing for film censors.

While both Chicago's and Nashville's censor boards are local in structure and authority, their eliminations, nevertheless, apply to distribution throughout their states, because changes in prints made by them generally remain in statewide distribution, each being the center of film distribution for its state.

Cites Title of World War

The Chicago Civil Liberties committee held that the "Hitler—Beast of Berlin" film should not be banned because during the World War a picture called "The Kaiser—Beast of Berlin" was shown in the city. The Committee took the Ban as one of the reasons for launching a campaign to abolish the censor board. It was

(Continued on opposite page, column 1)

SEVEN-YEAR COMPARISON OF NEW YORK CENSORS' ACTIVITIES

The following seven-year review of censoring activities of the New York State Board of Education, together with the figures on its gross income and expenditure figures, are taken from the Board's reports.

Year	No. of Films Reviewed (features) and shorts)	No. of Reels Reviewed	No. of Films Rejected Entirely*	No. of Films Finally Approved After Later Revision	No. of Appeals Overruled	No. of Films with Eliminations	No. of Scenes Eliminated (either action or dialogue)	Gross Reviewing Fees	Expended
1938-39	1,920	(e)	24	6	1	140	1,334	$298,023	$67,296
1937-38	1,955	10,042	23	(b)	12	110	772	$304,073	$64,648
1936-37	1,924	9,784	24	8	2	162	1,291(a)	$292,435	$64,921
1935-36	1,902	9,366	19	3	5	180	1,452(a)	$269,391	$65,728
1934-35	1,737	8,745	12	3	5(c)	225	1,868(a)	$238,613	$61,197
1933-34	1,769	8,362	15	2	3(c)	286	2,195(a)	$231,497	$60,827
1932-33	1,762	8,916	10	2	1(c)	328	3,035(a)	$226,834	$65,136

(a) GROUNDS FOR ELIMINATIONS:

in 1938-39, 1,334 eliminations—508 indecent, 286 criminal, 65 inhuman, 42 sacrilegious;
in 1937-38, 722 eliminations—364 indecent, 265 immoral, 60 criminal, 28 inhuman, 55 sacrilegious;
in 1936-37, 1,291 eliminations—546 indecent, 343 immoral, 305 criminal, 64 inhuman, 33 sacrilegious;
in 1935-36, 1,452 eliminations—522 indecent, 275 immoral, 496 criminal, 101 inhuman, 58 sacrilegious;
in 1934-35, 1,686 eliminations—604 indecent, 628 immoral, 436 criminal, 136 inhuman, 64 sacrilegious;
in 1933-34, 2,195 eliminations—838 indecent, 752 immoral, 511 criminal, 79 inhuman, 15 sacrilegious;
in 1932-33, 3,035 eliminations—569 indecent, 1,124 immoral, 917 criminal, 360 inhuman, { 7 sacrilegious 58 obscene. } (d)

(b) No reports given.
(c) These appeals were made; their disposition unknown.
(d) Listed together by the Board.
(e) Nearly nine million feet; about 10,000 reels.
(*) Virtually all so-called "sex" and "hygiene" films.

Censors Bring Fight for Film

(*Continued from opposite page, column 3*)

charged in a committee report that the censor group was antiquated and undemocratic. It was stated that only six pictures had been banned in the last two years, yet all except one, the Memorial Day strike newsreel pictures, were later given permission to be shown.

Former attempts to abolish the censor board in Chicago never were successful, but the Civil Liberties committee say that they plan a fight to the finish. The group submitted a plan for a new city ordinance to handle the motion picture situation. The Committee asked: 1—that the review board be established for the sole purpose of determining whether the films may be seen by children; 2—that newsreels and educational films be excluded from review; 3—that the board be independent of the police department; 4—that the board consist of five experienced persons selected for limited terms; 5—that provision be made for appeal and that the board make a report public at least once a year.

Notes Members' Years of Service

The committee recalled that the present board was established many years ago and that "judging from the length of time served by four of its members, it appears that the board is almost as old as the censorship ordinance itself." Board members and their years of service are: Anna M. Costello, 22 years; Edith E. Kerr, 25 years; Amy Louise Adams, 21 years; William A. Foust, 20 years, and Cora C. Doolittle, 12 years.

While the censor battle continued in Chicago, two other Illinois towns were active in the same matter.

In St. Charles, the council has drafted an ordinance in nine sections providing for motion picture censors for the town. Three censors are to be appointed by the Mayor for a one-year term and shall be subject to removal at any time.

It is reported that the reason for the drafting of this ordinance is the number of "sex pictures" shown in St. Charles during recent months.

The duties of the censors will be to review and examine all films to be shown in St. Charles. The board would make its own rules. The board may reject films depicting the burning, lynching or hanging of any human being or any showing which might lead to a breach of the peace.

Arrest Follows Nudist Film

In Dekalb, Ill., recently, one of the city councilmen had a theatre manager arrested for showing a picture based on a nudist camp. The charges were dismissed when the manager promised the City Council that pictures of such a nature would not be shown in his theatre hereafter.

The censor board of Nashville, Tenn., refused to give permission for a return engagement of "Tobacco Road," describing the play as "thoroughly filthy from start to finish." The play was presented in the city last December.

The producers of the play have won 31 of their 34 lawsuits over "Tobacco Road" and have filed a petition for an injunction which not only would let the show go on but would abolish the Nashville Censor Board. The play backers argue that the Nashville charter made no provision for a censor board.

Warner Club Party Set

The Warner Clubs in the Albany, N. Y., area will hold their annual dance at the Hendrick Hudson Hotel in Troy, N. Y., December 9th, according to Max Friedman, president of the Albany club.

MEXICO REPEALS TAX; AVOIDS THEATRE STRIKE

Absentee Levy of 4 Per Cent Is Canceled by President Cardenas; $100,000 Saving

by JAMES LOCKHART
in Mexico City

American film interests in Mexico are elated over the repeal of the absentee tax of four per cent on all money exported from Mexico by President Lazaro Cardenas. The tax has been in effect for the last five years.

A strike for higher wages and economic concessions that would have closed all the film houses in Coahuila State, on the American border, has been averted by the Federal Labor Department, which induced the employees to compromise on their demands.

[Executives of major company foreign departments in New York expressed gratification over the repeal of Mexico's absentee tax of four per cent on money exported from the country. The executives said the film industry had not protested against the tax or agitated for its repeal, but ascribed the rescinding to internal factors, either the failure of the law to accomplish its purposes or the creation of a financial reserve within Mexico through other channels.]

See $100,000 Saving

It is estimated here in Mexico City that the President's repeal of the tax bill will save distribution interests at least $100,000 annually. It was indicated here recently that repeal had not been expected this year, although Congress had approved abolition of the levy, since President Cardenas had been away on a trip and was not expected to act in the matter until January.

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Objections of Mexican patrons forced the elimination from the French picture "Gibraltar" of a sequence showing a Frenchman beating a South American. The sequence had been passed by the Mexican censor.

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William Oscar Jenkins who, with a group of experienced Mexican exhibitors, started a theatre building program in the provinces in 1937, is to open four of his houses in the Christmas season. The theatres, accommodating from 3,000 to 4,500 each, are in Guadalajara, this country's second largest city, and the port of Vera Cruz, Jalapa and Orizaba, Vera Cruz State.

Mexico's largest house, the Cine Colonial, seating 7,000, is nearing completion here. It is to be the hub house of the circuit of 17 theatres operated by Samuel and Oscar Granat.

Those who plan film houses in the federal district, which includes this city, must have plans for the theatre approved if they are to continue selling stock in the enterprise.

M. P. Associates Party

The annual dinner-dance of the Motion Picture Associates was held last Saturday night at the Hotel Astor in New York. The 500 guests were entertained by George Jessel, Benny Goodman, Louis Armstrong, Tony Martin, Nick Kenny, Lionel Stander and others. Morris Sanders, general chairman; Joseph Lee, Moe Kurtz and Seymour Florin were in charge. Ben A. Boyar headed the entertainment committee, and William Stanley Sims was master of ceremonies. The proceeds went to the Associates' welfare fund.

No New Deal Funds for Bureau of Mines Films

Appropriations for "New Deal" motion pictures, 87 of which have been produced and distributed by the various alphabetical agencies of the Administration, do not apply to films made by the Bureau of Mines, of which John W. Finch is director and M. F. Leopold is safety engineer.

Some readers misconstrued the report of New Deal films, appearing in MOTION PICTURE HERALD on November 25th, to the point where they concluded that Bureau of Mines films were under Governmental appropriation.

The Bureau now has in its library over 3,000 reels that were shown last year on nearly 100,000 occasions, to an estimated attendance of 10,000,000. Some 90 per cent of these showings were before educational institutions. No Government funds are expended either in the production or distribution of the films, all costs being paid by the mineral and allied industries. Each subject is in effect a sponsored film, with actual production and editing under supervision of the Bureau, and teaching conservation of mineral resources and safety and first aid in the mineral industries. Filming is farmed out to commercial film producers.

Paramount Declares Dividend

The board of directors of Paramount Pictures, Inc., at a meeting Wednesday declared the regular quarterly dividend of $1.50 per share on first preferred stock and 15 cents a share on second preferred stock. These dividends are payable Dec. 26, 1939, to stockholders of record at the close of business on December 8th.

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56 "Gulliver" Spots

Paramount's feature length color cartoon, "Gulliver's Travels," will be released in 56 key cities during Christmas Week. The music scoring, sound effects and dubbing on the $1,500,000 cartoon fantasy, which was produced by Max Fleischer, have been completed.

Cecil & Presbrey Signs Birdwell

Russell Birdwell & Associates have been appointed Western representative of the advertising firm of Cecil and Presbrey, Inc. The arrangement was concluded by Russell Birdwell and James M. Cecil. The two men worked together on national advertising campaigns for five motion pictures. The Birdwell firm does not alter its work as a publicity and public relations office but adds an advertising unit for motion picture accounts.

Last Week's Thanksgiving .

KAY KYSER'S TA

R K O
RADIO
PICTURES

This Week's Thanksgiving . .

NG THE TOWN!

EAST, WEST, NORTH, SOUTH, the big-money smile for the showmen with the top attraction of the minute! . . . Record openings last week in dozens of first runs, with business building tremendously to the happiest holdovers of the new holiday season! . . . Scores more first runs set this week to begin their own holiday season with the show that's dragging in the dollars everywhere it plays!

KAY KYSER **ADOLPHE MENJOU**

IN

THAT'S RIGHT—YOU'RE WRONG

with all these popular screen favorites:

MAY ROBSON · LUCILLE BALL DENNIS O'KEEFE · EDWARD EVERETT HORTON · ROSCOE KARNS · MORONI OLSEN

and these hottest of names from radio:

KAY KYSER'S BAND ***featuring***
GINNY SIMMS HARRY BABBITT SULLY MASON ISH KABIBBLE
and "The College of Musical Knowledge

PRODUCED AND DIRECTED BY DAVID BUTLER

Screen Play by William

December 10 Set For Renewal of Legion Pledge

That the Legion of Decency pledge by Roman Catholics in the U. S. to avoid immoral motion pictures will be renewed in churches on Sunday, December 10th, is set forth in the annual report of the Episcopal Committee on Motion Pictures, made public Friday in Washington by the National Catholic Welfare Conference, following the annual meeting of Bishops.

The Bishops likewise stressed the desirability of strengthening diocesan organizations of the Legion, "that the united effort which has been manifested throughout the country may be maintained and the standards of decency and morality in motion pictures upheld," stated the press announcement.

It was suggested that pastors of churches throughout the country "be encouraged" to subscribe to the weekly list issued by the National Organization of the Legion of Decency, New York.

The members of the Episcopal Committee on Motion Pictures are: Archbishop John T. McNicholas, O.P., of Cincinnati, chairman; Archbishop John J. Cantwell, of Los Angeles; Bishop Hugh C. Doyle, Pittsburgh; Bishop John F. Noll, Fort Wayne, Indiana, and Bishop Stephen J. Donahue, auxiliary bishop of New York.

The report of the committee, submitted by the Rev. John J. McClafferty of New York, executive secretary of the Legion of Decency, discloses that 590 motion pictures were reviewed by the organization from October, 1938, to November, 1939. Of these 324 were rated as being unobjectionable for general patronage, 207 as unobjectionable for adults, 50 as objectionable in part and nine as condemned. During the period from 1936 to date, the Legion reviewers have reported findings on 4,336 pictures including features, shorts and news reels.

It was pointed out that during the last year there has been a slight increase in pictures found to be objectionable in part and in those which are condemned. Last year 32 pictures were considered partially objectionable as against 50 in the current year's report, while seven were condemned last year as compared with nine for 1938-1939.

Exhibitors Benefit by Court Ruling Against Local Bans on Handbills

Local ordinances prohibiting public issuance of handbills unconstitutionally abridge the freedom of speech and of press, the United States Supreme Court ruled last Thursday, acting specifically on ordinances in Los Angeles, Milwaukee and Worcester, Mass.

Exhibitors, besides local "merchants" and others will benefit thereby, for there is hardly a theatre in the country which at one time or another has not employed handbills, issued publicly on the streets or inserted in letter boxes, to advertise to prospective customers the nature of a current bill or a future booking.

While such local ordinances prohibiting the use of handbills in scores of towns and cities for the most part were intended to curb the circulation of political messages, or messages for or against labor causes, or propaganda for or against a race or creed, the effect, nevertheless, was felt by theatre owners, many of whom have resorted to this form of advertising as a means of publicizing their shows.

The highest court in the land now rules that the right of free speech comes ahead of local authorities' handbill prohibitions, which, it is said, are usually set up under the guise of guarding public safety, convenience and health.

The court ruled that "the purpose to keep the streets clean and of good appearance is insufficient to justify an ordinance which prohibits a person rightfully on a public street from handing literature to one who is willing to receive it."

The three civil liberties cases were decided seven to one, with only Justice James C. McReynolds dissenting.

Exhibitors in the Niles, Ohio, area who distribute advertising matter may continue the practice without municipal documentary sanction. Common Pleas Judge Lynn B. Griffith at Warren, Ohio, ruled unconstitutional a Niles city ordinance requiring distributors of advertising matter to obtain a license.

Indianapolis City Attorney Michael Reddington this week nullified the city's ordinance prohibiting the passing of handbills on streets.

Editor Lauds Alumnæ On Film Ratings

The International Federation of Catholic Alumnae, which has reviewed 4,336 motion pictures for the Legion of Decency since the movement started five years ago, was commended for its work in rating the films Monday night at a dinner at the Waldorf-Astoria, New York, observing the 25th anniversary of the organization.

The Rev. Francis X, Talbot, S.J., editor of "America," told 500 at the dinner that the Federation had been commended by the American Catholic bishops within the last week for "the soundness of the judgments" it has expressed on the films. The group has rated the films as either unobjectionable for general paronage, unobjectionable for adults, objectionable in part or condemned.

Mrs. Mary B. Finan, of Chicago, former president of the Federation, made the first reference to the work. Speaking before Father Talbot, she said that long before the Legion of Decency was established the Federation had pioneered in the field of motion-picture reform.

Father Talbot, taking up the subject of the Federation's bureau on motion pictures, said that when the Catholic bishops had decided on "a final wrestling with the problem of the degenerate and noisome movies," the Federation had been intrusted with the work of reviewing and rating.

National Decency Legion Classifies 10 Pictures

Of 10 pictures reviewed and classified by the National Legion of Decency in its listing for the current week six were approved for general patronage and four were listed as unobjectionable for adults. The films and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Beware Spooks," "Blondie Brings Up Baby," "Cowboys from Texas," "Rovin' Tumbleweeds," "Saga of Death Valley," "That's Right, You're Wrong." Class A-2, Unobjectionable for Adults: "Bodas de Sangre" (Spanish), "Day-Time Wife," "Secret of Dr. Kildare," "Tower of London."

Modern Art Museum Offers New Series

The Museum of Modern Art, New York, is presenting a new series of film programs entitled "Non-Fiction Films," which have been arranged by the Museum's Film Library in collaboration with the Association of Documentary Film Producers. The series started Monday and the programs are shown on successive days through January 6th in the auditorium of the Museum at four o'clock daily and at two o'clock and four o'clock on Sunday afternoons. The admission fee to the Museum admits visitors to the film showings.

Travel and Documentaries Shown

The series will include travel films such as "Nanook of the North," "Chang," "The Wedding of Palo" and "Dark Rapture" and a wide selection from recent documentary films such as "The River," "Spanish Earth" and "The Song of Ceylon."

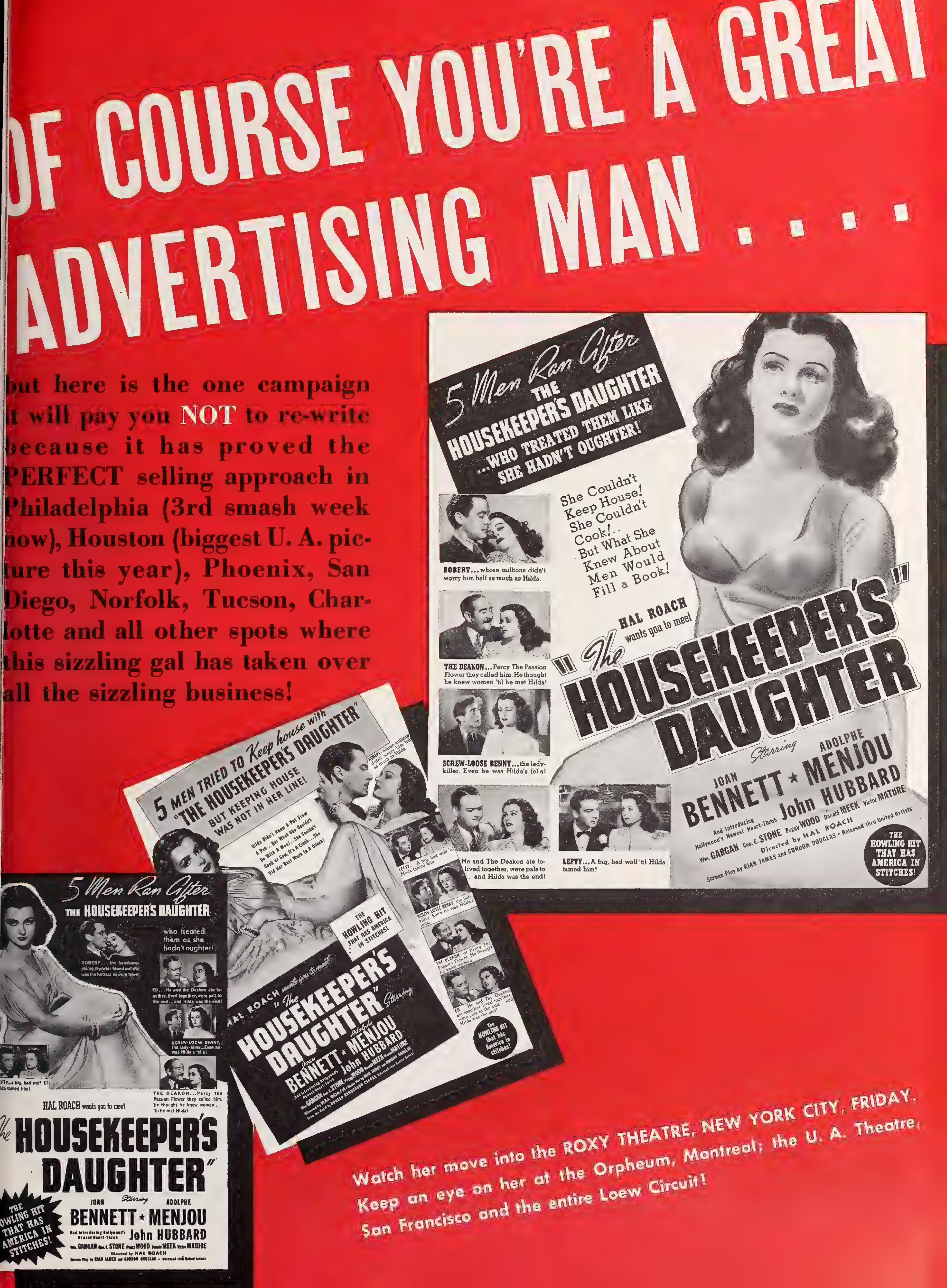
Another program, under the general title of "History in the Making," groups together the March of Time's film on the League of Nations, "China Strikes Back," "Crisis" and "The Warning," designed to prepare and instruct the English public in air-raid precautions. Yet another program is given over wholly to examples of instructional films, such as "The Private Life of the Gannets."

The programs shown this week were as follows: Monday, "Nanook of the North," 'Kino-Pravda" (excerpt only), "Potemkin" (excerpt only); Tuesday, "The Covered Wagon" (excerpt only), "Rien que les Heures," "Berlin, the Symphony of a Great City" (excerpt only), "The Bridge"; Wednesday, "The Plow that Broke the Plains," "Night Mail," "Spanish Earth"; Thursday, "In Seville," "90 Degrees South" (excerpt only), "Chang."

On Friday the program will be "The Private Life of the Gannets," "The Sea Horse," "Underground Farmers," "Roentgenstrahlen," "The Transfer of Power," "Getting Your Money's Worth: Used Cars"; Saturday, two short newsreels on New York housing projects, "Housing Problems," "Les Maisons de la Misere," "The City"; Sunday, "Sharecroppers," "The Wave," "People of the Cumberland," and Monday, "Father of all Turks," "Enough to Eat?" "The Case of Charlie Gordon," "The River."

OF COURSE YOU'RE A GREAT ADVERTISING MAN . . . .

but here is the one campaign it will pay you NOT to re-write because it has proved the PERFECT selling approach in Philadelphia (3rd smash week now), Houston (biggest U. A. picture this year), Phoenix, San Diego, Norfolk, Tucson, Charlotte and all other spots where this sizzling gal has taken over all the sizzling business!



5 Men Ran After
THE HOUSEKEEPER'S DAUGHTER
...WHO TREATED THEM LIKE SHE HADN'T OUGHTER!

She Couldn't Keep House! She Couldn't Cook!.. But What She Knew About Men Would Fill a Book!

ROBERT... whose millions didn't worry him half as much as Hilda.

THE DEAKON... Percy The Passion Flower they called him. He thought he knew women 'til he met Hilda!

SCREW-LOOSE BENNY... the lady-killer. Even he was Hilda's fella!

He and The Deakon ate to-
lived together, were pals to
. and Hilda was the end!

LEFTY... A big, bad wolf 'til Hilda tamed him!

HAL ROACH wants you to meet
"The HOUSEKEEPER'S" DAUGHTER
Starring
JOAN BENNETT ★ ADOLPHE MENJOU
And Introducing Hollywood's Newest Heart-Throb John HUBBARD
Wm. GARGAN Geo. E. STONE Peggy WOOD Donald MEEK Victor MATURE
Directed by HAL ROACH
Screen Play by RIAN JAMES and GORDON DOUGLAS • Released thru United Artists

THE HOWLING HIT THAT HAS AMERICA IN STITCHES!

---

5 MEN TRIED TO *Keep house with* "THE HOUSEKEEPER'S DAUGHTER"
BUT KEEPING HOUSE WAS NOT IN HER LINE!

Hilda Didn't Know A Pot From A Pan... But What She Couldn't Do With A Man!.. She Couldn't Cook or Sew, It's A Cinch... She Did Her Best Work In A Clinch!

ROBERT—whose millions didn't worry him half as much as Hilda

LEFTY. A big, bad wolf 'til Hilda tamed him

SCREW LOOSE BENNY the lady killer Even he was Hilda's fella.

THE DEAKON—or Percy The Passion Flower He thought he knew women

ED He and The Deakon ate together lived together and were pals to the end and Hilda was the end!

THE HOWLING HIT THAT HAS AMERICA IN STITCHES!

HAL ROACH *wants you to meet* "The HOUSEKEEPER'S DAUGHTER" *Starring*
Joan BENNETT ★ *Adolphe* MENJOU
And Introducing Hollywood's Newest Heart-Throb John HUBBARD
Wm. GARGAN Geo. E. STONE Peggy WOOD Donald MEEK Victor MATURE
Directed by HAL ROACH • Screen Play by RIAN JAMES and GORDON DOUGLAS
From the Novel by DONALD HENDERSON CLARKE Released thru United Artists

The HOWLING HIT that has America in stitches!

---

5 Men Ran After
THE HOUSEKEEPER'S DAUGHTER
who treated them as she hadn't oughter!

ROBERT... the handsome young reporter found out she was the hottest news in town!

ED... He and the Deakon ate together, lived together, were pals to the end... and Hilda was the end!

SCREW-LOOSE BENNY, the lady-killer...Even he was Hilda's fella!

EFTY...a big, bad wolf 'til
lda tamed him!

THE DEAKON...Percy the Passion Flower they called him. He thought he knew women ... 'til he met Hilda!

HAL ROACH wants you to meet
he HOUSEKEEPER'S DAUGHTER"
Starring
JOAN BENNETT ★ ADOLPHE MENJOU
And Introducing Hollywood's Newest Heart-Throb John HUBBARD
Wm. GARGAN Geo. E. STONE Peggy WOOD Donald MEEK Victor MATURE
Directed by HAL ROACH
Screen Play by RIAN JAMES and GORDON DOUGLAS • Released thru United Artists

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THAT HAS
AMERICA IN
STITCHES!

Watch her move into the ROXY THEATRE, NEW YORK CITY, FRIDAY. Keep an eye on her at the Orpheum, Montreal; the U. A. Theatre, San Francisco and the entire Loew Circuit!

QUOTA CHANGE HELD POSSIBLE UNDER NEW BRITISH REVENUE REGULATION

Stanley Leaves Door Open for Amendments in Announcing Plan for 50 Per Cent Remittance; Army Supply Settled

by AUBREY FLANAGAN
in London

Branch and sectional conferences in London and the Counties this week were discussing ways and means of applying the film trade regulations announced last week by Oliver Stanley and planning their future operations accordingly. As outlined by Mr. Stanley the new Government regulations will permit the export by American companies of 50 per cent of their British revenue in dollars and include the retention of the Quota Act in its present form at least until next March when the current booking registration period ends.

Amendment Suggestions Presented

Producers and labor interests conferred all this week. Distributors already have presented suggestions for amendments to the Films Act to Mr. Stanley, his statement that certain amendments were necessary having been taken as an indication of the Government's readiness to make changes following industry representations.

It has been suggested that the American angle not be emphasized in any Films Act amendment; that the minimum figure on reciprocity cost films be lowered to permit a wider range, and the restrictions on the use of foreign stars and technicians be lifted.

Mr. Stanley's definition of the Government policy concerning withdrawal of American profits was made in a letter to Sir Frederick Whyte, chairman of the Films Council. The statement indicated that the 50 per cent remittance regulations would be effective for one year from November 1, 1939, to October 31, 1940.

Withdrawals Based on Average

The amount of revenue allowed for export is to be based on the average income of the American companies from British operations over the last three years. The total annual revenue of the American companies is put at approximately $51,000,000. Since approximately $15,000,000 of this amount is expended on operations, the actual gross revenue of the companies is about $35,000,000. Thus the amount allowed for export is estimated at a maximum of $17,500,000.

There will be a control organization set up representing the seven American companies, the Government and the Board of Trade. This organization will have supervision of the remaining revenues.

Under the agreement, reached through United States Ambassador Joseph E. Kennedy and the Government, any foreign exchanges occurring as a result of overseas distribution of pictures made in England are exempted from the provisions of the agreement. British companies which distribute American product in England are also affected, but with certain modifications.

Referring in his letter to the Films Act Mr. Stanley foresaw certain amendments necessary to the Act and he indicated that possibilities would be explored for replacing the Quota provisions by alternative arrangements under which American distributors would spend an amount equivalent to the monetary obligations incurrable if the Quota Act remained either directly on production or as a guaranteed loan for production.

KENNEDY RETURNING BY PLANE FOR YULE

Joseph E. Kennedy, U. S. Ambassador to the Court of St. James's, will fly home by Atlantic Clipper for consultations with the State Department at Washington following completion of the trade negotiations in London which included the settlement of the regulation of American film revenue export. Mr. Kennedy will be accompanied by Harvey Kemmer, special expert of the Maritime Commission, and his son, John Joseph Kennedy, and will spend the Christmas holidays at home. He is expected to leave Lisbon December 2nd.

The American companies agree under the pact not to restrict their film exports to Britain and not to raise their film rentals above the present level.

—

Army Film Supply Settled

After a series of movements and counter movements, confusions and contradictions, claims and counterclaims, involving politicians, Army authorities, and film industry executives and organizations, excusable probably only by the general confusion of the times, British troops in France are at last seeing British and American films regularly and promptly.

With the disbanding of the recently formed Army Films Council, launched with the express object of perfecting the machinery of supply, and with ensuring the collaboration of the trade, notably of the owners of the films themselves, responsibility has moved back once again to the Navy, Army and Air Force Institute, official entertainments body supplying the armed forces. American and British film owners and distributors have guaranteed the supply of films, and already the best and latest of the motion picture product of Hollywood and London has made its way to France.

The channel through which the screen entertainment of the British Expeditionary Forces now goes is the already mentioned NAAFI, official body acting as a Government sub-department. Its Director of Entertainment is Mr. Basil Dean, a director of Associated Talking Pictures. Operating its film section is Mr. Ben Henry, chief of Associated British Film Distributors, who handle the former's output and many of whose films were the first to go over to France..

Mobile Units Operating

Through the Institute, mobile film units are operating in France both at the Front and behind it. Audiences of 1,000 and more see the films. Previously the films have been limited in range and character. The Gracie Fields and George Formby films made under ATP-ABFD auspices were prominent. Others from the Elstree studios of Associated British Pictures Corporation and from the British Lion group, exclusively British firms, were included.

Before war broke out an Army Films Council was the subject of conversations and promises between both the War Office and the CEA and KRS. With the rapid arrival of hostilities the trade took for granted that steps would be taken towards carrying plans, intentions and promises into practice.

Meanwhile the Institute sprang into being with Government backing and finance, its task to organize and control entertainment of all kinds for the forces on active service. Mr. Basil Dean was and remains its Director of Entertainment. It was early learned that a film section had been formed, without consultation with the trade, or the collaboration or approval of the KRS or CEA, for the purpose of supplying films. Mr. Ben Henry was and is its chief.

Uncertain of the status of the proposed body leading KRS members here hesitated to supply films until they were officially certain of the authority of the NAAFI section, and the fate of the original corporation.

Mr. Basil Dean in an interview with the *Times* said it was expected a representative committee to which NAAFI could look for the best films would be set up. In late October Sir Adrian Baillie, a leading figure in the British Technicolor Company, was appointed Army Film Chief. It was understood he would have the task of forming such a new body.

Meanwhile the Institute insisted on their authority, claimed that theirs was the appropriate organization, laid down laws under which any films for the forces should be sent overseas.

By October 23rd Sir Adrian said he had already discussed with the War Office and with the CEA and KRS the question and details of film supplies, said he realized the need for a body equivalent to the Navy Council. He had, however, received no official notification of his appointment or status. David Rose of Paramount, Francis Harley of 20th Century-Fox, and others publicly expressed their anxiety for the matter to be straightened out.

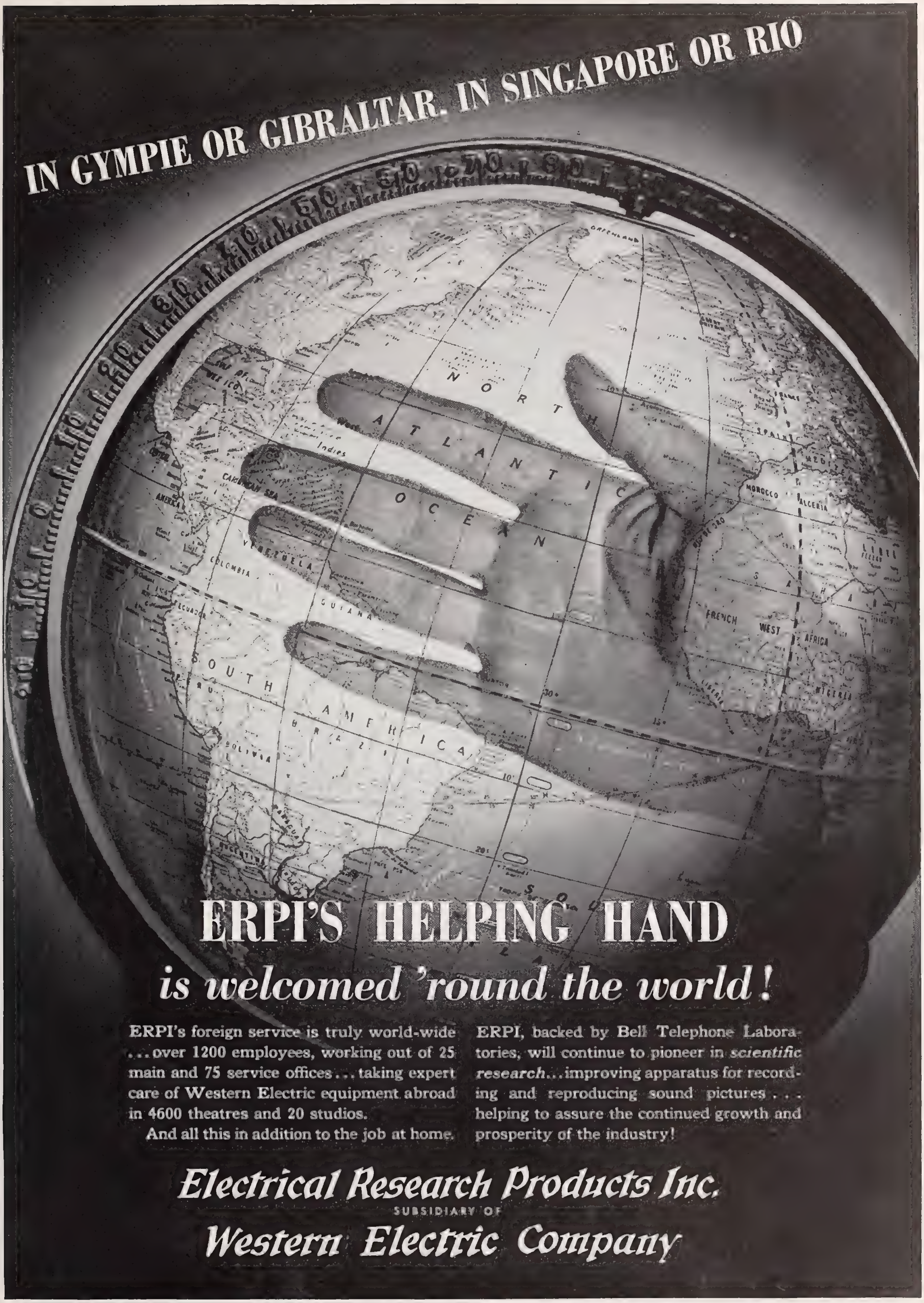
Indications of a minor discontent within the trade ranks came with the suggestion that the CEA had been active without immediate KRS collaboration in assuring the War Office of trade goodwill, and of the availability of the renters films. Nor were matters assisted when Sir Adrian, taking initial steps towards the formation of the new body, went to a CEA meeting and received their nominees before he went to the owners of the films themselves. A select group of leading CEA executives were voted into office and Sir Adrian went away confident that this meant trade support.

Four or five days later a joint meeting of the KRS and CEA over which Sir Adrian presided formed the Army Films Corporation. Distributors had a majority of one on it. It seemed the machinery was at last in motion.

The Institute, however, insisted on their authority, claimed that any other machinery was redundant, refused to collaborate. The distributors representing the leading American houses protested that the matter was too confusing, that they would not supply films until the War Office made up its mind, and told them them authoritatively and finally, through which channel they wanted the films to go to France. "We don't mind which way they go," they said in effect, "so long as we do know. The films are waiting for you, not you for the films."

On November 15th the War Office announced the abandonment of the Army Films Corporation and the virtual resignation of Sir Adrian Baillie, the full collaboration of the KRS—with their film supplies—and of the CEA.

And there, it is hoped in industry circles, the matter ends and the entertainment of the troops by Hollywood and British films really begins.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IN COURTS

Wisconsin Official Asks For Opinion on ASCAP

Fred R. Zimmerman, Wisconsin secretary of state, has requested John E. Martin, attorney general, for an opinion as to his constitutional right in forcing the American Society of Composers, Authors and Publishers to take out a state license before being permitted to continue transacting business in Wisconsin. Such a license has been required under the 1935 law and its strengthening amendment in 1937 but no effort has been made to enforce it.

Stockholders' Suit Filed Against Pickford Company

Mary Pickford, Mary Pickford Company, Frank C. Reilly, T. Newman Lawler, Paul D. O'Brien, Dennis J. O'Brien and the Film Treatizor Company are defendants in a suit filed in New York supreme court by James C. Richard, Jr., and Lester and Mildred Soman, stockholders of Film Treatizor Company.

The plaintiffs seek an unspecified amount of damages charging loss of profits to the company. According to the complaint, Miss Pickford controls the Film Treatizor Company, organized in 1935 to sell a patented fluid used to clean film and make it non-inflammable. The defendants, as directors of the company, have wrongfully refused to push sales or exploit the product, it is charged.

File Damage Suit

A suit for $25,275 damages has been filed in common pleas court, Columbus, Ohio, by Ardmore Amusement, Inc., operators of the 560 seat suburban theatre Bexley, against United Artists, Cleveland, charging breach of contract. The plaintiff charges that United Artists furnished to a nearby competitive theatre a group of pictures for which the Bexley had entered into a contract for exclusive first run showing, and, specifically, on May 8, 1938, the Bexley was compelled to close and refund admissions because of failure to deliver a print of "Goldwyn Follies of 1938."

LaVarre Appeal Heard

The New York court of appeals, Albany, this week heard argument on the appeal by William LaVarre, who seeks $50,000 from Warner Brothers claiming he was hired to write "The Bedside Manner" to feature Warren William and "The Fatal Woman" and "Yankee Girl," to star Barbara Stanwyck. Mr. LaVarre's work was turned down, the appeal says. An opinion is expected within a fortnight.

Slander Suit Filed

George W. Stillwagon, Wyandotte, Mich., father of Linda Ware, 14, screen actress, this week filed a suit in Detroit against Paramount Pictures, Inc., the girl's aunt and uncle and her business manager. Seeking $50,000 damages, he claims the Paramount publicity department falsely said that he had abandoned his daughter in an orphanage.

20th Century-Fox Denies Charges

Twentieth Century-Fox Film Corporation this week filed in superior court in Chicago a categorical denial of charges by Fannie Brice that the film "Rose of Washington Square" was based on the story of her life and damaged her to the extent of $750,000. Miss Brice filed the suit in August naming the company, Tyrone Power, Alice Faye and Al Jolson, players in the film, as defendants.

SHORT PRODUCT PLAYING BROADWAY

Week of November 25

CAPITOL

Smithsonian Institution	Columbia
Ski Birds	MGM
Feature: Another Thin Man	MGM

CRITERION

Hunting Hounds	RKO Radio
Truth Aches	RKO Radio
Rubinoff and His Orchestra	Vitaphone
Feature: The Return of Dr. X	First National

MUSIC HALL

Information, Please, No. 2	RKO Radio
Feature: Ninotchka	MGM

PARAMOUNT

Aqua Rhythm	Paramount
The Blue Danube	Paramount
Popular Science, No. 2	Paramount
Feature: The Cat and the Canary	Paramount

RIALTO

Help Wanted	MGM
Feature: Flying Deuces	RKO Radio

RIVOLI

American Royal	RKO Radio
Autograph Hound	RKO Radio
Feature: First Love	Universal

ROXY

The Awful Goof	Columbia
Kangaroo Country	20th Cent.-Fox
A Wicky Wacky Romance	20th Cent.-Fox
Feature: Day-time Wife	20th Cent.-Fox

STRAND

Mechanix Illustrated, No. 2	Vitaphone
Land of the Midnight Fun	Vitaphone
Romance in Color	Vitaphone
Feature: Roaring Twenties	Warner Bros.

"Masher" Suits Against Poli-New England Start

As a result of a socalled "masher" attack on three girls between five and eight years old, Poli-New England Theatres, Inc., this week is defending three damage suits totaling $100,000 in the superior court for New Haven County before Judge Carl Foster. The three girls attended an afternoon performance of "Snow White and the Seven Dwarfs" unaccompanied by parent or guardian, and claim, through their fathers, that they were indecently assaulted by a patron while watching the performance.

Negligence of the theatre in providing adequate lighting, ushers and supervision, for the safety of children, is charged in the complaint, as well as damages in violation of Section 6282 of the General Statutes of Connecticut, Revision of 1930, which makes it a crime for motion picture theatres, dance halls and other specified places to admit children under 14 unattended by parent or guardian at any time.

Morris Mendelsohn, attorney for the defendant, attempted to test the complaint by a demurrer in which he argued that a theatre could not be held responsible for the unforeseen degenerate act of one of its patrons. The demurrer was overruled on the grounds that the claimed negligence, if proved, might still be the basis for an action in damages.

OBITUARIES

Fanny Hatton Dies; Wrote Gay Comedies

Fanny Locke Hatton, playwright, who collaborated with her husband, Frederic Hatton, in the writing of more than 30 stage plays and motion picture scenarios, among them "Years of Discretion" and "The Great Lover," died November 27th at her home in New York. She was 70 years old.

The plays of the Hattons enjoyed a 15 year vogue before, during and after the last war. Rebelling against the melodramas then popular, they turned out smart, light, sophisticated plays. After the stage swing towards more serious productions in the late '20s, they went to Hollywood, where they wrote the scenarios for a series of motion pictures, and the captions for 125 silent films.

They wrote motion picture scenarios for Alice Brady, Mae Murray, John Gilbert, Tom Mix, Buck Jones, Norma Shearer and Reginald Denny. They adapted "Tonight or Never" and "Dancing Partner" for David Belasco, and "The Church Mouse," which William A. Brady managed.

Andy Anderson Dies

Andy Anderson, 41, former musical director for Educational, died at Far Rockaway, Long Island, November 24th. Mr. Anderson also had been employed by the RKO Circuit as solo organist from 1923 to 1938. He was directing his own orchestra at a Long Island night club when he died.

Emil Umann

Emil Umann, 37, Hollywood theatreman, died at Cedars of Lebanon Hospital there November 21st.

Mrs. Ella K. Adams

Mrs. Ella King Adams, 61, head of the research department of Cecil B. deMille's film productions, died November 26th at the producer's home in Hollywood after a five-months' illness. She was the widow of Judge Frederick Adams of the New Jersey circuit court of appeals and a cousin of Mrs. de Mille.

Samuel Gaylord

Samuel X. Gaylord, 78, formerly president of the Miles Theatre Company, Detroit, died there November 25th. He had been inactive for several years.

Gerald Schneider

Gerald Schneider, 41, manager of the Stratford theatre, Detroit, died from a heart attack November 25th.

Sue Oil Promoter

Ralph Bellamy, Frank Morgan and Reginald Owen, screen actors, this week filed suit in Los Angeles against Harry Hanbury, oil promoter, for $34,000, $22,000 and $72,500 respectively. They charge that Mr. Hanbury induced them in 1936-37 to invest in Louisiana and Texas oil leases on the promise, not fulfilled, of more productive interests if the leased fields failed to produce oil.

Theatre in Receivership

The inability of Alex C. Kalafat and H. E. Hart, partners, to agree on the operation of the Royal theatre, Garrett, Ind., has resulted in a receivership for the house. Harry E. West has been named receiver by William P. Endicott, justice of the circuit court.

FAME

The Audit of Personalities

THE SIXTH ANNUAL EDITION OF THE INTERNATIONAL REFERENCE AUTHORITY ON TALENT VALUES IS NOW IN PREPARATION.

THE BOX OFFICE CHAMPIONS OF 1939 PRESENTED WITH COMPLETE ANALYSIS AND PERSONNEL CREDITS. . . . THE MONEY MAKING STARS OF THE SEASON EVALUATED AND REPORTED UPON BY THE EXHIBITOR SHOWMEN OF THE WORLD.

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QUIGLEY PUBLICATIONS

ROCKEFELLER CENTER, NEW YORK

WHAT THE PICTURE DID FOR ME

Columbia

BEHIND THE MASK (reissue): Jack Holt; **BLACK ROOM, THE (reissue):** Boris Karloff—First horror show we have had in a long time. Program pleased the patrons and the number of patrons pleased us.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

FLIGHT INTO NOWHERE: Jack Holt, Dick Purcell, Jacqueline Wells—Played this for Tilbury Community Band on Halloween night. It's a dandy. Real good. . Play it. We were all surprised.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

LADY AND THE MOB, THE: Fay Bainter, Ida Lupino, Lee Bowman—Business NSH (not so hot) but the few who did show up really enjoyed this one. —C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

LONE WOLF SPY HUNT: Warren William, Ida Lupino—Enjoyed very much as best half of a double bill.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

MR. SMITH GOES TO WASHINGTON: James Stewart, Jean Arthur, Guy Kibbee, Thomas Mitchell, Claude Rains—One of the finest pictures ever produced. Stewart and Arthur sure won some kind of a medal in my opinion. Pleased 100%.—Harry Hobolth, De Luxe Theatre, Imlay City, Mich. Small town patronage.

MY SON IS A CRIMINAL: Alan Baxter—Program picture that held up its end of a double bill.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

ROMANCE OF REDWOODS: Jean Parker, Charles Bickford—Program picture with a fire scene finale that is a dandy. Swell for action half of a double bill.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

THUNDERING WEST: Charles Starrett, Iris Meredith—Only complaint on these is that the same faces are in the entire series—in a second run situation as ours many people decide they have seen the picture elsewhere after looking at lobby display.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

WESTERNER, THE, (reissue): Tim McCoy—These reissues outdraw many of the newer westerns. Prints and sound as good as most of the new releases.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

First National

ANGELS WASH THEIR FACES: "Dead End Kids," Ann Sheridan, Ronald Reagan, Bonita Granville, Frankie Thomas—Now here's the type of story Ann Sheridan should play in, as she was mighty fine and the Dead End Kids as always were good. This did a little extra business. Running time, 86 minutes. Played November 8-9.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

ANGELS WITH DIRTY FACES: James Cagney, Pat O'Brien, Ann Sheridan, Humhprey Bogart, "Dead End Kids," George Bancroft—Stood them out on this one. Just the right stuff for any audience. Play it if you have not already done so. Running time, 10 reels.—A. L. Dove, Bengough Theatre, Bengough. Saskatchewan, Canada. Small town patronage.

CONFESSIONS OF A NAZI SPY: Edward G. Robinson, Francis Lederer, Paul Lukas—My patrons thought this just one grand show, showing to the people just what is going on behind the scenes both in Canada and the United States.—Running time, nine reels. Played November 16-18.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Small town patronage.

DUST BE MY DESTINY: John Garfield, Priscilla Lane, Alan Hale—The trailer Warners put out on this will give you the same idea it gave us. It's going to be a grand picture. It was. A great production. Warners did not waste time and money on big sets, pretty gowns and a lot of high brow ideas. Instead they give you a real story, every day clothes and a brilliant cast. The trailer brags it up to a top picture; the trailer wasn't lying. Running time, 88 minutes. Played November 12-14.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

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What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

EACH DAWN I DIE: James Cagney, George Raft, Jane Bryan, George Bancroft—Well, the sooner Warners start stopping this type of production the sooner we'll be satisfied. This was far too heavy and some of the conditions which existed were undoubtedly much overdrawn. Give us more light stories and don't tell us Cagney can't play them because we know better. Running time, 92 minutes. Played November 12-13.—Horn and Morgan, Inc. Star Theatre, Hay Springs, Neb. Small town patronage.

OLD MAID, THE: Bette Davis, Miriam Hopkins, George Brent—A great picture but did not draw. Probably too tragic. Did not see it myself.—Harry Hobolth, De Luxe Theatre, Imlay City, Mich. Small town patronage.

ON YOUR TOES: Zorina, Eddie Albert, Alan Hale, Frank McHugh, James Gleason, Gloria Dickson—It is not the biggest thing made but it is not the worst. The picture gets a little slow in places but is supported by good music, dancing and well spaced wise cracks. Running time, 94 minutes. Played November 15-16.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

SMASHING THE MONEY RING: Ronald Reagan, Margot Stevenson—Fair programmer. Treasury Department agents tracking down counterfeiters using state prison to print the bogus bills. Running time. 56 minutes. Played November 10-11.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

YOU CAN'T GET AWAY WITH MURDER: Humphrey Bogart, Billy Halop, Gale Page—A good enough prison picture which did not draw. Played November 1-2.—Gordon P. Held, Strand Theatre, Griswold, Iowa General patronage.

Grand National

LONG SHOT: Gordon Jones, Marsha Hunt—Dandy picture. While the picture has no star draw, it pleased the ones that came.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

PANAMA PATROL: Leon Ames, Charlotte Wynters—Very good. These Grand National pictures are much better than some the majors put out.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

RIDE 'EM COWGIRL: Dorothy Page—Average western. Fact that a girl is featured and that it was one of the few westerns we played first run, helped very much at the box.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

SIX-GUN RHYTHM: Tex Fletcher, Joan Barclay —Compares favorably with the average western. Sound and production value are a little weak but the star. Tex Fletcher, a newcomer, makes a very good impression with the audience. He has possibilities Played to better than average business. Played November 16-18.—William F. Yager, Plymouth Theatre, Leominster, Mass. General patronage.

TRIGGER PALS: Art Jarrett, Lee Powell—Dandy little western. Jarrett's singing won't stampede Autry, but there is a load of comedy in this one furnished by oldtimer Al St. John. Wonder where they sent the phone bill for the one the villain had in the cave.—C. E. Fismer Jr., Lyric Theatre, Hamilton, Ohio.

Metro-Goldwyn-Mayer

ANDY HARDY GETS SPRING FEVER: Lewis Stone, Mickey Rooney, Cecilia Parker, Fay Holden—An excellent Andy Hardy picture. Everybody enjoys this family. Andy falls in love with his school teacher after Polly turns her interest to a man in the Navy. If you have had a case of puppy love or know someone who is having a case of it, you will enjoy this the better. Give it good running time, 85 minutes. Played November 5-7.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

ANDY HARDY GETS SPRING FEVER: Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden—Still the top family series in this business but it slipped a little at the box office. Hardly believe it was entitled to top allocation. Running time, 85 minutes. Played November 5-7.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

ANDY HARDY GETS SPRING FEVER: Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden—This picture is one of the best of the Hardy Family series but not in draw. Did not draw as well as the last one.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

BABES IN ARMS: Mickey Rooney, Judy Garland, Charles Winninger, Guy Kibbee—No comment needed on this natural. It is tops and can only be spoken of in superlatives and then in a hushed voice, silenced with awe. Here is a company that gives you one smash hit after another and then gives you more. A perfect picture with a perfect cast, produced with perfect direction. All this spells box office in capitals only. Running time, 94 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

BLACKMAIL, THE: Edward G. Robinson, Ruth Hussey, Bobs Watson, Gene Lockhart—Very good picture; very poor at box office.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

CALLING DR. KILDARE: Lew Ayres, Lionel Barrymore—Mission Week. Everybody in church. This picture couldn't stop their going. Good picture, but when it's church, our showmanship fails us.—Harland Rankin, Plaza Theatre, Tilbury, Ontario. Can. General patronage.

DANCING CO-ED: Lana Turner, Artie Shaw and His Orchestra. Richard Carlson—Good picture, good business. This is a jitterbug show and the young folks will eat it up! Running time, 81 minutes. Played November 14.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ICE FOLLIES OF 1939: Joan Crawford, James Stewart, Lew Ayres, Original Ice Follies Cast—Our folly for 1939 in playing it. Didn't do business. Too much dialogue for small town. The skating sequences good. Business only fair—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MAISIE: Robert Young, Ann Sothern—Fine. Played this with personal appearance of Roy Acuff and Co., from WSM, Nashville. Both fine. Republic, why not give us Acuff in an Autry western?—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

MIRACLES FOR SALE: Robert Young, Florence Rice—Fair picture. Nothing to boast about or nothing to complain about. Running time, 71 minutes. —H. T. Nokes, Ozark Theatre, Ozark, Mo. General patronage.

MARX BROTHERS "AT THE CIRCUS": Marx Brothers, Florence Rice—Grand show, the best I think I have ever seen them in. Extended runs in all spots. Step on it, for it will do business and please every mother's son. Running time, 87 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

ON BORROWED TIME: Lionel Barrymore, Bobs Watson, Sir Cedric Hardwicke, Beaulah Bondi, Una Merkel.—Wonderful acting by Barrymore and Watson. Picture will create a lot of talk. Well worth playing. —Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

ON BORROWED TIME: Lionel Barrymore, Bobs Watson, Sir Cedric Hardwicke, Beulah Bondi, Una Merkel—One of the best we have run. A little over the children's heads. Running time, 99 minutes.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Small town patronage.

(*Reports continued on page* 66)

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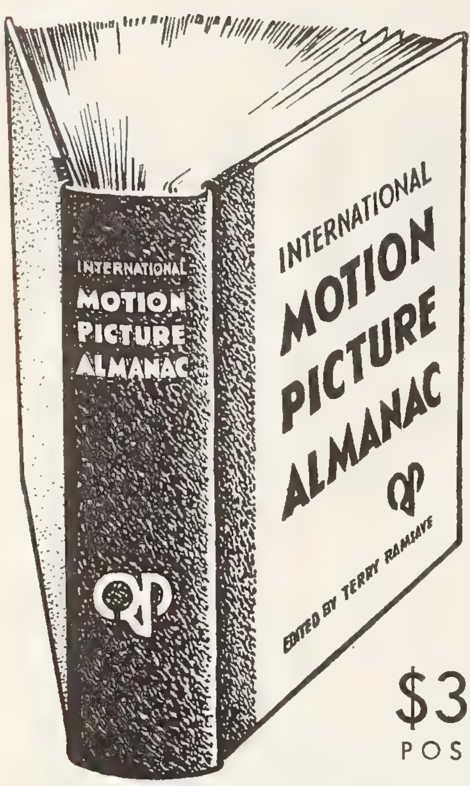

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EDITED BY TERRY RAMSAYE

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QUIGLEY BOOKSHOP
ROCKEFELLER CENTER, NEW YORK

(*Continued from page 64*)

TARZAN FINDS A SON: Johnny Weissmuller, Maureen O'Sullivan—Excellent thriller that gave us extra business and brought in the thrill lovers. Played November 15-17.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

THESE GLAMOUR GIRLS: Lew Ayres, Lana Turner, Anita Louise, Tom Brown, Richard Carlson, Jane Bryan—Just a little disappointed in this one. Maybe we expected too much and maybe it was because we had too much trouble with the school element because of the pert, dialogue. It did have a swell cast and seemed to please about an average attendance. Running time, 80 minutes. Played November 15-16.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

THEY ALL COME OUT: Tom Neal, Rita Johnson—Very good draw. Picture full of action and just the thing for weekends.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

THUNDER AFLOAT: Wallace Beery, Chester Morris, Virginia Grey—I heard this was not so good but personally think it OK. Drew fair and played three theatres in my territory day and date. It's OK.—Harry Hobolth, De Luxe Theatre, Imlay City, Mich. Small town patronage.

WIZARD OF OZ: Judy Garland, Frank Morgan, Ray Bolger, Bert Lahr, Jack Haley, Billie Burke, Margaret Hamilton—Wonderful in every respect. Beautiful color. Fantastic story but pleasing.—Big business.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

WIZARD OF OZ, THE: Judy Garland, Frank Morgan, Ray Bolger, Bert Lahr, Jack Haley, Billie Burke, Margaret Hamilton—This surprised us and drew much better than we expeected. Even the grownups were delighted.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

WOMEN, THE: Norma Shearer, Joan Crawford, Rosalind Russell, Mary Boland, Paulette Goddard, Joan Fontaine, Virginia Weidler—Did about twice as much as usual midweek picture. It was generally liked very much.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

Monogram

HEROES IN BLUE: Dick Purcell, Bernadene Hayes, Charles Quigley—Racketeers vs. Bluecoats. Just fair. Running time, 56 minutes.—Played November 12.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

MUTINY IN THE BIG HOUSE: Charles Bickford, Barton MacLane—Opened western premiere to best business of past sixt months. Picture is Monogram's best effort. We put a tremendous campaign behind it and it was certainly worth the effort. Story of Canon City prison riot that inspired this feature took place only 40 miles from here and many local officers, etc., took part in quelling riot, which made picture a natural for us. Running time, 83 minutes. Played November 18-21.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

OVERLAND MAIL: Jack Randall—Why?—Harry Hobolth, De Luxe Theatre, Imlay City, Mich. Small town patronage.

STAR REPORTER, THE: Warren Hull, Marsha Hunt—Program picture that drew a little extra due to Warren Hull being in our current theatre.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

STREETS OF NEW YORK: Jackie Cooper, Marjorie Reynolds, Dick Purcell, Martin Spellman—Best of the Monogram Coopers. But, in my opinion, is not worth top price.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Paramount

BEAU GESTE: Gary Cooper, Ray Milland, Robert Preston, Brian Donlevy, J. Carrol Naish—Wonderful picture. Perfect cast, including Brian Donlevy. J. Carrol Naish also very good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

I'M FROM MISSOURI: Bob Burns, Gladys George—I ran it late but was well worth running. Drew good and everybody was satisfied.—H. T. Nokes, Ozark Theatre, Ozark, Mo. General patronage.

INVITATION TO HAPPINESS: Fred MacMurray, Irene Dunne—Very much better than I expected. Pleased a good crowd.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural Patronage.

ISLAND OF LOST MEN: J. Carroll Naish, Anna May Wong, Anthony Quinn—A really very good action picture of the thriller type. Pleased. Played November 6-7.—Harry Hobolth, De Luxe Theatre, Imlay City, Mich. Small town patronage.

LADY'S FROM KENTUCKY: George Raft, Ellen Drew, Zasu Pitts, Hugh Herbert—Just a fair picture. Zasu is in it just enough to get her name on the list. Running time, 77 minutes.—H. T. Nokes, Ozark Theatre, Ozark, Mo. General patronage.

MAGNIFICENT FRAUD, THE: Akim Tamiroff, Lloyd Nolan, Mary Boland, Patricia Morison—A swell job of acting throughout. Tamiroff is good. Lloyd Nolan does a grand job. Patricia Morison will give you "oomph" ideas and you'll want to see more of her as the result of this feature. Believe she will go "up" from here. Played November 15-17.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

MILLION DOLLAR LEGS: Betty Grable, Larry Crabbe, Jackie Coogan—A college picture with lots of comedy and a little romance. Should standup on a single bill if properly advertised. Larry Crabbe is the film highlight and the photographer made some excellent shots. Running time 65 minutes. Played November 8-9.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

$1,000 A TOUCHDOWN: Joe E. Brown, Martha Raye—Fair picture. Should have been much better with these stars. What's matter, Paramount? You missed a good chance.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

OUR LEADING CITIZEN: Bob Burns, Susan Hayward. Good draw. Picture did not please as well as his previous ones. People want comedy and expect it in a Burns picture.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

RANGE WAR: William Boyd, Russell Hayden, George Hayes—The usual run of good Hopalong series. Running time, 64 minutes. Played October 27-28.—Bob Elliano Theatre, Torrington, Conn. General patronage.

WHAT A LIFE: Jackie Cooper, Betty Field, Lionel Stander—This is a honey. We used it on our double bill but it will stand alone. Pleased better than average crowd. Played November 15-16.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

Republic

BLUE MONTANA SKIES: Gene Autry—Still our best bet. Wish Autry were twins.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

FRONTIER PONY EXPRESS: Roy Rogers.—Picture average, business ditto.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

FLIGHT AT MIDNIGHT: Phil Regan, Col. Roscoe Turner, Jean Parker, Robert Armstrong—Good action picture. Better than average from this company. Played November 15-16.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

IN OLD CALIENTE: Roy Rogers, Mary Hart, George Hayes—Very good. Nice business. Played it single bill. "Windy" a good boost for Rogers.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

JEEPERS CREEPERS: Weaver Brothers and Elviry, Roy Rogers—Good picture; good business. This hillbilly picture is the funniest thing Republic has ever made and will please all. Roy Rogers is good, too. Running time, 69 minutes. Played November 15-16.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ROVIN' TUMBLEWEEDS: Gene Autry, Smiley Burnette, Mary Carlisle—Good picture; good business. Running time, 62 minutes. Played November 17-18.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

CAREER: Edward Ellis, Anne Shirley—Very fine little picture. Ellis fine. Let's have more with him starring. People like him very much.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

FIFTH AVENUE GIRL: Ginger Rogers, Walter Connolly, James Ellison, Tim Holt—Title not so good but picture pleased.—Harry Hobolth, De Luxe Theatre, Imlay City, Mich. General patronage.

FIGHTING GRINGO: George O'Brien, Dick Lane—Very good western.—Harry Hobolth, De Luxe Theatre, Imlay City, Mich. Small town patronage.

IN NAME ONLY: Carole Lombard, Cary Grant, Kay Francis—This brought below average business for Sunday. It is decidedly a woman's picture, especially the last part, which is rather draggy. So many ladies came without their husbands we decided we'd never play a woman's picture again on Sunday because our ladies certainly didn't bring their men.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

TIMBER STAMPEDE: George O'Brien, Marjorie Reynolds—Good western. Worse Saturday business in months. O'Brien will not draw for me, although his westerns are good.—Sammie Jackson, Jackson Theatre, Flomanton, Ala. General patronage.

Twentieth Century-Fox

CHARLIE CHAN IN HONOLULU: Sidney Toler, Phyllis Brooks—Real good. Business extra good. Play it by all means on a double bill. Best week-end in months.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

CHICKEN WAGON FAMILY: Jane Withers, Leo Carrillo, Marjorie Weaver—About the usual Jane Withers picture. The B.O. said hardly as good as "Boy Friend," but Jane is still good with us. Running time, 64 minutes.—H. T. Nokes, Ozark Theatre, Ozark, Mo. General patronage.

ELSA MAXWELL'S HOTEL FOR WOMEN: Ann Sothern, Linda Darnell, James Ellison, Elsa Maxwell, Lynn Bari—Pleased generally, although a woman's picture.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

HERE I AM A STRANGER: Richard Dix, Richard Greene, Brenda Joyce, Roland Young, Gladys George—Fair picture; poor business. For some unknown reason this picture just did not draw. Running time, 82 minutes. Played November 12-13.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HERE I AM A STRANGER: Richard Dix, Richard Greene, Brenda Joyce, Roland Young, Gladys George—This one holds interest and suspense up to very last, then lets down at end. Box office was lowest for Sunday in a long time. Dix and Brenda Joyce were better than star.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

PANAMINT'S BAD MAN: Smith Ballew, Evelyn Daw, Noah Berry, Sr.—Not a bad Friday-Saturday picture. Musical score has its high lights. This type of picture has great possibilities. There is lots of room for improvements but if more time was taken in preparing these pictures, it wouldn't be long before they will be a leading product. Running time, 58 minutes. Played November 3-4.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

RAINS CAME, THE: Tyrone Power, Myrna Loy, George Brent—Drew above average business. Was well liked by most of the patrons.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

RAINS CAME, THE: Tyrone Power, Myrna Loy, George Brent—An excellent production but opinions divided as to its merits. Done just average business after spending extra large amount for advertising. Played November 12-14.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

SECOND FIDDLE: Sonja Henie, Tyrone Power, Rudy Vallee, Edna May Oliver—My first comments I placed away and these have mellowed into a few statements of fact. On the second evening I was standing outside watching the sparrows up in the cove lights. There were some people, who, averse to night air, were inside watching "Second Fiddle." When the show let out, these people filed out silently. Most of them looked straight ahead. A few showed signs of animation by watching the sparrows I was watching. One man, however, did a startling thing. He inquired if I were the Manager. I assented somewhat reluctantly, only to hear the following amazing statement. He said, "I want you to know *that* was not only a great film, but this Sonja Henie is a great actress . . . " Such a remark was so incredible that I was moved to request the gentleman's name forthwith. "Orwell Hislop," he said. "Orwell Hislop." I could not find out where he lived, but I pass this information along to Hollywood for what it is worth. There is a man—of medium height—darkish hair—named Orwell Hislop, who actually said to me, under no duress or influence from narcotics or beverages, that Sonja Henie can act. I would like to have more information about him myself, because it's going to be plenty difficult for me to get anyone to believe this, but the only other thing I can remember is that he wore a brown suit. Played August 17-18.—C. T. Cooney, Jr., Waldo Theatre Corp., Waldoboro, Maine. General patronage.

STANLEY AND LIVINGSTONE: Spencer Tracy, Richard Greene, Nancy Kelly, Sir Cedric Hardwicke, Walter Brennan, Charles Coburn, Henry Hull—Another triumph for Darryl Zanuck and Spencer Tracy. We hope they make another picture together for this is absolutely one of the best you will have on your screen this winter. This held up nicely for three days and we enjoyed the enthusiastic comments from our patrons as much as the above average box office receipts. Running time, 101 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

STANLEY AND LIVINGSTONE: Spencer Tracy, Richard Greene, Nancy Kelly, Sir Cedric Hardwicke, Walter Brennan, Charles Coburn, Henry Hull—Wonderful show. Best in months. Don't miss this. Many, many compliments. Perfect cast. Wonderful scenery.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

STANLEY AND LIVINGSTONE: Spencer Tracy, Richard Greene, Nancy Kelly, Sir Cedric Hardwicke, Walter Brennan, Charles Coburn, Henry Hull—A wonderful picture. Exceptional draw. Worth extra time anywhere.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

TAILSPIN: Alice Faye, Constance Bennett, Nancy Kelly, Joan Davis—The opening night we did nice business, but oh! my! the second night was awful. This, we believe, was due to a mission held for a week.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

YOUNG MR. LINCOLN: Henry Fonda, Alice Brady, Marjorie Weaver, Arleen Whelan—Mighty fine picture. Will stand alone anywhere. Running time, 101 minutes.—H. T. Nokes, Ozark Theatre, Ozark, Mo. General patronage.

United Artists

ETERNALLY YOURS: Loretta Young, David Niven, Billie Burke, C. Aubrey Smith, Hugh Herbert, Zasu Pitts, Raymond Walburn—A nice picture that did not draw.—Harry Hobolth, De Luxe Theatre, Imlay City, Mich. Small town patronage.

HOUSEKEEPER'S DAUGHTER: Joan Bennett, Adolphe Menjou—A picture that pleased and drew a fair crowd.—Harry Hobolth, De Luxe Theatre, Imlay City, Mich. Small town patronage.

Universal

I STOLE A MILLION: George Raft, Claire Trevor, Dick Foran, Henry Armetta, Victor Jory—If your patrons like Raft this is a good picture for them but it is the old cut and dried formula and you know just what to expect as soon as the first reel is half over so there is not much to it. Just another picture in our estimation. Running time, 78 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

LITTLE ACCIDENT: Baby Sandy, Hugh Herbert, Florence Rice, Richard Carlson, Joy Hodges—A plenty sweet little show and Baby Sandy does more than just "pose" in this one. Filled with laughs and the climax puts them in the aisles. Audience reaction and comment swell. Running time, 65 minutes. Played November 18-21.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

RIO: Basil Rathbone, Victor McLaglen, Sigrid Gurie, Robert Cummings, Leo Carrillo—A production like this should have been dealt with before now. An embargo might be instituted by the State of California forbidding film companies to send such things out of that state, thereby preventing any recurrence of the dreadful reactions I anticipate from the theatres showing "Rio." I only hope my fears are exaggerated. Perhaps, if we just stand around and whistle snatches from airy little compositions the whole thing will subside. At any rate we must see that somebody disposes of that hat Basil Rathbone wore, at once. I would suggest burning it or better still pulling it down hard over Robert Cummings' ears. Played November 15-16.—C. T. Cooney, Jr., Waldo Theatre Corp., Waldoboro, Maine. General patronage.

SUN NEVER SETS, THE: Basil Rathbone, Douglas Fairbanks, Jr.—Too heavy for the average person.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

THREE SMART GIRLS GROW UP: Deanna Durbin, Nan Grey, Helen Parrish, Charles Winninger, Robert Cummings, William Lundigan—Deanna Durbin is not a draw with us but this should be no reflection on the picture, as it was a real fine production but did only ordinary business with us.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

TROPIC FURY: Richard Arlen, Andy Devine, Beverly Roberts—Just a programmer. Lacked "Fury" and excitement for this type picture. Will please the average theatre-goers. Running time, 52 minutes. Played October 27-28.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

UNEXPECTED FATHER: Baby Sandy, Mischa Auer—This picture had a good draw and seemed to please. Personally, I think it's pretty weak in story. —Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

Warner Brothers

DODGE CITY: Errol Flynn, Olivia de Havilland—Here is a western that clicks with everybody. Good business and everybody pleased. We could use more of this kind. It seems that the people, anyway in the sticks, are more western minded than they used to be—that is, for the good westerns that have a story to tell and players to tell it.—O. S. Nordine, Karlstad Theatre, Karlstad, Minn. Country patronage.

NANCY DREW AND THE HIDDEN STAIRCASE: Bonita Granville, John Litel, Frankie Thomas—Very interesting and well produced. Running time, 60 minutes. Played November 17-18.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

PRIDE OF THE BLUE GRASS: Edith Fellows, James McCallion, Gantry, the Blind Horse—We don't know how true the story is but we don't care a darn. It was a swell picture and we want to see more like it. Pictures like this don't need to be on the double feature bill and I can't figure out why they do it. An excellent story of a famous blind horse in the Blue Grass Country. Play it; you'll like it. Running time, 68 minutes. Played November 10-11.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

PRIDE OF THE BLUE GRASS: Edith Fellows, James McCallion, Gantry, the Blind Horse—A picture that deserves plenty of raves. Here is a good show.

(*Continued on following page*)

"There may be more important things than havin' a whole town for a friend, but . . . I don't know what they are."

"MAIN STREET LAWYER"
with
EDWARD ELLIS • ANITA LOUISE
HAROLD HUBER • ROBERT BALDWIN • BEVERLY ROBERTS
A Republic Picture

(Continued from preceding page)

This Jimmy McCallion is just about the best we have seen in a long time. Absolutely tops for the kind it is. Running time, 60 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

ROARING TWENTIES: James Cagney, Priscilla Lane, Humphrey Bogart, Jeffrey Lynn, Gladys George —A great action picture that will please action fans.—Harry Hobolth, De Luxe Theatre, Imlay City, Mich. Small town patronage.

State Rights

TUNDRA: (Burroughs-Tarzan) Here is a picture we booked through our good friend, James Davidson of Superior Films, and thank you, Jimmy. It was a knockout. We enjoyed the biggest business in six months on this picture. It's a story based on the arctic and the adventures of a wrecked doctor. Play it, brothers. There is money to be made. Orchids to you, Jimmy. Many thanks.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Short Features

Columbia

BIG FISH: Special Sport Thrills—What a short. Fishermen should eat it up.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

CHUMP TAKES A BUMP, THE: Charley Chase—Play this. If you don't laugh, see your doctor. It's a real laugh, no foolin'.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

FROG POND, THE: Color Rhapsodies—Columbia cartoons not so hot.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

KRAZY'S SHOE SHOP: Krazy Kat Cartoons—Average cartoon. Five laughs and a fadeout.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

LITTLE LOST SHEEP: Fable Cartoons—Fine cartoon. Columbia has something good in this new series. This company is still tops in shorts. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

PEST FROM THE WEST: Buster Keaton—It did our heart good to hear them laugh themselves hoarse on this. It's a comedy 100%.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

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THREE LITTLE SEW AND SEWS: Three Stooges —Leaves the audience slap-happy.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

WORM'S EYE VIEW, A: Scrappy Cartoons—Just a cartoon.—C. E. Fismer, Lric Theatre, Hamilton, Ohio. Family patronage.

Metro-Goldwyn-Mayer

ANCIENT EGYPT: FitzPatrick Travel Talks—Very good. Most instructive.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

ANGEL OF MERCY: Passing Parade, No. 5—As good a short as we expect to see. This is the story of Clara Barton and the start of the Red Cross. Play it. Running time, 11 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

COUSIN WILBUR: Our Gang—Again Butch is the villain and tries to cut in on the Gang's racket but Cousin Wilbur has other ideas about it. An excellent comedy. Let's have more like it. Running time, 11 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

DARK MAGIC: Robert Benchley—This is the first Benchley we've played in a long time but had so many nice comments guess we'll get some more. Running time, 10 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

DOG DAZE: Our Gang—Average Our Gang comedy. —E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DOUBLE DIVING: Pete Smith Specialties—Real good. Play it. A perfect sport reel.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

FROM THE ENDS OF THE EARTH: Romance of Celluloid—Very good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HAPPILY BURIED: MGM Musicals—These two reel musicals that this company puts out are terrible. Sure sorry I had to inflict this on my folks. Running time, 20 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

HOLLYWOOD HOBBIES: MGM Miniatures—This type of short will please on any program. Don't pass this one up. Running time, 10 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

HOW TO SUBLET: Robert Benchley—You won't miss a thing by not running it. Running time, eight minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

JITTERBUG FOLLIES: Cartoons—A lot of yelling and noise plus a handful of crazy pictures. If there is entertainment in this, then, we don't want any. Running time, 10 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

MAN'S GREATEST FRIEND: Pete Smith Specialties—A great little picture on dogs. Everybody should see this whether they own a dog or not. Another excellent Pete Smith. Running time, 11 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

NATURAL WONDERS OF WASHINGTON STATE: FitzPatrick Travel Talks—Just another travel talk.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PROPHET WITHOUT HONOR: MGM Miniatures —Here is a short I was proud to show. There are so many splendid shorts on the market now it is a shame to show double features, especially when one of them is just so much film. A man came up to my box office last night and asked if we had a double feature on. I told him "no" and asked if he preferred them. He said he did not, that they made him too tired. Here's hoping this is a straw showing the way the winds blow.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

SOMEWHAT SECRET: Musical Comedies—Why don't they let Warners make the musicals? They nearly forgot to make a musical of this one. Good, what there was.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

RKO Radio

BIRD DOGS: RKO Radio Sportscope—Swell. Anyone liking dogs will really enjoy this.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

BUCKAROO BROADCAST: Ray Whitley Comedies —A swell little musical with plenty of what it takes. Just a good reel. This outfit should be featured as they are plenty good. Running time, 17 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

DONALD'S PENGUIN; SEA SCOUTS: Walt Disney Cartoons—Two more swell Disneys.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

RHYTHM WRANGLERS: Smart Set—Just as the booker promised. A good western musical.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

TALENT AUCTION: Nu-Atlas Productions—Only fair. Terrible print from RKO.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Twentieth Century-Fox

BIG GAME FISHING: Ed Thorgersen (Sports)—Just a filler.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CONQUERING THE COLORADO: Adventures of the Newsreel Cameraman—Good but not as good as "Filming the Fleet," which was very, very timely and good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

FASHION FORECASTS IN COLOR: Vyvyan Donner—A beautiful reel with good music but as the others in the past, it is spoiled by the voice of Ilka Chase. Running time, 10 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

MOVIETONE NEWS: Nov. 22, No. 10—War news, sports, news of the nation and Lew Lehr. This film is tops in not only as a newsreel but is clever entertainment. No dull moments here. Running time, 10 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

MOVIETONE NEWS: Vol. 22, No. 12—Latest war news, American defense on Navy Day, fashions and Lew Lehr. Excellent. Running time, 10 minutes. —Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

ORPHAN DUCK, THE: Terry-Toons—Good Terry-Toon cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SILLY SEASON, THE: Lew Lehr—Mild comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SPORTS IMMORTALS: Ed Thorgersen (Sports)—A short well worth the time and money to run it. A few outstanding sports stars of the past on one spendid reel. Any sport fan will enjoy this as well as anything in the short subject field. Running time, 11 minutes.—Guy G. Black, Plaza theatre, Inc., Lyons, Neb. Small town patronage.

THREE BEARS, THE: Terry-Toons—There's others that are better. Running time, eight minutes. —Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

VILLAGE BLACKSMITH: Terry-Toons—Very good. Cartoon market getting crowded. Needs house cleaning.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Universal

STRANGER THAN FICTION: No. 65—About the best we have seen in this series. Excellent. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Vitaphone

AMERICAN SADDLE HORSES: Color Parade—This company has started something new and believe me they hit it on the head with this outstanding short. I only hope they next take dogs and then the balance of the tame animals in the world, cattle, sheep, hogs, etc., and they will have something to rave about. This is different and it is truly excellent. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

EDDIE DELANGE AND HIS ORCHESTRA: Melody Masters—A good reel murdered by a terrible singer. I feel sorry for the orchestra boys. Running time, one reel.—A. L. Dove, Bengough Theatre, Bengough, Saskachewan, Canada. Small town patronage.

LARRY CLINTON AND HIS ORCHESTRA: Melody Masters—Good one reel musical.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LITTLE LION HUNTER, THE: Merrie Melodies —Where in the entire industry would you find a better cartoon is beyond me. Here is one that is a small short. Do not waste it. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SLAPSIE MAXIE: Broadway Brevities—It stinks. Whoever said this boy was an actor. The only good part was the comedy prize fight. It may go alright on the nights you have plenty of kids, but be careful where you book it. Running time, 17 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SOPHOMORE SWING: Broadway Brevities—Good musical. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

SWING STYLES: Melody Masters—Very good swing short. Running time, 10 minutes.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

TAX TROUBLE: Vitaphone Varieties—A few laughs in this one. Running time, 10 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Small town patronage.

THREE MINUTE FUSE: Floyd Gibbons' "Your True Adventure" Series—Certainly a shame this man had to die. His stuff is excellent. This is no better or worse than the balance. Always good. Running time, 11 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Miscellaneous

ROYAL BANNER OVER OTTAWA: Well worth playing. Most timely for Canada. Exhibitors should play it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada.

Serials

Columbia

MANDRAKE THE MAGICIAN: Warren Hull, Doris Weston—Not so good as the "Spider" but good enough that they are coming back so far. Have played five episodes to date.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

Mascot

DEVIL HORSE, THE: Harry Carey—O.K. but can get new ones at same price and they're better.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Dinner for Brandt On 25th Anniversary

Harry Brandt will be honored at a dinner on Thursday, December 21st, in honor of his 25th anniversary as a theatre owner.

Mr. Brandt, president of the Independent Theatre Owners Association, New York, and operator of a circuit, is now on a tour of the country.

The dinner-dance will be held in the Hotel Astor. Chairman is David Weinstock and treasurer is Milton C. Weisman. Howard Dietz is chairman of the publicity committee.

Those serving on the committee are: Barney Balaban, Nate Blumberg, Laurence Bolognino, Harry Bauxbaum, Max A. Cohen, Nat Cohn, George Dembow, Herman Eisenstadt, Si Fabian, Louis Frisch, W. French Githens, Harry Gold, Edward Golden, James J. Grainger, General Will Hays, Hal Horne, W. Ray Johnston, Morris Lane, Abe Montague, Chas. C. Moskowitz, B. S. Moss, Louis Nizer, Charles Pettijohn, Hyman Rachmil, Walter Reade, Samuel Rinzler, Herman Robbins, William F. Rodgers, Rudolph Sanders, George Schaeffer, Bernard Sholtz, Fred Schwartz, Wm. F. Scully, Joseph Seider, Murray Silverstone, George Skouras, Samuel S. Strausberg, Maj. L. E. Thompson, J. J. Unger, W. G. Van Schmus, Nat Wachsberger, Herman Wobber, Terry Ramsaye, Jack Alicoate, John Flynn, Chick Lewis, Don Mesereau, Ben Shlyen.

Golden Honored

Nathan D. Golden, head of the Motion Picture Division of the Department of Commerce, was elected commander of the National Press Club Post of the American Legion at a meeting held in the National Press Club, Washington, this week.

Close Deals

Pat Garyn of Texas Film Company has closed a deal with the Robb & Rowley United Theatres, Inc., for the Herbert Wilcox production, "Torpedoes." Interstate Circuit has closed for "Crisis," handled by Texas Film Company.

NEW AND PRODIGAL CONTRIBUTORS WRITE

One new and one prodigal contributor sent reports to the What the Picture Did for Me department this week. The new reporter is:

WILLIAM F. YAGER, Manager, Plymouth Theatre, Leominster, Mass.

Returning to the department this week is:

H. T. NOKES, Ozark Theatre, Ozark, Mo.

Read the reports from these and the other exhibitors in the adjoining columns.

Newsreel Policy Changed

Mamrick-Evergreen's Blue Mouse theatre in Seattle has returned to extended first-run engagements from other Evergreen theatres after a six weeks "test period" of newsreels and short subjects. The newsreel policy prices of 15c matinees and 25c evenings will be changed back to the 25 and 40 cent scale.

Sign RCA Contract

Western Massachusetts Theatres, Inc., which operates 17 theatres in New England, has contracted for RCA service for the third year, according to W. L. Jones, RCA national service manager. Nathan E. Goldstein is president of the circuit.

Lenwal to Produce All-Negro Features

Lenwal Productions, Inc., has entered the Negro films field, with release of "Straight to Heaven" and scheduled release of "Pocomania"; and with eight films planned for 1940-41.

George Walbridge, II, is president of the company; Arthur Leonard, its vice-president; and Shepard Henkin, in charge of publicity and advertising. Mr. Walbridge has written plays; Mr. Leonard, producing and directing for the company, was formerly assistant casting director at the Warner Brothers Brooklyn studio; and Mr. Henkin was formerly in the United Artists exploitation office.

Standard Franchise Deal

Mike Siegel, Imperial Pictures Corporation of Washington, D.C., has signed to handle Standard Pictures' 1939-40 program. The first picture through the Washington exchange is "Lost on the Western Front," starring Paul Cavanagh.

Form Theatre Supply Company

Joseph S. Renick and Thomas Napoletano are organizing the Acme Theatre Supply Co., at 131 West Vernor Highway, Detroit.

Signs Altec Contract

Baehr Brothers of Brainerd, Minn., has contracted for Altec to service 10 Baehr operated theatres in Minnesota and North Dakota.

HONEY BOGGS ON TRIAL FOR MURDER!

"MAIN STREET LAWYER"

with

EDWARD ELLIS • ANITA LOUISE

HAROLD HUBER • ROBERT BALDWIN • BEVERLY ROBERTS

A Republic Picture

Shucks-
that's easy!

NATIONAL SCREEN TRAILERS do bigger and better stunts every d
in the box-offices of more than 12,000 theatres throughout the countr

They talk turkey to a customer-audience at every performance.

For NATIONAL SCREEN TRAILERS hit the bull's-eye . . . ring the bell . smack the good points of your picture across with a combination action-on-your-screen and high-powered sales copy that carries strea lined conviction in the shortest possible time.

And the price is so low that any exhibitor can afford them . . . large hou or small . . . because every NATIONAL SCREEN TRAILER pays for its many times over in extra admissions. . . . The shortest, most consiste most forceful advertising you can buy.

IT'S NO TRICK AT ALL
to put that extra kick on your Screen with Special Announcement Trailers by NATIONAL SCREEN SERVICE

NATIONAL Screen SERVICE

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor
GERTRUDE MERRIAM, Associate Editor

"What Qualities Must a Man Have?"

Comes a letter from an ambitious young man. Anxious to get into exhibition, he asks, "What must a man know to be a theatre manager?" Since most of a theatreman's knowledge comes to him only through experience, the aspirant might rephrase his query more importantly to read: "What qualities must a man have to be a theatre manager".

That could best be answered by the man in the field, if not directly, then via his campaigns reported here in recent mails.

For instance, *courage,* as typified by Stuart Tomber's determination to sell an unusual attraction outside of his regular territory, as detailed on another page. To do so, Tomber took over, in unfriendly quarters, an added advertising and distribution problem that tested showmanly mettle.

Salesmanship is another virtue, as represented currently by the Round Tabler in a new situation who promoted a conservative editor to use a regular motion picture column, bylined by the theatreman. Until then, local theatres had received inadequate newspaper support. The situation is brighter now.

* * *

It is a truism that showmen possess *ingenuity,* as illustrated by Arnold Gates' herald treatment, told elsewhere in this section. And *ability to speak* on one's feet is also to be counted, as indicated by Dick Cruciger of Warners Columbia, Portsmouth, Ohio, before a leading civic club. The manager, speaking on motion pictures and education, stressed those school tieins that could do the most good for his theatre. Valuable boxoffice contacts were made.

Sense of humor? By all means. For instance, the case of Stan Stanfill, of the Craig, Craig, Colo. Conspicuously slender, Stan offered passes on "Another Thin Man" to locals thinner than the manager. The offer hit page one.

Civic consciousness is another "must". It is currently represented by J. Lawrence Pilegard's accomplishments through his kid club at the Fox, Visalia, Cal., whereby serious street hazards were removed. The club petitioned voters, appeared before the city council, carried on a radio campaign. The community applauded, endorsed. The Fox Theatre was consistently and favorably in the news.

Flexibility of mind is represented in Moon Corker's drive to publicise the first stage show in over a year at the L & J Palace, Athens, Ga. Co-op ads were promoted, programs broadcast, parades organized. Community support gave the event a touch of civic importance. Corker's long-time occupation with pictures did not dull his mental agility in handling this new departure. The shift was taken in stride.

The able showman should show an awareness of *news-sense* as indicated in the four columns of publicity gained by J. Knox Strachan on the MGM short, "Drunk Driving", at Warners Laroy, Portsmouth, Ohio. In the same direction, the news values of MOT's "Uncle Sam, the Farmer", were recognised by P. E. McCoy, at the L&J Georgia, Athens, Ga., and Lew Bray, at the Lyric, Brownsville, Tex. County agents, agriculturist school heads, farm magazine editors, prominent farmers, newspaper editors, were invited to special screenings, to speak on the air. Publicity compared favorably with breaks obtained only by top-line feature attractions.

* * *

Courage, ingenuity, salesmanship, sense of humor, civic consciousness, mental flexibility, speaking ability, news-sense; though there are other virtues as solid, these add up to a respectable total, at that.

Should our young aspirant upon inspection find the listing slightly on the formidable side, let him be forearmed with the knowledge that these qualities are regarded as basic equipment by the successful manager from the very beginning of his career.

▽ ▽ ▽

"The Management have arranged to make the 'Orient' splinter and blast proof. You are safer in the cinema than congregating on the streets."

Quoted from a handbill issued by the Orient Kinema, Glasgow, Scotland, and suggested here for inclusion in reasons-for-thanks listed by theatremen on this side.

A-Mike Vogel

Round Table In Pictures

Advance lobby display including cabin, tepee, and Indians, for his date on "Drums Along the Mohawk," was moved to the marquee of the Center Theatre, in Salt Lake City by Manager C. Clare Woods during his run on that date. Lad beating tom-tom drew constant crowds.

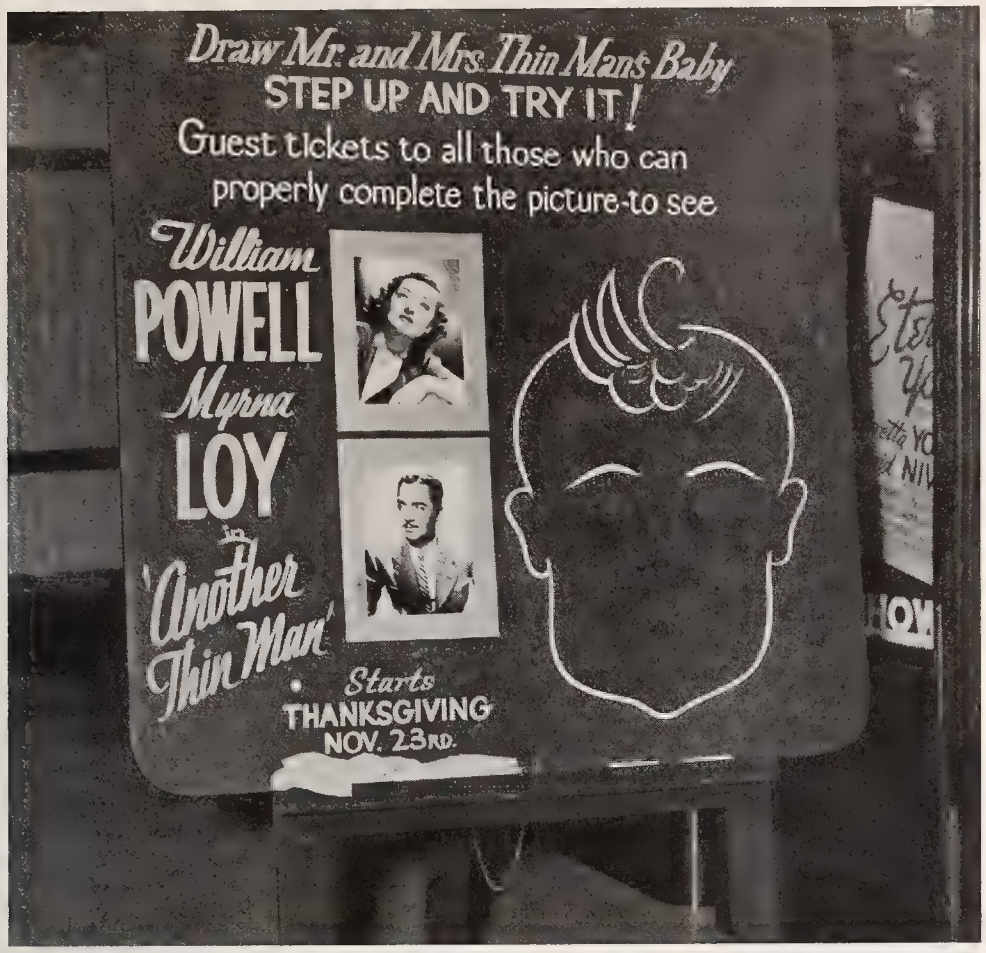
Local dealers in Albany cooperated with Andy Roy for his "Elizabeth and Essex" date at Warners' Strand by featuring window displays tying the House of Westmore cosmetics to the picture. Giant posters of Perc Westmore making up Bette Davis for her part in the picture formed the center of the display, which included prominent title and playdate plugs.

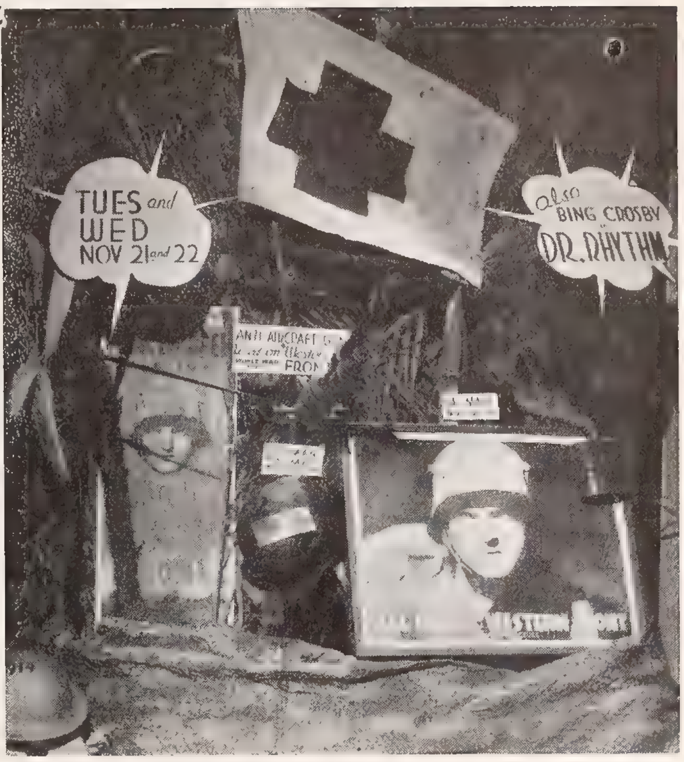
RC WESTMORE creates a fascinating make-
BETTE DAVIS WARNER BROS. STAR.. and for YOU
House of WESTMORE
COLOR-FILTERED COSMETICS
DAVIS-FLYNN
ELIZABETH AND ESSEX
STRAND

Deanna
DURBIN
FIRST

Moving in on the city of Buffalo's annual flower show, Dick Walsh at the Lafayette Theatre secured donation of thousands of blooms which were transferred to the lobby, forming the basis of his display on "First Love." Center of setpiece included large cut of Deanna Durbin. . . . Cutout of Anna Neagle pictured in a battlefield scene directly over body of dead soldier constituted part of the front of the Fausto Theatre in Havana for the date on "Nurse Edith Cavell". Other side of entrance also featured scene from the picture. Front was conceived by Ernesto Smith.

Fausto
HOY
ANNA NEAGLE
UNA TRAGEDIA QUE CONMOVIO AL MUNDO..!

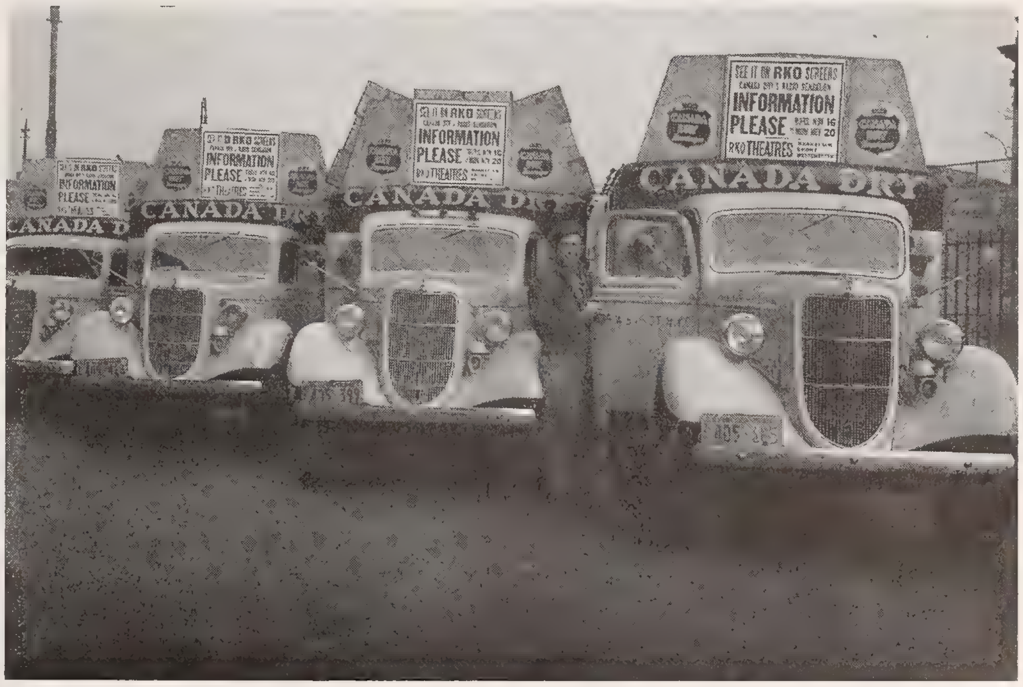

Draw Mr. and Mrs. Thin Man's Baby
STEP UP AND TRY IT!
Guest tickets to all those who can properly complete the picture to see
William POWELL
Myrna LOY
in
'Another Thin Man'
Starts THANKSGIVING NOV. 23RD.


TUES and WED NOV 21 and 22
also BING CROSBY in DR. RHYTHM

75 mm. anti-aircraft gun borrowed from nearby army post together with helmets, rifles, knapsacks, gas masks, bayonets, etc., were set up by George Stoves for his "All Quiet" lobby display at the Duffield in Brooklyn. Red flasher lights worked continuously simulated gunfire.

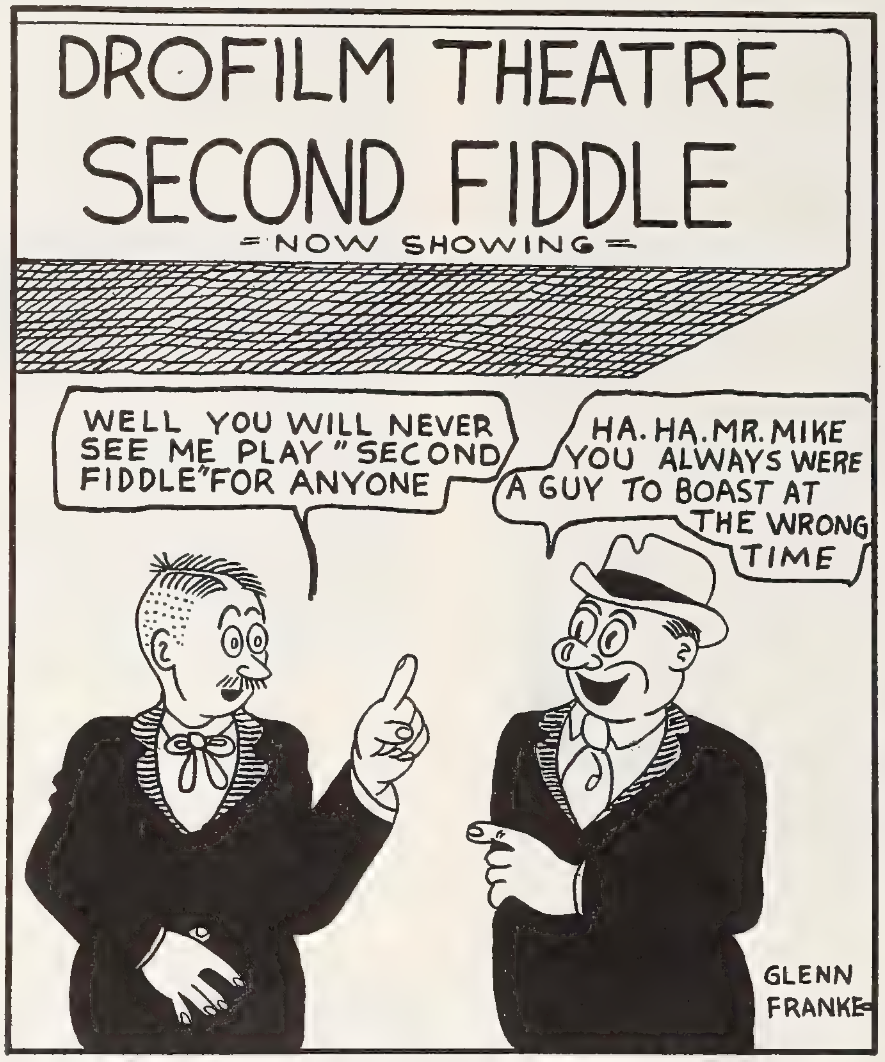
Amateur Harrisburg artists were allowed an opportunity by Sam Gilman to win guest tickets for "Another Thin Man" at Loew's through the above lobby poster which carried outlined face of baby in the picture. Public was invited to complete picture with chalk lines. Stunt was reported as terrific, proving one of the most successful ever used by the Round Tabler.

Availing themselves of the personal appearance of the "Dead End" kids in Philadelphia, Ted Schlanger's Warner admen posed the studio players with various managers, the shots to be enlarged and used for lobby display on coming pictures in which the kids appear. Illustrated at right is one of the groups with Round Tabler Jack Lexey of the Broadway Theatre.


SEE IT ON RKO SCREENS
INFORMATION PLEASE
RKO THEATRES
CANADA DRY

Arranged by Harry Mandel, RKO Theatres publicity chief, was tieup effected with Canada Dry, radio sponsor of "Information Please," to carry posters on all delivery trucks in the New York area advertising showings on these RKO Radio shorts. Snipes were supplied for dates at the Brooklyn, Queens and Long Island RKO Theatres.

SHOWMEN'S LOBBY LAFFS


DROFILM THEATRE
SECOND FIDDLE
= NOW SHOWING =
WELL YOU WILL NEVER SEE ME PLAY "SECOND FIDDLE" FOR ANYONE
HA. HA. MR. MIKE YOU ALWAYS WERE A GUY TO BOAST AT THE WRONG TIME
GLENN FRANKE

This cartoon from the brush of Glenn Franke, Cheviot, O.

O'Donnell Celebrates Moreau Week at Theatre

In connection with the annual celebration to honor A. J. Moreau of the M. & P. Theatres, Manager Jim O'Donnell at that circuit's Haines Theatre, in Waterville, Maine, staged an "Appreciation Week" which included newspaper contests, merchant tieups, fall fashion show, etc. Lobby was decorated with special cutouts on all walls and around box office, special pictorial art work on all exit doors and lobby frames carried copy plugging the week.

Special "Appreciation Week" drinks were featured at fountains of chain sweet shops, personal letters were sent to all fraternal and civic clubs advising them of the occasion, transportation company bannered its busses, and programs with editorial on front page were sent through the courtesy of Montgomery-Ward to their entire mailing list. The store also being tied in on the fashion show, windows were generously devoted to the slant, merchant furnishing gowns, accessories, models, orchestra, master of ceremonies, stage furniture, flowers, etc. Show was generously covered in the papers with stories and art work.

"LET'S HEAR FROM YOU"

Anti-Aircraft Searchlight Aids Eldridge on "Thunder"

Week ahead of opening of "Thunder Afloat" at the Capitol in Concord, N. H., Manager Frank K. Eldridge ran an attractive trailer advising all to watch the theatre on opening night. Through cooperation of local National Guard unit, their new 800-million candle-power anti-aircraft searchlight was operated in front of the house. Once the beam got under way, it could be seen for miles around and created plenty of comment, reports the theatreman. Timely lobby display was also featured consisting of machine gun, range finders, gas masks and a remote control that operated the searchlight.

"LET'S HEAR FROM YOU"

Cruciger Shows Movies In Window on "Cavalcade"

Securing prominent downtown store window four days prior to opening of "Hollywood Cavalcade" at the Columbia Theatre, in Portsmouth, Ohio, Manager Dick Cruciger showed old time movies. Screen was inside store window as was projector, signs on either side plainly visible to onlookers carried copy on the stars and pictures of yesteryear and plug for current attraction. Complete show ran about 45 minutes and three shows were given each evening. The pictures run consisted of two Charlie Chaplin reels, Mary Pickford, Fatty Arbuckle and many other oldtimers.

"LET'S HEAR FROM YOU"

Smith Promotes Special Section

Celebrating the fourth anniversary of the Paramount Theatre, in Hot Springs, Ark., Malco City Manager W-Clyde Smith promoted a double truck newspaper ad from cooperating merchants. Each store ad carried congratulatory message in which the theatre was prominently mentioned. In addition to stories and cuts on forthcoming attractions, center of page featured a "thank you" editorial from the theatreman.

Song Contest Tops Crabtree Campaign On 'Babes in Arms'

That most everyone evidently has a secret ambition to be a song writer was discovered recently by E. E. Crabtree, Publix Great States city manager in Danville, Ill., as a result of a contest worked with Don Knapp, publicity head, put on for a week ahead with the local daily as a tiein for "Babes in Arms" at the Fisher. At one time or another, says Crabtree, his theatres have used about every kind of contest, but the song writing idea proved to top all previous efforts in number of entries. The tiein angle of course was Mickey Rooney's activities in this direction.

Cooperating paper, the *Commercial News,* ran daily stories and added art. Judges were leading local music teachers and competition was stimulated by a wire to the paper from Rooney expressing his interest, the wire given a heavy play in the publicity. Cash prizes and term passes to the theatre were given the three winners, first, ten, second, five, and third, a 30-day pass.

Winners Broadcast Opening Day

Station WDAN was tied in to have the winners broadcast the day after opening on a 15-minute program with Knapp, who took care of the theatre mentions. Station plugged the contest in advance for week ahead. Winning numbers were played and sung and afterwards forwarded to Rooney, at the studios, where the star was photographed looking them over, the shot mailed to Danville for newspaper publication. Top music store tied in with entire front window on the contest and date, with life-size cutouts of the two stars as background. Store also paid for thousands of heralds carrying co-op copy and distributed house to house day ahead.

Store scales carried title and ticket offer to those getting scale tickets carrying photo of any star in the picture.

In crediting Knapp for originating the idea, Crabtree also extends a bow to Norman Pyle, Chicago zone M-G-M exploiteer, for cooperation in getting the studio assistance.

CHEERING SECTION SPELLS OUT TITLE

At the recent Ohio State-Illinois game in Columbus, Ohio, Johnny Barcroft arranged with local college for the cheering section to spell out "That's Right, You're Wrong" for the date at the RKO Palace. Drawings and cards supplied by Barcroft were manipulated by the rooters to bring forth the ballyhoo.

At the game a bouquet of flowers was presented to the college queen and her court and a wire read over the loud speaker system announcing that the presentation was made through Kay Kyser.

Letter to Schools Helps 'Kids' Break All House Records

Neither a neighborhood or a downtown theatre, the subsequent-run Colonial, Detroit, has a hard time getting newspaper or other publicity and as a rule does little kid business. So when the "Dead End Kids" were booked for a three-day personal appearance, Manager B. V. Samuels decided upon a strong mail campaign directed to local schools of which there are some 250 in the Greater Detroit area, most of them distant from the theatre. The letter, addressed to school principals, was informative, well-mannered and restrained, helped in breaking attendance records, the engagement attracting thousands of school children, new to the theatre's patronage. It read as follows:

"Dear Friend:

"It is our wish to call to your attention the fact that we have the original 'Dead End' Kids of Movie Fame appearing at our theatre in person on Sunday, Monday and Tuesday, October 22, 23 and 24.

"This is the first and probably the last time the 'Dead End' boys will ever appear on any Detroit stage and in the event that you think this would be either interesting or entertaining to some of the older students under your supervision, we would greatly appreciate it if you would inform them of this event in some way. Attached you will find a short biography of the boys making this tour.

"This letter may appear a bit presumptuous on our part, but as I stated above, the 'Dead End' boys will be here for three days only, and we are taking the most direct means of notifying dramatic schools, clubs, etc., who we think may be interested.

"The boys will make several appearances daily but there are two shows which I think would be best for your student attendance, namely at four p.m. and seven-thirty p.m.

"Thanking you in advance for any cooperation you may be able to give us, etc., etc."

GIVES MAN AWAY ON "MR. WILLIAMS"

Pressbook stunt that clicked hard on "Amazing Mr. Williams" having to do with giveaway of a man "absolutely free" was used for that date at the Orpheum in New Orleans by Manager Vic Myer and Publicist Gar Moore. Unmarried women were eligible and, to enter, left name and 'phone number at theatre. On opening night, winning number was announced and the "prize", masked and wrapped in cellophane, was presented from stage.

The Amazing Mr. Williams then took the girl to dinner and to the town's best night clubs, entertainment having been promoted in return for the great publicity attached to the stunt.

THE FINISH NEARS

With the end of this year's Quigley Awards in sight, some 30 winners are listed for appointments in the current Fortnight as they battle down the stretch for last Quarter honors and consideration in the 1939 finals. As was to be expected, the majority are previously consistent winners, although newcomers continue to score with reassuring frequency.

RAY BELL
Loew's, Washington, D. C.

PAUL BINSTOCK
Lyric, Hartford, Conn.

LIGE BRIEN
Prince, Ambridge, Pa.

WARREN BUTLER
Princess, Sioux City, Ia.

WALLY CALDWELL
Loew's Valentine, Toledo, O.

BEN COHN
Warners' Frolic, Chicago, Ill.

MOON CORKER
Palace, Athens, Ga.

E. E. CRABTREE
DON KNAPP
Fischer, Danville, Ill.

DICK CRUCIGER
Columbia, Portsmouth, O.

FRANCIS DEERING
Loew's, Houston, Tex.

JOE DI PESA
Loew's, Boston, Mass.

TED EMERSON
DON ALLEN
Omaha, Omaha, Neb.

ED FITZPATRICK
Poli, Waterbury, Conn.

FRED FORRY
Colonial, Lancaster, Pa.

SAM GILMAN
Loew's, Harrisburg, Pa.

MEL GRUNDY
Strand, Muncie, Ind.

SID HOLLAND
Schine's Eckel, Syracuse, N. Y.

GEORGE IRWIN
Lyceum, Duluth, Minn.

JOHN JONES
Texas, San Angelo, Tex.

GUS LAMPE
Keith's, Syracuse, N. Y.

P. E. McCOY
Georgia, Athens, Ga.

RUSS McKIBBON
Royal, Guelph, Ont.

ED MILLER
MANNY PEARLSTEIN
Warners' Hipp, Cleveland, O.

VIC MYER
GAR MOORE
Orpheum, New Orleans, La.

F. K. O'KELLY
Rialto, Amsterdam, N. Y.

LAWRENCE PILEGARD
Fox, Visalia, Cal.

B. V. SAMUELS
Colonial, Detroit, Mich.

WILLIAM SAXTON
Loew's Century, Baltimore, Md.

CHUCK SHANNON
Boulevard, Brookline, Pa.

KNOX STRACHAN
Laroy, Portsmouth, O.

With the year's finishing date set for December 30th, there remain two Fortnight periods for the 1939 windup. It is therefore emphasized that entrants make every effort to be represented in these remaining periods, since the total of Appointments taken down will no doubt have some bearing in the Quarterly results.

Boucher, Hart Tie Up City On World Premiere of "Drums"

It isn't often that the residents of Gloversville are treated to as much excitement as they were recently when Frank Boucher and Lou Hart went to work for the premiere of "Drums Along the Mohawk," with everyone that was anyone in town out to greet the stars from the picture who arrived for the opening. Series of entertainment was provided for the celebrities who were hosted by the Schine Brothers, Chamber of Commerce cooperated and newspapers carried numerous stories and art work.

In addition, essay contest was planted in all local schools plus a coloring contest and a tieup was effected with the Johnstown Historical Society, every window in town having a display featuring relics, from Sir William Johnson Hall, a reported first time that they were ever permitted out of the musuem. Streets and poles were decorated, every town and village within a 50-mile radius was covered with paper and co-op ads were received from merchants.

"LET'S HEAR FROM YOU"

Gates Envelopes Heralds

Since it is his experience that the average herald is not always given sufficient attention, Manager Arnold Gates, elaborated the idea for sound returns on "Blackmail" at Loew's Park, Cleveland. The throwaways were inserted in envelopes, imprinted with large outline letters spelling the title, and nothing more. Distributed at nearby stores and hotels, the stunt did the trick.

Special Issue Combats Drawing Area Competitions

Breaking into competitive towns with a special issue of his local paper to announce a rare first-run booking and Book Night, was the device used by Manager Stuart Tomber, of the Fargo, in Sycamore, Ill. The Round Tabler had previously taken space and promoted tieins in these outside situations, and since his policy is strictly repeat-run, figured he was not cutting in. But for some reason, Tomber reports, his advertising was banned by the papers in the competitive spots, which led him to put across the special edition.

Paper Turns Out Extra Run

This was done by having the local sheet put out an extra issue of five times the usual number of copies, for which Stuart agreed to sell at least one full page of outside advertising and to distribute 3,000 copies in the neighboring towns. Paper favored the idea since additional space could be sold on the basis of increased circulation and merchants went for it as the special went into new trading territory. In addition, every local home was covered, as were those on all rural routes.

Results of the project were so successful that merchants and chamber of commerce have appointed Tomber to take charge of a similar monthly trade area promotion. Theatreman also strengthened his political "in" by allowing space on page-one to candidates for important state's office to announce their intentions.

Local Garland-Rooney Sought By McBride on "Babes in Arms"

Tying in with popular local Station WPRO program in Providence, Manager Ed McBride at Loew's State for "Babes in Arms" planted a contest to find a local girl with a Judy Garland voice to sing on a street broadcast and on the program, which is aired thrice weekly. Since Mickey Rooney is a song writer in the picture, radio contest was also featured to find a Providence song writer youngster. All copy written was sent to the radio station and material considered good enough was featured on the program.

Tieup with flower shop brought Garland roses which were presented to the first 50 youngsters who came into the theatre opening day. Store also featured a window display with background of picture and playdates. Balloons advertising the picture were released from the roof of theatre, 25 guest tickets included in as many balloons. Ushers reading newspapers on prominent street corners with bold red picture copy on back covered downtown area. In addition, two girls and two boys each carrying dolls walked through the downtown streets with appropriate tiein copy.

"LET'S HEAR FROM YOU"

Rosenthal Directs "Music" Campaign at Students

Distributing sets of four tinted cards, each carrying cut of one of the kids appearing in "They Shall Have Music," Morris Rosenthal for that date offered free admissions to high school students collecting the entire set and presenting them at the boxoffice. Number of free tickets given out was controlled by theatreman, backs of each card carried the offer, title, cast and playdates.

Mailed to list of musical club members were letters signed by Rosy recommending the picture, upper left hand corner of envelope bore copy reading "A Jascha Heifetz Concert," also enclosed were replica concert tickets. Newspapers were generous in praise of the picture, running stories on the violinist with art work.

"LET'S HEAR FROM YOU"

Mayor Proclaims Music Week For DiPesa's Heifetz Date

Much todo was made locally over the proclamation by Mayor Tobin of a special "Music Week," stunt arranged through the efforts of publicity director Joe DiPesa for "They Shall Have Music" at Loew's State, in Boston, breaking most of the papers with art and theatre plugs. Facsimiles of the proclamations were printed and distributed by Postal from office to office. Newspaper coverage included serialization with art, breaks in rotogravure section and 3,000 special fliers were distributed at schools and colleges.

Theatre ushers picketed the front of the theatre in advance of "The Women," sign stressing the fact that the picture was unfair to men. Leading department store featured window displays with scene stills, and radio tieups included spot announcements over WEEI, WBX, WNAC and WORL. Teaser ads assisted in stimulating advance interest in the picture, three column fashion layout was secured in the Globe and six column publicity layout in the Transcript.

DISPLAY ADS ON NEXT PAGE

(1) For the opening of Warners' "We Are Not Alone" at the Metropolitan, Boston, M. & P. ad head, Tod Browning, used this 280 lines on 2. Note Muni air-brush treatment with title in reverse below. . . . (2) A striking white-space 95 lines on 2, in advance of "Ninotchka" at the RKO Albee, Cincinnati, from Dinny Dinerman, zone ad head. . . . (3) In addition to his screen support, Kay Kyser's radio cast is given prominence in this 180 lines on 3, for the date at the Hipp, Baltimore, by ad head, Ted Routson. . . . (4) Shock stuff for a shock date, as indicated by the Tyson-Hoel ad forces, for "Tower of London", at the Harris-Alvin, Pittsburgh. Size: 190 lines on 3. . . . (5) In Ralph Phillips' personal endorsement for "Disputed Passage" at the State, Sioux Falls, S. D., he emphasizes that the picture is "not the greatest motion picture ever". Size: 110 lines on 2.

Human Interest Story Promoted by Fulton

Discovering that one of the girls in his stage show, "French Follies," had a close relative living in Poland, Bob Fulton at the Paramount, in Waterloo, Ia., enlisted the support of newspaper reporter, who called on her and worked up a nice timely human interest story with photos and plug for the show.

Additional publicity was gleaned through newspaper stories, inviting the public to go to the theatre as Fulton's guest on the morning the show was hung. Writeup brought a crowd of some 400 who watched the show and naturally created a lot of interest around town.

"LET'S HEAR FROM YOU"

Starz Accords "Information" Intensive Campaign

A comprehensive campaign involving advance newspaper stories, radio tie-ups, Canada Dry exhibits, a special trailer and other factors was put on by Frank Starz of the Palace Theatre, Dallas, for an "Information, Please" short. Newspaper publicity consisted of advance column with four-column art, in the *News* a few days prior to opening; story on radio page of the *Dispatch-Journal* day ahead, and program story in the *Dispatch-Journal* amusements page.

The radio angles included generous advance and current plugs over Station KGKO, the station that carries the "Information, Please" program. Included in the exploitation was a special setpiece in a Canada Dry exhibit in the main exhibit building at the State Fair of Texas. This setpiece went in several days in advance and stayed throughout the run of the short. Special trailer was used; banners spotted in lobby and special setpiece tying in Station KGKO and Canada Dry.

Manuel Enlists School Cooperation on "Mikado"

Placed on sale in the principals' offices of all local schools were tickets for John Manuel's "Mikado" date at Schine's Strand, in Delaware, Ohio, in addition a personal letter to every parent was sent out over the signature of the president of the PTA, and group parties plugged. The music department of the school system stressed the picture by playing records and distributing photos in each class room during the music period. Classes also ran the records accompanied by oral plugs over their school-wide radio system.

Testimonials Used Fox Publicity

For newspaper publicity, Manuel contacted leaders in educational, religious, civic, musical and dramatic groups for testimonials which were planted with the dailies and added breaks were garnered through an invitation extended to the Orphans Home. Readers, art and paid ads were obtained in a bi-weekly campus publication, benefit organization defraying costs. This organization, which represents every fraternity and sorority on the campus, formed teams of solicitors to canvass the entire student body, making up their own window cards which they planted in all dormitories.

"LET'S HEAR FROM YOU"

Special Morning Orphan Show Launches "Oz" for Roddick

Announcing via local dailies that he would hold a free morning show of "Oz" at the Capitol, in Halifax, R. S. Roddick played host to some several hundred orphans which brought generous feature stories and art work in cooperating papers. Regular newspaper advertising started with teasers four days ahead and was built to climax day of opening; four day serialization was also run.

Over his regular spot announcements, Roddick planted electrical transcription 12 days ahead; one-sheets were placed in various store windows throughout the community, and 24 sheets covered main highways. Numerous window displays were secured all of which featured scene stills and "Oz" balloons were distributed by these merchants. Special front was built for the occasion with cutouts of the various characters in the picture, and lobby setpiece used three weeks in advance was moved to adjacent empty store window.

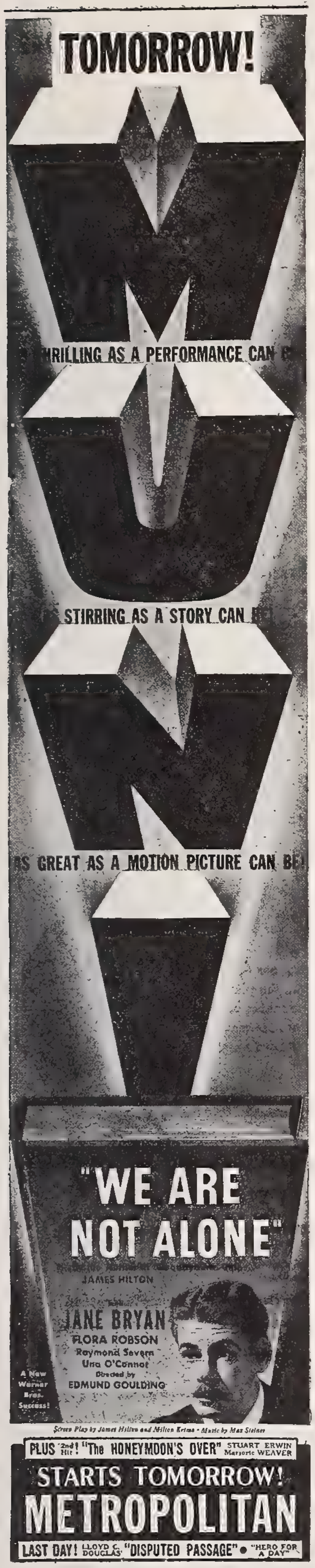
"LET'S HEAR FROM YOU"

Lampe Directs "Twenties" Campaign at Students

Football guessing contest for "The Roaring Twenties" was staged by Gus Lampe at the Keith, in Syracuse with guest tickets going to those naming five former Syracuse players who were prominent during that era. Contest ran for five days in the Syracuse University paper five days ahead with theatre, title, and star credits. Second contest was run in the Syracuse Herald in connection with best letters referring to events which were history ten or more years ago.

Leading night clubs tied up by plugging the picture through the medium of a singing waiter warbling hit tunes. Radio coverage included plugs over WFBL and WSYR, featured organist playing picture songs and vocalist also doing his bit.

REPRESENTATIVE NEWSPAPER ADS



TOMORROW!

WE ARE NOT ALONE

THRILLING AS A PERFORMANCE CAN BE

STIRRING AS A STORY CAN BE

GREAT AS A MOTION PICTURE CAN BE!

"WE ARE NOT ALONE"

JAMES HILTON

JANE BRYAN
FLORA ROBSON
Raymond Severn
Una O'Connor
Directed by
EDMUND GOULDING

A New Warner Bros. Success!

Screen Play by James Hilton and Milton Krims • Music by Max Steiner

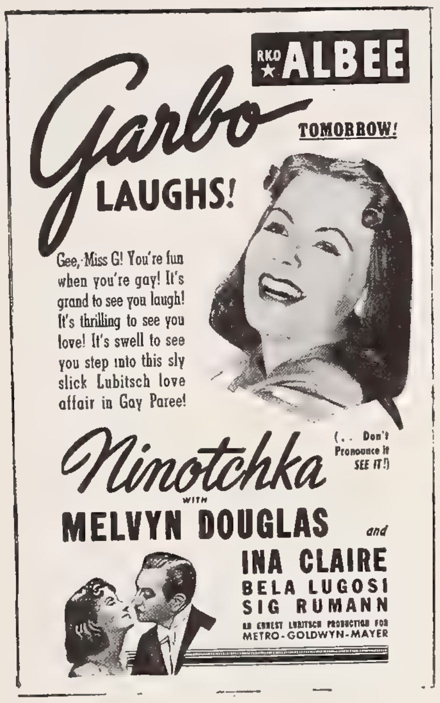
PLUS 2nd Hit! "The HONEYMOON'S OVER" STUART ERWIN Marjorie WEAVER

STARTS TOMORROW!
METROPOLITAN

LAST DAY! LLOYD C. DOUGLAS' "DISPUTED PASSAGE" • "HERO FOR A DAY"

1

2



RKO ALBEE

Garbo LAUGHS!

TOMORROW!

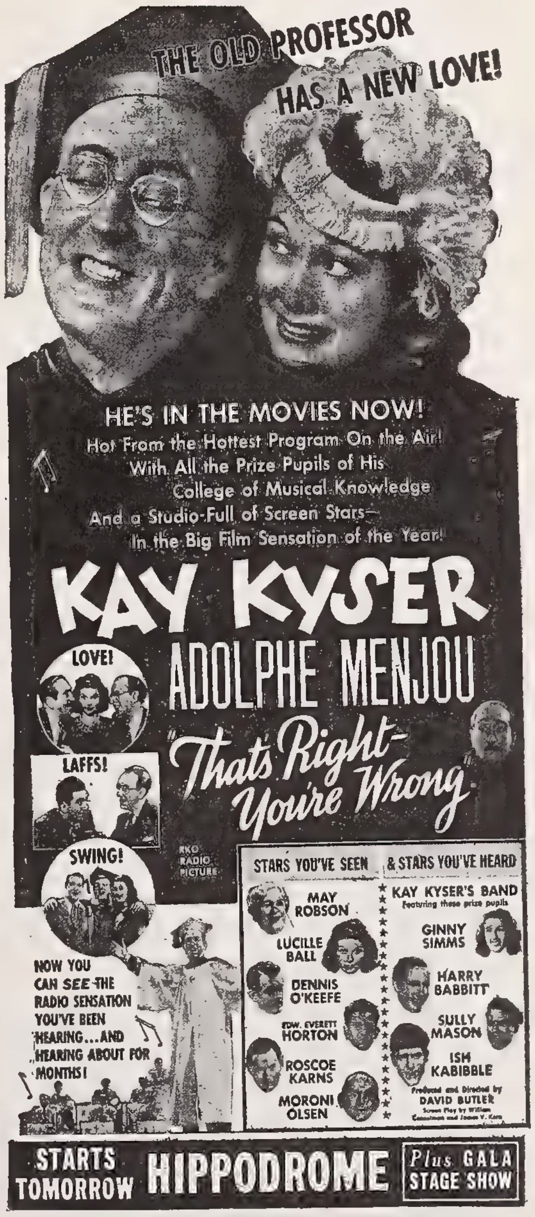
Gee, Miss G! You're fun when you're gay! It's grand to see you laugh! It's thrilling to see you love! It's swell to see you step into this sly slick Lubitsch love affair in Gay Paree!

Ninotchka (... Don't Pronounce It SEE IT!)

with
MELVYN DOUGLAS and
INA CLAIRE
BELA LUGOSI
SIG RUMANN

AN ERNST LUBITSCH PRODUCTION FOR METRO-GOLDWYN-MAYER

3



THE OLD PROFESSOR HAS A NEW LOVE!

HE'S IN THE MOVIES NOW!
Hot From the Hottest Program On the Air!
With All the Prize Pupils of His College of Musical Knowledge
And a Studio-Full of Screen Stars—
In the Big Film Sensation of the Year!

KAY KYSER
ADOLPHE MENJOU
"That's Right—You're Wrong"

LOVE!
LAFFS!
SWING!

RKO RADIO PICTURE

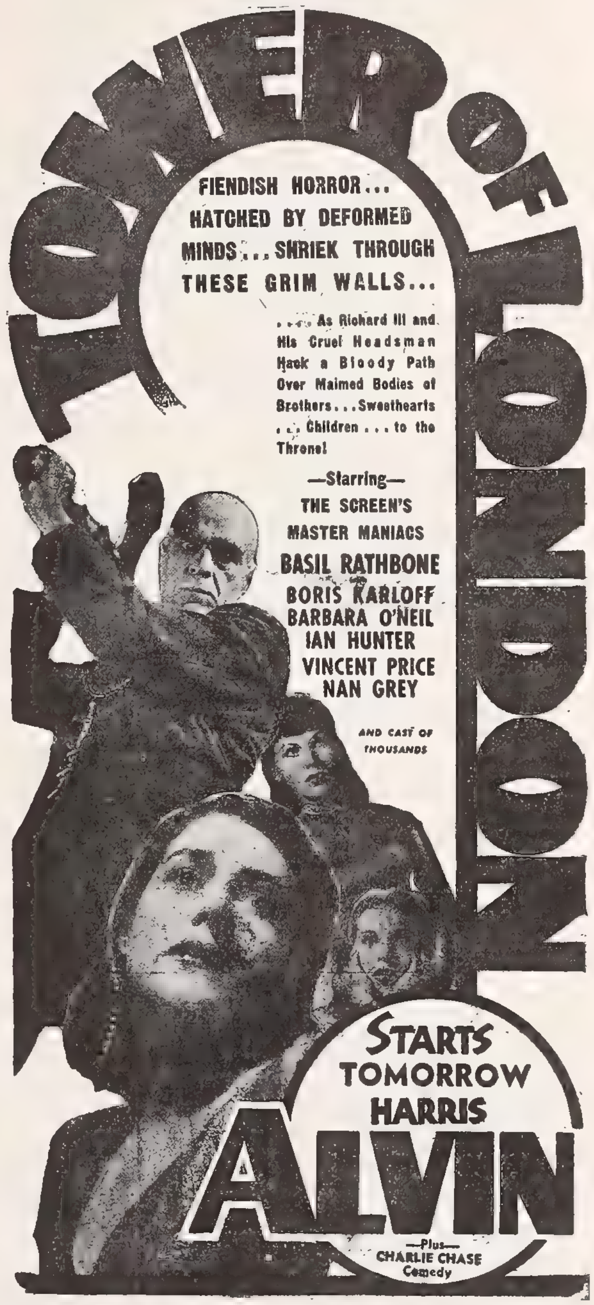
NOW YOU CAN SEE THE RADIO SENSATION YOU'VE BEEN HEARING... AND HEARING ABOUT FOR MONTHS!

STARS YOU'VE SEEN
MAY ROBSON
LUCILLE BALL
DENNIS O'KEEFE
EDW. EVERETT HORTON
ROSCOE KARNS
MORONI OLSEN

& STARS YOU'VE HEARD
KAY KYSER'S BAND
Featuring these prize pupils
GINNY SIMMS
HARRY BABBITT
SULLY MASON
ISH KABIBBLE

Produced and Directed by
DAVID BUTLER
Screen Play by William Conselman and James V. Kern

STARTS TOMORROW HIPPODROME *Plus* GALA STAGE SHOW



TOWER OF LONDON

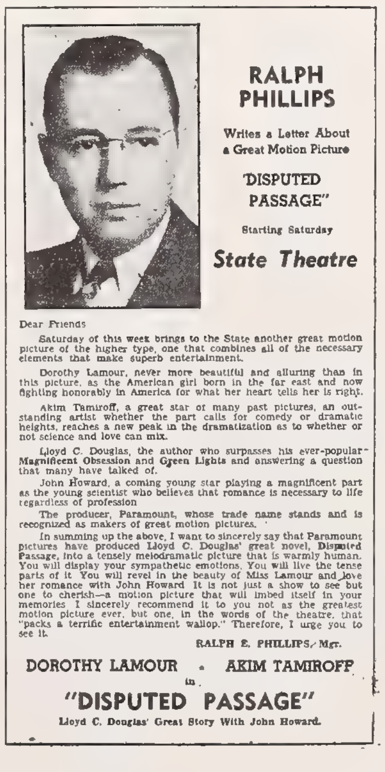
FIENDISH HORROR... HATCHED BY DEFORMED MINDS... SHRIEK THROUGH THESE GRIM WALLS...

... As Richard III and His Cruel Headsman Hack a Bloody Path Over Maimed Bodies of Brothers... Sweethearts... Children... to the Throne!

—Starring—
THE SCREEN'S MASTER MANIACS
BASIL RATHBONE
BORIS KARLOFF
BARBARA O'NEIL
IAN HUNTER
VINCENT PRICE
NAN GREY
AND CAST OF THOUSANDS

STARTS TOMORROW
HARRIS
ALVIN
—Plus—
CHARLIE CHASE Comedy

4



5

RALPH PHILLIPS
Writes a Letter About a Great Motion Picture
"DISPUTED PASSAGE"
Starting Saturday
State Theatre

Dear Friends

Saturday of this week brings to the State another great motion picture of the higher type, one that combines all of the necessary elements that make superb entertainment.

Dorothy Lamour, never more beautiful and alluring than in this picture, as the American girl born in the far east and now fighting honorably in America for what her heart tells her is right.

Akim Tamiroff, a great star of many past pictures, an outstanding artist whether the part calls for comedy or dramatic heights, reaches a new peak in the dramatization as to whether or not science and love can mix.

Lloyd C. Douglas, the author who surpasses his ever-popular **Magnificent Obsession** and **Green Lights** and answering a question that many have talked of.

John Howard, a coming young star playing a magnificent part as the young scientist who believes that romance is necessary to life regardless of profession

The producer, Paramount, whose trade name stands and is recognized as makers of great motion pictures.

In summing up the above, I want to sincerely say that Paramount pictures have produced Lloyd C. Douglas' great novel, **Disputed Passage**, into a tensely melodramatic picture that is warmly human. You will display your sympathetic emotions. You will live the tense parts of it You will revel in the beauty of Miss Lamour and love her romance with John Howard It is not just a show to see but one to cherish—a motion picture that will imbed itself in your memories I sincerely recommend it to you not as the greatest motion picture ever, but one, in the words of the theatre, that "packs a terrific entertainment wallop." Therefore, I urge you to see it.

RALPH E. PHILLIPS, Mgr.

DOROTHY LAMOUR • AKIM TAMIROFF
in
"DISPUTED PASSAGE"
Lloyd C. Douglas' Great Story With John Howard.

YOU ARE INVITED TO JOIN UP

CARMON PHILLIPS

has been in the moving picture industry since he was seven years old, at which time he sold popcorn and peanuts in an airdrome. He did whatever he could in and around the theatre, even to the extent of producing plays when he was older. About two years ago Carmon joined up with Griffith Theatres and was ably supervised and guided by our good friend, Russell Hardwick, in Clovis, N. M. After a year he was transferred to Deming, N. M., as an assistant manager and head of exploitation. From there he went to the Lea in Eunice, N. M., having been promoted to manage the house.

▽

CLIFFORD BUECHEL

is the manager of the Mary Anderson Theatre in Louisville, Kentucky, which house belongs to the People's Theatre Co. circuit. In 1930 he secured his first position at the National, in the same city, and the next year moved to the Chicago Theatre in Chicago, Ill., where he acted as usher and ticket taker. In 1932 Clifford returned to his first situation and then came on to his present situation, first doing the duties of an assistant manager, then receiving a promotion to handle the skipper's post.

▽

EMMETT LEE PASSMORE

started in showbusiness in 1925 as a relief usher in one of the Griffith Theatres in Norman, Okla., while working his way through the university. From time to time promotions came his way so that when he received a B.S. degree in the school of engineering he had also gained much experience in the theatre. Practicing what he learned, Emmett built a 100 H.P. power plant, which has been in successful operation for the past three years. About a year ago he became the assistant manager of the Griffith Theatres in Norman and then was promoted to act as manager of three theatres, headquartering at the University Theatre.

▽

RANDALL JONES

began as an usher at the Palace Theatre in Lubbock, Texas, and a short while later was made doorman at the Lindsey. His next move was to the Texan, doing doorman duty at this place, too. Returning to the Palace, Randall spent some time at the door but shortly after became the house manager where he remained until he changed to the Cactus, in like capacity.

▽

RICHARD MILLER

has been in the industry since 1930, when he became usher for Shea's at the Buffalo Theatre, then working at the Hippodrome, Century and Great Lakes and by that time having become chief usher. Leaving the Shea outfit, Dick went to the New Lafayette in Buffalo, holding the positions of usher and assistant. In 1936 the young man went West and secured an usher's job at Warner's Downtown in Los Angeles but stayed for just a short time. He returned East and became Ellen Terry's manager for about a year. In 1938 Dick was hired by Basil Bros. becoming a manager for the circuit at the Roxy in Buffalo, N. Y.

CONSTANCE MAE on Wednesday, November 1, to Mr. and Mrs. Joe Scanlan, Jr. Proud pappy holds down the managerial reins at the State in Bellevue, Ohio.

▽

SANDRA LOU and ANDRA LEE on Sunday, November 12, to Mr. and Mrs. Harry H. Zeidell. Daddy manages the Fox Alpha Theatre in Bell, California.

Birthday Greetings

Ben W. Allen
Samuel Alster
Francis N. Andary
Dick Arthur
Ralph Aversa
Frank H. Bell
Robert I. Boudrow
E. J. Brisbard
William Brown
Adolph H. Buehrig, Jr.
Eugene H. Bunn
Ray M. Butterfield
Kermit B. Carr
Mark R. Chartrand
R. N. Christopher
B. Cunningham
James G. Davis
Joseph Derendinger
Barney DeVietti
Edward O. Dosek
James F. Doyle
Charles H. Edwards
Theodore G. Ehrsam
Jack Essick
William C. Gallagher
Davis F. Gantz
Esteban C. Gonzalez
Ben Greber
H. Greenberg
Theodore Z. Halmi
Jack Harris
Hibbard A. Henderson
William W. Herman
Joe Hewitt
Ray Holloway
Milton F. Honeck
Lester Immerman
Benjamin I. Javellana
James G. Jones
Melvin R. Katz
Jack Kember
H. Lisle Kreighbaum
Charles E. Lancaster
Lawrence L. Landy
Arthur LaPlante
Nevin McCord
John A. McNulty
Hugh G. Martin
A. J. Menard
Arthur G. Miller
Ernest L. Milller, Jr.
Harry E. Miller
J. Nathan Morgan
Floyd D. Morrow
William M. Morton
Clarence Moss
Albert M. Nutter
John F. Pival
Buster Planck
Philip Rand
Orville Rennie
C. E. ReQua
Roy Robbins
Walter J. Sargent
William B. Savits
Joseph K. Shanahan
Earle G. Sheetz
Bert Silver
E. William Sparr
George F. Sutermaster
Clarence D. Talbott
Ben G. Tisdale
Dick Williams
Wells Witt

BILL BOHLING

started at the Plaza Theatre, El Paso, Texas, as usher and then was transferred to the Ellanay, in the same sector, in the capacity of an assistant manager. It was only a matter of several months before Bill attained a managerial job and that at the Texas Grand, belonging to the Texas Consolidated Theatres, located in El Paso. It may be readily noted that in the five years of his career Bill has made much headway and a bow to him.

▽

HARRY GRAY

began in theatrics in 1922 as advance agent for a dramatic road show. The following year he became an actor and worked in dramatic stock during the winter stock season in Regina and Winnipeg, remaining for six years. In 1929 Harry obtained a position as assistant manager at the Orpheum Theatre, Winnipeg and at the present time is managing the Starland, of Western Theatres, Ltd., in Winnipeg, Canada.

▽

GEORGE B. PETTIT

is the manager of the Best Theatre, Kanawha City, Charleston, W. Va. He started in showbusiness when he was employed as doorman at the Princess, in Mt. Hope, in the same state. Three years later George took the job he is now holding and enjoys his work immensely.

▽

CHARLES E. HAMEL

manages the Regent Theatre in Cleveland, Miss. Ten years ago saw him at his first job in the theatre, that of usher, at the Regent in Indianola, Miss. He became doorman a couple of years later doing this work for three years. Interest in circuses and carnivals made him leave the theatre to travel with a unit, but this didn't last long. Charles then came back to his old house and served as assistant projectionist, becoming chief projectionist three years later, this occuring prior to his managership.

▽

ALBERT ROCKE

claims he has been in theatrics in some form or other since the age of twelve. He has been with the circus and other outdoor attractions in various capacities. Every winter for 14 years Al had roadshow pictures and also sold film out of Atlanta, Georgia. In 1925 he managed the Carolina for Howard & Wells Amusement Co., now a Wilby Kincey ace house and was there for a year. At the present time, Al skippers the Peach Theatre in Fort Valley, Ga., of the Martin Theatres circuit.

▽

JOSEPH D. FRISCO

was helped into showbusiness by his brother, a theatrical booking agent, at the close of the World War. Since then, he has been associated with the profession in various ways. In 1929, while booking vaudeville acts in the vicinity of Boston, the opportunity presented itself for Joe to get for himself a manager's post and so we now find him exercising those duties at the Modern Theatre in Marlboro, Mass.

personalities

PAUL SWANSON
has opened the Ossian, in Ossian, Ia.

▽

WILFRED E. REINEKE
is the new manager of the Rigney, in Albany, Mo. Reineke was formerly at the Rialto, in Henry, S. D.

▽

VERNE AUSTIN
at the Gem in Golden, Col., has gone to the State, at North Platte, and RAYMOND LOUNSBERRY from the Pioneer, Lamar, Col., succeeds him. Other shifts on the circuit include GEORGE HODGES from the Gothic, Denver to Lamar, with RALPH HAMILTON, assistant, succeeding him at Gothic.

▽

TOM MUCHMORE
formerly manager of Fox Apollo, in Hollywood, has moved to Louisville, Ky., as operator of the new Vogue. TED HATHAWAY, manager of the Fox Bruin, follows Muchmore into the Apollo, with LEW SILVERSTEIN upped from assistant to manager of the Bruin.

▽

LEWIS BLACK
manager of Warners' Theatre, in Wilmington, has been appointed city manager there.

▽

BOB O'DONOHUE
publicist at the Worth Theatre, Fort Worth, Tex., has been named director of advertising and publicity for the nine Interstate theatres in Fort Worth and Arlington. HAROLD EPPES, treasurer at the Worth, will be O'Donohue's assistant and HOWARD YARBROUGH succeeds him at the Worth.

▽

EDWARD E. COLLINS
manager of the Majestic Theatre, San Antonio, Tex., has been advanced to city manager of San Antonio theatres. HENRY BERGMAN succeeds JOHN T. FLOORE as manager of the Texas, the latter having been promoted from managership of the Texas to managership of the Majestic; MAURICE GLEAVES goes into the Broadway as manager; LYNN KRUEGER to the Uptown and LEE ROY HANLEY to the Harlandale.

▽

LOUIS LANDAU
former operator of the Colonia and Manchester, in St. Louis, is now managing the Leman and Southway.

▽

JOHN TRAVIS
has reopened the Elite, in Nixon, Mo.

▽

SCOTT LETT
has been appointed manager of the Paramount exchange, Charlotte, N. C., succeeding H. E. PICKETT, resigned. SAUL FRIFIELD of the Memphis exchange has been shifted to replace Lett as salesman.

▽

ROBERT NELSON
assistant manager of the Aztec, San Antonio, Tex., has been shifted to assistant of the Majestic, while SYLVAN BERREY, assistant at the Empire, goes to the Texas in the same capacity. EDWARD HALE, who was assistant at the Texas, is moved to the Aztec.

Showmen's Calendar

JANUARY

1st	New Year's Day
	Paul Revere Born—1735
	Emancipation Proclamation—1863
3rd	Marion Davies' Birthday
	Anna May Wong's Birthday
	Zasu Pitts' Birthday
4th	Utah Admitted to Union—1896
	New Mexico Admitted to Union—1912
6th	Loretta Young's Birthday
7th	Millard Fillmore (13th President) Born—1800
8th	Richard Cromwell's Birthday
9th	Anita Louise's Birthday
11th	Alexander Hamilton Born—1757
13th	Kay Francis' Birthday
15th	First Locomotive Built—1831
17th	Benjamin Franklin Born—1706
18th	Daniel Webster Born—1782
	Cary Grant's Birthday
19th	Robert E. Lee Born—1807
	Lanny Ross' Birthday
	Edgar Allan Poe (Poet) Born—1809
	James Watt (Inventor of Steam Engine) Born—1736
20th	George Burns' Birthday
21st	Stonewall Jackson Born—1824
24th	Gold Discovered in California—1848
	First Demonstration of Telegraph by Samuel F. B. Morse—1838
25th	Robert Burns (Poet) Born—1759
28th	Ernst Lubitsch's Birthday
	Mary Boland's Birthday
29th	William McKinley (25th President) Born—1843

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

Rockefeller Center, N. Y.

Name ....

Position ....

Theatre ....

Address ....

City ....

State ....

Circuit ....

Absolutely No Dues or Fees!

FRANK MILLSPAUGH
formerly at the Strand, in Muncie, Ind., has been promoted to the Palace, in Gary.

▽

ENGENE LAWING
former sports writer of the Charlotte *Observer* and former manager of the North Carolina State and Carolina baseball leagues, will manage the new Roxy, at Albemarle, N. C.

▽

G. E. VAN BUSKIRK
has been appointed manager of the Paramount, in Newton, Mass.

▽

GORDON WALDO
has been appointed head shipper at the Paramount Exchange in Seattle, succeeding STANLEY JACKSON, resigned.

▽

EDWARD M. STARKEY
has purchased the Chilton Theatre, Chilton, Wis., from Mr. & Mrs. JOHN STEENPORT. E. H. NITZKE has been named manager.

▽

COL. THOMAS E. ORR
is planning to construct a new house in Boaz, Ala.

▽

HENRY BOLTE
of California has taken over the Lyons Theatre, at Lyons, Cal.

▽

J. J. GOLDSTEIN
has leased the Bideawee, in Denver, Colo.

▽

EZEKIAL HAUSNER
has opened the Palace Theatre, in Morristown, N. J.

▽

D. B. LEVIN
manager of the San Francisco Theatres, Inc., in San Francisco, announces plans for a new neighborhood house in the Mission district.

▽

AL STERN
formerly in the southern Minnesota territory for RKO has returned to Minneapolis as office manager. LARRY KLINE, formerly office manager, is now city salesman in Minneapolis. L. LOFFLER, former city salesman, has been transferred to the southern Minnesota territory. FRED FINNEGAN, formerly with Universal in Minneapolis has joined RKO as a new booker replacing EDDIE McERLAINE.

▽

V. F. SCOTT
operating theatres throughout western Pennsylvania has just added the State Theatre, in Meyersville to his circuit, having purchased it from ORLO HECKLER.

▽

MR. & MRS. D. C. HESS
of the Moosup Theatre, have opened the new Groton, in Groton, Conn.

▽

P. A. MAGUZZI
has opened his new Andrea Theatre, in Catawissa, Pa.

▽

CHARLES PERRY
has resigned as manager of the Adams Theatre, in Detroit.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"The Lone Wolf Strikes"	Director: Sidney Salkow.	Warren William, Joan Perry, Astrid Allwyn, Robert Wilcox, Eric Blore, Allan Baxter, Roy Cordon, Harlan Tucker.	Shooting
METRO-GOLDWYN-MAYER			
"The Shop Around the Corner"	Director: Ernst Lubitsch.	Margaret Sullavan, James Stewart, Joseph Schildkraut, Frank Morgan, Sarah Haden, Felix Bressart, Inez Courtney.	Shooting
"Congo Maisie"	Director: H. C. Potter.	Ann Sothern, John Carroll, Rita Johnson, Shepperd Strudwick, E. E. Clive, J. M. Kerrigan, Everett Brown, Tom Fadden.	Shooting
"Florian"	From the novel by Felix Salten. Producer: Winfield R. Sheehan. Director: Edw. L. Marin.	Robert Young, Helen Gilbert, Reginald Owen, Charles Coburn, Lee Bowman, Lucille Watson, Irina Baronova.	Shooting
"Young Tom Edison"	Director: Norman Taurog.	Mickey Rooney, Gene Reynolds, Virginia Weidler, Fay Bainter, George Bancroft, Bobby Jordan, Mitchell Lewis, Eily Malyon.	Shooting
"New Moon"	From the operetta by Sigmund Romberg. Director: W. S. Van Dyke.	Jeanette MacDonald, Nelson Eddy, Billie Burke, Nat Pendleton, Mary Boland, Dick Purcell, Buster Keaton, Grant Mitchell, Cecil Cunningham, John Miljan, George Zucco.	Shooting
"Arouse and Beware"	Director: Leslie Fenton.	Wallace Beery, Dolores Del Rio, John Howard, H. B. Warner.	Shooting
PARAMOUNT			
"The Biscuit Eater"	Director: Stuart Heisler.	Lonnie LeRoy, Cordell Hickman, Helene Millard, Richard Lane, Lester Mathews, Snowflake.	Shooting
"Buck Benny Rides Again"	Producer-director: Mark Sandrich.	Jack Benny, Eddie "Rochester" Anderson, Virginia Dale, Andy Devine, Phil Harris, Merriel Abbott Dancers.	Shooting
"Safari"	Director: Edward H. Griffith.	Madeleine Carroll, Douglas Fairbanks, Jr., Tullio Carminati, Lynne Overman, Muriel Angelus.	Shooting
"At Good Old Siwash"	Producer-director: Theodore Reed.	William Holden, Judith Barrett, Bonita Granville, Ezra Stone, Vaughan Glaser.	Shooting
"Man from Bar 20"	Adaptation, Gerald Geraghty. Screen play, Gerald Geraghty, Jack Mercereau. Director: Leslie Selander.	William Boyd, Russell Hayden, Britt Wood, Ruth Rogers, Roy Barcroft, Minor Watson, Ethel Wales.	Shooting
"The Way of All Flesh"	Director: Louis King.	Akim Tamiroff, William Henry, Gladys George, Muriel Angelus, Jean Cagney.	Shooting
RKO RADIO			
"The Marines Fly High"	Director: George Nicholls, Jr.	Richard Dix, Chester Morris, Lucille Ball, John Eldridge, Steffi Dunna.	Shooting
"Saint's Double Trouble"	From the novel by Leslie Charteris. Screen play, Ben Holmes, Jerry Cady. Director: Jack Hively.	George Sanders, Helene Whitney, Jonathan Hale, Bela Lugosi, Donald MacBride, John F. Hamilton, Thomas W. Ross, Elliott Sullivan, Byron Foulger.	Shooting
"The Primrose Path"	Producer-director: Gregory La Cava.	Ginger Rogers, Joel McCrea, Marjorie Rambeau.	Shooting
TWENTIETH CENT.-FOX			
"Little Old New York"	Director: Henry King.	Alice Faye, Fred MacMurray, Richard Greene, Brenda Joyce, Andy Devine, Henry Stephenson, Ben Carter, Clarence Hummel Wilson.	Editing
"Grapes of Wrath"	From the novel by John Steinbeck. Director: John Ford.	Henry Fonda, Dorris Bowdon, Charlie Grapewin, Jane Darwell, John Carradine, Eddie Quillan, Rusell Simpson.	Editing
"Young As You Feel"	Director: Mal St. Clair.	Jed Prouty, Spring Byington, Ken Howell, George Ernest, June Carlson, Florence Roberts.	Shooting
"Shooting High"	Director: Al Greene.	Jane Withers, Gene Autry, Marjorie Weaver, Katharine Aldridge, Jack Carson, Robert Lowery.	Shooting
UNITED ARTISTS			
"The House Across the Bay" (Walter Wanger)	From an original story by Myles Connolly. Screen play, Kathryn Scola. Director: Archie Mayo.	Joan Bennett, George Raft, Lloyd Nolan, Gladys George.	Shooting
Two's Company (Hal Roach)	Original screen play, Felix Adler, Charles Rogers. Director: Gordon Douglas.	Stan Laurel, Oliver Hardy, Harry Hayden, Gene Morgan, Eddie Borden, Eddie Conrad, Jimmy Finlayson.	Shooting
"1,000,000 B.C." (Hal Roach)	Associate producer: D. W. Griffith. Director: Hal Roach.	Carole Landis, Lon Chaney, Jr., Victor Mature, John Hubbard.	Shooting
"The Westerner" (Samuel Goldwyn)	Director: William Wyler.	Gary Cooper, Doris Davenport, Walter Brennan, Fred Stone.	Shooting
UNIVERSAL			
"My Little Chicadee"	Director: Edward Cline.	Mae West, W. C. Fields, Joseph Calleia, Dick Foran, Ann Nagel, Margaret Hamilton, George Moran.	Shooting
"Charlie McCarthy, Detective"	Director: Frank Tuttle.	Edgar Bergen, "Charlie McCarthy", "Mortimer Snerd," Robert Cummings, Constance Moore, John Sutton, Samuel Hinds, Ray Turner, Granville Bates.	Shooting
"Honeymoon Deferred"	Director: Lew Landers.	Edmund Lowe, Margaret Lindsay, Elizabeth Risdon, Ann Gwynn, Jerry Marlowe, Joyce Compton.	Shooting
"Road to Romance"	Director: Charles Lamont.	Tom Brown, Peggy Moran, Juanita Quigley, Allen Jenkins, Donald Meek.	Shooting
WARNER BROTHERS-FIRST NATIONAL			
"Virginia City"	Original screen play, Robert Buckner, Howard Koch. Director: Michael Curtiz.	Errol Flynn, Miriam Hopkins, Randolph Scott, Alan Hale, Donald Crisp, Frank McHugh, Henry O'Neill.	Shooting
"The Life of Dr. Ehrlich"	Original screen play, Heinz Herald. John Huston. Director: William Dieterle.	Edward G. Robinson, Ruth Gordon, Maria Ouspenskaya, Donald Crisp, Otto Kruger, Montagu Love, Edward Norris, Henry O'Neill, John Litel, Sig Rumann, Donald Meek.	Shooting
"We Shall Meet Again"	Original screen play, Milton Krims. Director: Edmund Goulding.	Merle Oberon, George Brent, Pat O'Brien, Binnie Barnes.	Shooting
"It All Came True"	From the novel by Louis Bromfield. Screen play, Casey Robinson. Director: Lewis Seiler.	Ann Sheridan, Jeffrey Lynn, Humphrey Bogart, Zasu Pitts, Harry Davenport.	Shooting

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Com.-Mel. (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abe Lincoln in Illinois, 009, Mel........RKO
Across the Plains, 3855, West...........Mono
Adventures of Jane Arden, 321, Mel.......WB
Adventures of Sherlock Holmes, The, Mel. 20th-Fox
Affair Lafont, Mel....................Foreign
Allegheny Uprising, 006, Mel............RKO
All Quiet on the Western Front, 4073, Mel. Univ.
All This and Heaven Too, Mel............WB
All Women Have Secrets, Mel.............Para
Almost a Gentleman, 920, Mel...........RKO
Amazing Mr. Williams, Com.-Mel.........Col
Andy Hardy Gets Spring Fever, 944, Com. MGM
Angels Wash Their Faces, The, 367, Mel...FN
Another Thin Man, 13, Com.-Mel.......MGM
Arizona Kid, The, 951, West.............Rep
Arouse and Beware, Mel................MGM
At Good Old Siwash, Com.-Mel.........Para
At Your Age, Com.......................GN

B

Babes in Arms, 9, Mus.-Com............MGM
Bachelor Mother, 932, Mel..............RKO
Back Door to Heaven, 3833, Mel.........Para
Bad Lands, 933, West...................RKO
Bad Little Angel, 10, Com..............MGM
Balalaika, 17, Mus.....................MGM
Barricade, 026, Mel.................20th-Fox
Beau Geste, 3902, Mel..................Para
Beasts of Berlin, Mel...............Producers
Behind the Facade, Mel..............Foreign
Behind Prison Gates......................Col
Betrayal, Mel. ....Foreign
Beware Spooks, Com......................Col
Big Guy, The, Mel.....................Univ
Big Town Czar, 3018, Mel...............Univ
Biscuit Eater, The, Mel.................Para
Billy the Kid Returns, 851, West.........Rep
Blackmail, 5, Mel......................MGM
Blackwell's Island, 361, Mel..............FN
Blind Alley, Mel..........................Col
Blondie Brings Up Baby, Com............Col
Blondie Takes a Vacation, Com...........Col
Blue Bird, The, 025, Com...........20th-Fox
Blue Montana Skies, 844, West...........Rep
Boy Friend, 943, Com...............20th-Fox
Boy's Reformatory, 3820, Mel...........Mono
Bridal Suite, 937, Com.-Mel............MGM
British Intelligence, Mel.................WB
Brivele Der Mamen, A, Mel.........Foreign
Broadway Melody of 1940, Mus..........MGM
Broadway Serenade, 931, Mus...........MGM
Brother Rat and the Baby, Com..........WB
Brother Orchid, Mel......................WB
Buck Benny Rides Again, Com...........Para
Bulldog Drummond's Secret Police, 3831, Mel. ....Para
Bulldog Drummond's Bride, Mel.........Para
Bullets for Rustlers, West..............Col.
Buried Alive, Mel..................Producers

C

Cafe Hostess, Mel........................Col
Call a Messenger, 4020, Mel.............Univ
Calling All Marines, 912, Mel............Rep
Calling Dr. Kildare, 932, Mel..........MGM
Captain Fury, Mel........................UA
Career, 930, Mel........................RKO
Cat and the Canary, The, 3909, Mel....Para
Chalked Out, Mel.........................FN
Champ, The, Mel......................MGM
Charlie Chan at Treasure Island, Mel. 20th-Fox
Charlie Chan in Panama, Mel........20th-Fox
Charlie Chan in Reno, 948, Mel......20th-Fox
Charlie McCarthy, Detective, Com........Univ
Chasing Danger, 941, Mel...........20th-Fox
Chicago Ben, Mel.........................GB
Chicken Wagon Family, Com.........20th-Fox
Child Is Born, A, Mel...................WB
Children of the Wild, Mel................GN
Chip of the Flying U, 4060, West........Univ
Chump at Oxford, Com...................UA
Cisco Kid and the Lady, The, 012, Mel. 20th-Fox
City of Chance, 023, Mel...........20th-Fox
City in Darkness, 021, Mel.........20th-Fox
Climbing High, 8072, Com................GB
Clouds Over Europe, Mel..................Col
Coast Guard, Mel........................Col
Code of the Secret Service, 374, Mel.......FN
Code of the Streets, 3019, Mel...........Univ
Colorado Sunset, 846, West...............Rep
Comet Over Broadway, 370, Mel...........FN
Confessions of a Nazi Spy, Mel...........FN
Congo Maisie, Mel.....................MGM
Conspiracy, 935, Mel....................RKO
Covered Trailer, 915, Com................Rep
Cowboy Quarterback, The, 366, Com.......WB
Cowboys from Texas, 962, West..........Rep
Crashing Thru, 3936, Mel..............Mono
Criminal Cargo, Mel......................Col

D

Dance with the Devil, Mel...........20th-Fox
Dancing Co-ed, 3, Com.................MGM
Danger Flight, 3816, Mel...............Mono
Danger on Wheels, Mel..................Univ
Dark Command, The, Mel................Rep
Dark Eyes of London, Mel...........Foreign
Dark Victory, 354, Mel...................FN
Daughters Courageous, 360, Mel..........WB
Daughters of Today, Mel.................Col
Days of Jesse James, 953, West.........Rep
Day the Bookies Wept, The, 002, Com...RKO
Day-Time Wife, 020, Mel............20th-Fox
Dead End Kids on Dress Parade, Com. Mel. ....WB
Dead Men Tell No Tales, Mel........Foreign
Death of a Champion, 3901, Mel.........Para
Demon Barber of Fleet Street, Mel....Foreign
Desperate Trails, The, 4058, West.......Univ
Destry Rides Again, Mel.................Univ
Diamonds Are Dangerous, Mel...........Para
Discoveries, Mus. ....Foreign
Disputed Passage, 3908, Mel...........Para
Dock on the Havel, Mel..............Foreign
Dr. Cyclops, Mel........................Para
Dodge City, 304, Mel. (C)................WB
Down Our Alley, Mus.-Com...........Foreign
Down the Wyoming Trail, 3864, West...Mono
Drums Along the Mohawk, 015, Mel. (C) 20th-Fox
Dust Be My Destiny, Mel..................FN

E

Each Dawn I Die, Mel....................FN
Earl of Chicago, Mel...................MGM
East Side of Heaven, Mus.-Com.........Univ
Elsa Maxwell's Hotel for Women, Mel.20th-Fox
Emergency Squad, Mel...................Para
Empty World, Mel........................GB
End of a Day, Mel...................Foreign
Enemy Within, The, Mel..................WB
Englishman's Home, An, Mel..........Foreign
Escape, The, Mel...................20th-Fox
Escape to Paradise, Mus.................RKO
Espionage Agent, Mel....................FN
Eternally Yours, Mel.....................UA
Everybody's Hobby, 376, Com.............FN
Everything Happens at Night, 029, Mel. 20th-Fox
Everything's On Ice, 946, Mel...........RKO
Ex Champ, 3010, Mel....................Univ
Exile Express, 301, Mel..................GN

F

Family Next Door, 3020, Com...........Univ
Farmer's Daughter, The, Com............Para
Fast and Furious, 6, Mel...............MGM
Fifth Avenue Girl, 934, Com............RKO
Fight for Peace, The, 3831, Mel.......Mono
Fighting Gringo, 986, West.............RKO
Fighting, Mad, 3937, West.............Mono
Fighting 69th, Mel......................WB
First Film Concert, Mus..............Foreign
First Love, 3002, Mus..................Univ
First World War, 062, Mel..........20th-Fox
Five Came Back, 927, Mel..............RKO
Five Little Peppers and How They Grew, Com. ....Col
Fixer Dugan, 922, Mel..................RKO
Flight at Midnight, 911, Mel.............Rep
Flirting With Fate, 914, Com.-Mel......MGM
Florian, Mel. ....MGM
Flying Deuces, 010, Com................RKO
Flying Irishman, 919, Mel...............RKO
Forgotten Woman, The, 3031, Mel.......Univ
For Love or Money, 3030, Mel...........Univ
Four Feathers, Mel. (C).................UA
Four Just Men, Mel....................Mono
Four Wives, Mel.........................FN
Framed, Mel. ....Univ
French Without Tears, Com............Para
Frog, The, Mel..........................GB
Frontier Marshal, West.............20th-Fox
Frontier Pony Express, West.............Rep
Frozen Limits, Com...................Foreign
Fugitive at Large, Mel...................Col
Fugitive from Justice, Mel...............WB
Full Confession, 003, Mel...............RKO
Full Speed Ahead, Mel...................GN

G

Gambling on the High Seas, Mel.........WB
Gentleman from Arizona, West..........Mono
Geronimo, Mel. ....Para
Girl and the Gambler, 926, Mel.........RKO
Girl from Mexico, 928, Com.-Mel........RKO
Girl from Rio, 3825, Mel...............Mono
Girl Must Live, Com................20th-Fox
Golden Boy, Mel.........................Col
Gold Star Mothers, Mel.............Producers
Goodbye, Mr. Chips, 945, Com.-Mel.....MGM
Good Girls Go to Paris, Com.-Mel.........Col
Gorilla, The, 944, Com.-Mel.........20th-Fox
Gracie Allen Murder Case, Com.-Mel.....Para
Grand Jury Secrets, Mel.................Para
Granny Get Your Gun, Mel...............WB
Grapes of Wrath, Mel...............20th-Fox
Great Victor Herbert, The, Mus..........Para
Green Hell, Mel........................Univ
Gulliver's Travels, Cartoon..............Para
Gun Chores, West.......................Para

H

Hardys Ride High, 934, Com.-Mel.......MGM
Harvest, Mel. ....Foreign
Hawaiian Nights, 4024, Mus.............Univ
Heartbeat, Mel. ....Foreign
Heaven With a Barbed Wire Fence, 019, Mel 20th-Fox
He Married His Wife, 023, Mel.....20th-Fox
Hell's Harbor, Mel...................St. Rts.
Hell's Kitchen, 312, Mel.................WB
Henry Goes Arizona, 2, Com............MGM
Here I Am a Stranger, Mel..........20th-Fox
Heritage of the Desert, West............Para
Hero for a Day, 4035, Mel..............Univ
Heroes in Blue, 3919, Mel.............Mono
Heroes of the Desert, 7118, West.........Rep
Hidden Power, Mel.......................Col
High School, 028, Com..............20th-Fox
His Girl Friday, Mel......................Col
Hitler, Beast of Berlin....See Beasts of Berlin
Hollywood Cavalcade, Mel. (C)......20th-Fox
Home from Home, Com................Foreign
Honeymoon in Bali, 3904, Com..........Para
Honeymoon Deferred, Mel. ....Univ
Honeymoon's Over, The, 024, Com.-Mel. 20th-Fox
Hotel Imperial, 3836, Mel...............Para
Hound of the Baskervilles, 936, Mel..20th-Fox
House Across the Bay, Mel...............UA
Housekeeper's Daughter, Com............UA
Housemaster, Com.-Mel. ....Foreign
House of Fear, The, 3038, Mel..........Univ
Hunchback of Notre Dame, 015, Mel......RKO

I

I Killed the Count, Mel...............Foreign
I'm From Missouri, 3830, Com...........Para
I Met a Murderer, Mel...............Foreign
Indianapolis Speedway, The, 315, Mel.....WB
In Name Only, 936, Mel.................RKO
In Old Monterey, 847, West..............Rep
Inside Information, 3039, Mel............Univ
Inside Story, 934, Mel..............20th-Fox
Inspector Hornleigh, 945, Mel........20th-Fox
Inspector Hornleigh on Holiday, 029, Mel. 20th-Fox
Intermezzo, a Love Story, Mel............UA
International Crime, Mel..................GN
Invisible Killer, The, Mel..........Producers
Invisible Man Returns, Mel..............Univ
Invisible Stripes, Mel....................WB
Invitation to Happiness, Com.-Mel.......Para
Irish Luck, Mel.........................Mono
I Stole a Million, 3007, Mel.............Para
Island of Lost Men, 3848, Mel...........Para
Isle of Destiny, Mel.....................RKO
It All Came True, Mel....................WB
It Could Happen to You, 950, Mel...20th-Fox
It's a Wonderful World, 936, Mel.......MGM
I Was a Convict, 824, Mel...............Rep

J

Jamaica Inn, 3906, Mel..................Para
Jeepers Creepers, 914, Com..............Rep
Joe and Ethel Turp Call on the President, 14, Com.-Mel. ....MGM
Jones Family In Quick Millions, Com. 20th-Fox
Jones Family in Hollywood, 946, Com.20th-Fox
Juarez, 301, Mel.........................WB
Judge Hardy and Son, 16, Com.........MGM
Just William, Com....................Foreign

K

Kansas Terrors, The, 961, West...........Rep
Kid from Kokomo, The, 363, Mel..........FN
Kid Nightingale, 411, Mel. ....WB
Kid from Texas, Mel...................MGM
King of the Lumberjacks, Mel............WB
Knights of the Range, West.............Para
Konga, the Wild Stallion, Mel............Col

L

Lady Dick, Mel..........................FN
Lady of the Tropics, 947, Mel...........MGM
Lady's from Kentucky, The, 3834, Mel...Para
Lady Takes a Chance, The, Com-Mel......GN
La Immaculada, Mel..................Foreign
La Noche de los Maxas, Mel..........Foreign
Llano Kid, West.........................Para.
Last Express, 3028, Mel.................Univ
Laugh It Off, Mel.......................Univ
Law Comes to Texas, The, West...........Col

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Law of the Pampas, 3955, West.........Para
Law of the Texan, West..................Col
Legion of Lost Flyers, 4053, Mel.........Univ
Legion of the Lawless, 082, West.......RKO
Life of Dr. Ehrlich, Mel.................WB
Light of the Western Stars, West........Para
Light That Failed, The, Mel.............Para
Lion Has Wings, Mel...................UA
Little Accident, 4019, Com.............Univ
Little Miss Broadway, Mus..........20th-Fox
Little Old New York, Mel...........20th-Fox
Little Princess, The, 932, Mel. (C)...20th-Fox
Llano Kid, Mus.........................Para
Lone Wolf Strikes, Mel.................Col
Lost Squadron, The, 994, Mel...........RKO
Love Affair, 916, Mel...................RKO
Lucky Night, 933, Com.................MGM
Lucky Texan, West.....................Mono

M

Mademoiselle Ma Mere, Com..........Foreign
Mad Empress, The, 420, Mel............WB
Magnificent Fraud, The, 3847, Mel........Para
Main Street Lawyer, 905, Mel...........Rep
Maisie, 940, Com.-Mel.................MGM
Man About Town, 3845, Com.............Para
Man from Bar 20, West.................Para
Man from Oklahoma, West..........Producers
Man from Montreal, Mel................Univ
Man from Sundown, The, West...........Col
Man from Texas, 3865, West............Mono
Man in the Iron Mask, Mel...............UA
Man of Conquest, 801, Mel..............Rep
Man They Could Not Hang, The, Mel......Col
Man Who Dared, 375, Mel................FN
Marines Fly High, Mel..................RKO
Married and in Love, Mel...............RKO
Marseillaise, Mel. ....Foreign
Marshal of Mesa City, 081, West........RKO
Marx Brothers "At the Circus," 8, Com. MGM
Meet Dr. Christian, 005, Mel............RKO
Mercy Plane, Mel...................Producers
Mexicali Kid, 3741, West..............Mono
Mexican Spitfire, Mel...................RKO
Mickey the Kid, 814, Mel................Rep
Mikado, The, 4044, Mus. (C)...........Univ
Million Dollar Legs, 3846, Mel..........Para
Mill on the Floss, Mel..............Foreign
Miracle on Main Street, Mel.............Col
Miracles for Sale, 946, Mel............MGM
Mirele Efros, Mel.....................Foreign
Missing Daughters, Mel..................Col
Missing Evidence, Mel.................Univ
Mr. Moto in Danger Island, 937, Mel.20th-Fox
Mr. Moto Takes a Vacation, 952, Mel.
20th-Fox
Mr. Smith Goes to Washington, Com......Col
Mr. Wong in Chinatown, 3807, Mel......Mono
Money to Burn, Com.....................Rep
Mountain Rhythm, 845, West.............Rep
Music in My Heart, Mus.................Col
Mutiny in the Big House, 3803, Mel.....Mono
Mutiny on the Blackhawk, 4051, Mel.....Univ
Mutiny on the Bounty, 536, Mel.........MGM
My Little Chickadee, Com.............Univ.
My Son Is Guilty, Mel...................Col
Mystery of the White Room, 3037, Mel...Univ
My Son, My Son, Mel....................UA
My Wife's Relatives, 810, Com.-Mel......Rep

N

Nancy Drew and the Hidden Staircase,
419, Mel. ....WB
Nancy Drew, Trouble Shooter, 324, Mel...WB
Naughty But Nice, 311, Com.-Mel........WB
Never Mind the Guard...................GN
Never Say Die, 3832, Com...............Para
New Frontier, 868, West.................Rep
New Moon, Mus. ....MGM
News Is Made at Night, 953, Mel....20th-Fox
Nick Carter, Master Detective, 15, Mel...MGM
Night of Nights, Mel....................Para
90 Degrees South, Mel................Foreign
Night Work, 3849, Com.................Para
Ninotchka, 7, Mel......................MGM
No Place to Go, 469, Mel.................FN
Northwest Passage, Mel. (C)...........MGM
Not Too Narrow, Not Too Deep, Mel.....MGM
Nurse Edith Cavell, 001, Mel...........RKO

O

Of Human Bondage, 993, Mel...........RKO
Of Mice and Men, Mel...................UA
Oklahoma Frontier, 4059, West.........Univ
Oklahoma Kid, 308, Mel.................WB
Oklahoma Terror, West..................Mono
Old Maid, The, 452, Mel.................FN
On Borrowed Time, Com.-Mel...........MGM
On Your Toes, Mus.......................FN
One Hour to Live, 4030, Mel............Univ
$1,000 a Touchdown, 3903, Com..........Para
One of the Finest, Mel............Producers
1,000,000 B.C., Mel......................UA
One Wild Night, Mel...............20th-Fox
Only Angels Have Wings, Mel............Col
On Trial, 323, Mel.......................WB
Opened By Mistake, Com................Para
Orage, Mel. ....Foreign
Our Leading Citizen, 3850, Com.........Para
Our Neighbors—the Carters, 3911, Com...Para
Our Town, Mel..........................UA
Outpost of the Mounties..................Col
Outside These Walls, Mel................Col
Overland Mail, 3857, West.............Mono
Overland Stage Raiders, West............Rep
Over the Moon, Mel. (C).................UA

P

Pack Up Your Troubles, 011, Com....20th-Fox
Panama Lady, 925, Mel.................RKO
Panama Patrol, 314, Mel.................GN
Papa's Misadventure, Com............Foreign
Parents on Trial, Mel....................Col
Parole Fixer, Mel.......................Para
Partners of the Night, Mel..............Para
Phantom Strikes, The, Mel.............Mono
Philo Vance Comes Back, Mel............WB
Pioneer Days, West....................Mono
Pioneers of the Frontier, West...........Col
Poisoned Pen, Mel....................Foreign
Pride of the Blue Grass, 418, Mel.......WB
Pride of the Navy, 822, Mel.............Rep
Primrose Path, The, Com.-Mel...........RKO
Private Lives of Elizabeth and Essex, The,
402, Mel. (C) ....WB

Q

Queen of Destiny, 061, Mel. (C)........RKO

R

Racketeers of the Range, 984, West......RKO
Raffles, Mel. ....UA
Rains Came, The, Mel...............20th-Fox
Range War, 3954, Wes..................Para
Rasputin, Mel. ....Foreign
Real Glory, The, Mel.....................UA
Rebeccca, Mel. ....UA
Remember? 11, Com....................MGM
Remember the Night, Mel...............Para
Renegade Trail, 3859, West.............Para
Reno, 008, Mel.........................RKO
Return of Dr. X, Mel....................FN
Return of the Cisco Kid, Mel........20th-Fox
Ride 'Em Cowgirl, WI-2, West...........GN
Riders of Black River, West.............Col
Riders of Destiny, West................Mono
Riders of the Frontier, West............Mono
Riders of Pasco Basin, 4062, West.......Univ
Rio, 4014, Mel.........................Univ
Road Back, 4074, Mel...................Univ
Road to Glory, 061, Mel............20th-Fox
Road to Romance, Mel.................Univ.
Road to Singapore, Mus.................Para
Roaring Twenties, The, 403, Mel.........WB
Roll, Wagons, Roll, West...............Mono
Rookie Cop, Mel........................RKO
Rose Marie, 643, Mus..................MGM
Rose of Washington Square, 942,
Mus.-Com. 20th-Fox
Rough Riders Round-up, 853, West.......Rep
Rovin' Tumbleweeds, 848, West..........Rep
Rulers of the Sea, 3910, Mel...........Para

S

Sabotage, 913, Mel......................Rep
Safari, Mel. ....Para
Saga of Death Valley, 952, West........Rep
Sagebrush Family Trails West, West.Producers
Sagebrush Trail, West..................Mono
Saint in London, 929, Mel...............RKO
Saint's Double Trouble, Mel.............RKO
Saint Strikes Back, 918, Mel............RKO
Santa Fe Marshal, West.................Para
Santa Fe Stampede, 863, West...........Rep
San Francisco, 636, Mel................MGM
Scandal Sheet, Mel......................Col
Second Fiddle, 949, Com.-Mel........20th-Fox
Secret of Dr. Kildare, 12, Mel.........MGM
Send Another Coffin, Mel................UA
Seventeen, Com. ....Para
She Goes to War, Mel................St. Rts.
She Married a Cop, Mel.................Rep
Shipyard Sally, 018, Com...........20th-Fox
Shooting High, West................20th-Fox
Shop Around the Corner, Mel...........MGM
Should a Girl Marry? 3830, Mel.........Mono
Should Husbands Work? 816, Com........Rep
Silver on the Sage, 3858, Mel...........Para
Singing Charro, The, West............Foreign
Singing Cowgirl, The, WI-3, West........GN
Six-Gun Rhythm, WI-19, West...........GN
6,000 Enemies, 938, Mel................MGM
Sky Patrol, 3815, Mel..................Mono
Smashing the Money Ring, Mel...........FN
Smuggled Cargo, 825, Mel...............Rep
Some Like It Hot, 3837, Mus............Para
Song of the Street, Mel...............Foreign
Sorority House, 924, Mel...............RKO
S.O.S.-Tidal Wave, 813, Mel.............Rep
So This Is London, Com..............Foreign
South of the Border, 941, West..........Rep
Southward Ho, 855, West................Rep
Spellbinder, The, 931, Mel..............RKO
Spirit of Culver, 3014, Mel.............Univ
Spoilers of the Range, West..............Col
Stagecoach, Mel. ....UA
Stanley and Livingstone, Mel........20th-Fox
Star Maker, The, 3851, Mus.............Para
Stolen Life, 3864, Mel..................Para
Stop, Look and Love, 008, Com......20th-Fox
Story of Alexander Graham Bell, The,
938, Mel. 20th-Fox
Story of Vernon and Irene Castle, The,
838, Mus. ....RKO
Stranger from Texas, The, West..........Col
Street of Missing Men, 811, Mel.........Rep
Streets of New York, 3802, Mel.........Mono
Stronger Than Desire, Mell.............MGM
Student Nurse, Mel......................WB
Stunt Pilot, 3814, Mel.................Mono
Sudden Money, 3829, Com.-Mel..........Para
Sudan, Mel. ....St. Rts.
Sued for Libel, Mel.....................RKO
Sun Never Sets, Mel...................Univ
Susannah of the Mounties, 954, Com.-Mel.
20th-Fox
Swanee River, 017, Mus. (C)........20th-Fox
Sweepstake Winner, Com.................FN
Swiss Family Robinson, Mel.............RKO

T

Taming of the West, West................Col
Tarzan Finds a Son! 939, Mel..........MGM
Tear Gas Squard, Mel....................WB
Television Spy, 3907, Mel..............Para
Tell No Tales, 35, Mel.................MGM
Ten Days in Paris, Mel..............Foreign
Texas Renegades, West............Producers
Texas Wildcats, West...............St. Rts.
That's Right You're Wrong, 011, Mus...RKO
That They May Live, Mel.............Foreign
They All Come Out, 943, Mel...........MGM
These Glamour Girls, 948, Mel..........MGM
They Asked for It, 3040, Mel............Univ
They Drive by Night, Mel............Foreign
They Made Me a Spy, 921, Mel.........RKO
They Shall Have Music, Mel..............UA
Thief of Bagdad, Mel. (C)...............UA
This Man in Paris, 3865, Mel...........Para
Those High Grey Falls, Mel..............Col
3 Smart Girls Grow Up, 3001, Mus.-Com.
Univ
Three Sons, 004, Mel...................RKO
Three Texas Steers, 866, West...........Rep
Thunder Afloat, 4, Mel.................MGM
Timber Stampede, 985, West............RKO
Too Busy to Work, 016, Com.........20th-Fox
Torchy Plays with Dynamite, 326, Mel....WB
Torchy Runs for Mayor, 322, Mel.........WB
Torture Ship, Mel..................Producers
Tower of London, Mel..................Univ
Trapped in the Sky, Mel..................Col
Tropic Fury, 4052, Mel..................Univ
Trouble in Sundown, 893, West..........RKO
12 Crowded Hours, 917, Mel.............RKO
20,000 Men a Year, 013, Mel........20th-Fox
Two Bright Boys, 4017, Mel.............Univ
Two Fisted Rangers, West...............Col
Two's Company, Com....................UA
Two Thoroughbreds, 013, West.........RKO
Typhoon, Mel. ....Para

U

U-Boat 29, Mel..........................Col
Undercover Agent, 3824, Mel...........Mono
Undercover Doctor, Mel.................Para
Under the Light of the Western Stars,
West. ....Mono
Under-Pup, The, 4010, Mel.............Univ
Unexpected Father, 3008, Com..........Univ
Union Pacific, 3835, Mel................Para
Unmarried ....Para.
Untamed, Mel. (C).....................Para
Untitled, West. ....Col.

V

Vigil in the Night, 007, Mel............RKO
Virginia City, Mel.......................WB

W

Wall Street Cowboy, 857, West...........Rep
Wanted by Scotland Yard, 3829, Mel.....Mono
Ware Case, Mel.....................20th-Fox
Waterfront, 325, Mel....................WB
Way Down South, 947, Mus..............RKO
Way of All Flesh, Mel..................Para
We Are Not Alone, Mel..................FN
We Shall Meet Again, Mel...............WB
Westbound Stage, West.................Mono
Western Caravan, West..................Col
Westerner, The, Mel...................U.A.
West of Carson City, 4061, West.........Univ.
West of the Divide, West..............Mono
What a Life, 3905, Com.................Para
What Do You Think, Chums? Mel.....Foreign
When Tomorrow Comes, 3003, Com.-Mel..Univ
Where's That Fire, Mel..............Foreign
Wife, Husband and Friend, 930, Com..20th-Fox
Wings Over the Pacific, Mel.............GN
Winner Take All, 939, Mus.-Com.....20th-Fox
Winter Carnival, Mel....................UA
Witness Vanishes, The, 4027, Mel........Univ
Wizard of Oz, 949, Mus. (C)...........MGM
Wolf Call, 3827, Mel...................Mono
Wolf of New York, Mel.................Rep.
Woman Is the Judge, A, Mel.............Col
Woman Who Dared, Mel.................Rep
Women, The, 1, Com.-Mel...............MGM
Women in the Wind, 316, Mel............WB
Women Without Names, Mel.............Para
Wonder World, Mel......................GN
World Moves On, The, Mel...............WB
Wuthering Heights, Mel..................UA
Wyoming Outlaw, 867, West.............Rep

Y

Years Without Days, Mel.................WB
You Can't Get Away With Murder, 364,
Mel. ....FN
Young As You Feel, Com............20th-Fox
Young Man's Fancy, Mel..............Foreign
Young Mr. Lincoln, 947, Mel.........20th-Fox
Young Tom Edison, Mel.................MGM

Yukon Flight, Mel.....................Mono

Z

Zenobia, Com. ....UA
Zero Hour, The, 812, Mel...............Rep

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1939-40 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amazing Mr. Williams, The (G)	Joan Blondell-Melvyn Douglas	Nov. 23,'39†	*80	Nov. 25,'39
Behind Prison Gates (G)	Brian Donlevy-Jacqueline Wells	July 28,'39	62	Aug. 26,'39
Beware Spooks (G)	Joe E. Brown-Mary Carlisle	Oct. 24,'39†	68	Oct. 28,'39
Blind Alley (G)	Chester Morris-Ralph Bellamy-Joan Perry-Rose Stradner	May 11,'39	71	Apr. 29,'39
Blondie Brings Up Baby (G)	P. Singleton-A. Lake-L. Simms	Nov. 9,'39	*67	Nov. 11,'39
Blondie Takes a Vacation (G)	P. Singleton-A. Lake-L. Simms	July 20,'39	71	July 22,'39
Cafe Hostess	Preston Foster-Ann Dvorak	Nov. 30,'39†		
Clouds Over Europe (G)	Laurence Olivier-Valerie Hobson	June 20,'39	79	Mar. 11,'39
(Reviewed under the title, "Q Planes"; exploittaion: July 29,'39, p. 67.)				
Coast Guard (G)	Randolph Scott-Ralph Bellamy-Frances Dee-Walter Connolly	Aug. 4,'39	72	Sept. 2,'39
Five Little Peppers and How They Grew	Edith Fellows-Dorothy Peterson	Aug. 22,'39	60	
Golden Boy (A)	Wm. Holden-Barbara Stanwyck-Adolphe Menjou-Jos. Calleia	Sept. 5,'39	101	Aug. 19,'39
(Exploitation: Oct. 21,'39, p. 66; Nov. 4,'39, p. 66.)				
Good Girls Go to Paris (G)	Joan Blondell-Melvyn Douglas-Walter Connolly	June 30,'39	78	June 24,'39
(Exploitation: July 29,'39, p. 66.)				
Hidden Power (G)	Jack Holt-Gertrude Michael	Sept. 7,'39†	60	May 27,'39
Konga, the Wild Stallion	Fred Stone-Rochelle Hudson	Aug. 30,'39	65	
Law Comes to Texas, The	Bill Elliott-Veda Ann Borg-Dorothy Faye	Apr. 16,'39	58	
Man From Sundown, The	Chas. Starrett - Iris Meredith - Sons of the Pioneers	July 15,'39	59	
Man They Could Not Hang, The (A)	B. Karloff-R. Pryor-R. Wilcox	Aug. 17,'39	65	Sept. 30,'39
(Exploitation: Nov. 25,'39, p. 57.)				
Miracle on Main Street	Margo-W. Abel-L. Talbot	Oct. 29,'39†	78	
Missing Daughters (A)	R. Arlen-R. Hudson-M. Marsh	May 22,'39	59	June 24,'39
Mr. Smith Goes to Washington (G)	Jean Arthur-Jas. Stewart-Edw. Arnold - Claude Rains - Guy Kibbee - Eugene Pallette	Oct. 19,'39†	130	Oct. 7,'39
(Exploitatien: Nov. 4,'39, p. 65.)				
Only Angels Have Wings (G)	Cary Grant - Jean Arthur - Richard Barthelmess - Thos. Mitchell	May 25,'39	121	May 20,'39
(Exploitation: June 24,'39, p. 75; July 15,'39, p. 62; July 29,'39, p. 69; Aug. 5,'39, pp. 100, 101, 102; Aug. 12,'39, p. 70; Aug. 19,'39, p. 72; Sept. 2,'39, p. 57; Sept. 9,'39, pp. 76, 77.)				
Outport of the Mounties	Chas. Starrett-Iris Meredith	Sept. 14,'39†	63	
Outside These Walls	Dolores Costello - M. Whalen - Virginia Weidler	June 29,'39	58	
Parents on Trial	Jean Parker - Johnny Downes - Noah Beery, Jr.	May 4,'39	59	
(See "In the Cutting Room," May 27,'39.)				
Riders of Black River	Chas. Starrett - Iris Meredith - Sons of the Pioneers	Aug. 23,'39	59	
Scandal Sheet	O. Kruger-O. Munson-N. Harrigan	Oct. 16,'39†	67	
Spoilers of the Range	Charles Starrett-Iris Meredith	Apr. 27,'39	58	
Stranger from Texas, The	Charles Starrett - Lorna Gray - Sons of the Pioneers	Nov. 2,'39	54	
Those High Grey Walls (G)	Walter Connolly-Iris Meredith	Sept. 21,'39†	82	Oct. 28,'39
Trapped in the Sky (G)	Jack Holt-Katherine DeMille	June 1,'39	61	Feb. 18,'39
U-Boat 29 (G)	C. Veidt-S. Shaw-V. Hobson	Oct. 7,'39†	82	Apr. 15,'39
("Reviewed under the title, "Spy in Black.")				
Western Caravans	Chas. Starrett - Iris Meredith - Sons of the Pioneers	June 15,'39	58	
Woman Is the Judge, A (G)	Frieda Inescort-Rochelle Hudson-Otto Kruger	July 10,'39	62	Oct. 7,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bullets for Rustlers	Charles Starrett-Lorna Gray			
(See "In the Cutting Room," Nov. 25,'39.)				
Criminal Cargo	J. Holt-D. Purcell-I. Ware			
Daughters of Today	Rochelle Hudson - June Lang - F. Inescort-L. Lane-G. Ford			
Fugitive at Large (G)	Jack Holt-Patricia Ellis	Dec. 7,'39†	66	Aug. 5,'39
His Girl Friday	C. Grant-R. Russell-R. Bellamy			
Lone Wolf Strikes, The	Warren William-Joan Perry			
My Son Is Guilty	Jacqueline Wells-Bruce Cabot			
(See "In the Cutting Room," Nov. 18,'39.)				
Music in My Heart	Tony Martin - Rita Haysworth - Edith Fellows-Eric Blore			
(See "In the Cutting Room," Nov. 25,'39.)				
Pioneers of the Frontier	Bill Elliott-Linda Winters			
Taming of the West	Bill Elliott-Iris Meredith	Dec. 7,'39†	55	
Two Fisted Rangers	Charles Starrett - Lorna Gray - Sons of the Pioneers			
Untitled	Charles Starrett-Iris Meredith-Sons of the Pioneers			

FIRST NATIONAL
(See Warner Brothers)

GB PICTURES

(Distributed in part by 20th Century-Fox)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Climbing High (G) 8012	Jessie Metthews-Michael Redgrave-Noel Madison	Apr. 28,'39	71	Dec. 17,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chicago Ben				
Empty World	Nova Pilbeam			
Frog, The	Noah Beery-Gordon Harker			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Children of the Wild	Joan Valerie-James Bush	Oct. 14,'39		
Exile Express (G) 301	Anna Sten-Alan Marshal	May 27,'39	71	Aug. 26,'39
Panama Patrol (G) 314	Leon Ames-Charlotte Wynters	May 20,'39	69	Feb. 25,'39
Singing Cowgirl, The W1-3	Dorothy Page	May 31,'39	57	
Six-Gun Rhythm (G) W1-19	Tex Fletcher-Joan Barclay	May 13,'39	57	Feb. 18,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
At Your Age				
Full Speed Ahead				
Lady Takes a Chance, The	Heather Angel-John King			
(See "Everything Happens to Ann," "In the Cutting Room," Mar. 25,'39.)				
Never Mind the Guard				
Wonder World				

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Andy Hardy Gets Spring Fever (G) 944	M. Rooney-L. Stone-C. Parker-F. Holden-A. Rutherford	July 21,'39	85	July 15,'39
(Exploitation: July 8,'39, p. 52; Aug. 12,'39, pp. 68, 74; Aug. 19,'39, p. 66; Aug. 26,'39, p. 86; Sept. 2,'39, pp. 56, 60; Sept. 9,'39, p. 70.)				
Another Thin Man (G) 10	Myrna Loy - William Powell - Ruth Hussey-Virginia Grey	Nov. 17,'39†	102	Nov. 18,'39
Babes in Arms, 9 (G)	Mickey Rooney - Judy Garland - Charles Winninger-Henry Hull	Oct. 13,'39†	97	Sept. 23,'39
(Exploitation: Oct. 28,'39, p. 70.)				
Bad Little Angel (G) 10	Virginia Weidler-Gene Reynolds	Oct. 27,'39†	72	Oct. 28,'39
Blackmail (G) 5	Edw. G. Robinson-Ruth Hussey	Sept. 8,'39†	81	Sept. 9,'39
Bridal Suite (G) 937	R. Young-Annabella-W. Connolly	May 26,'39	70	May 27,'39
Broadway Serenade (G) 931	Jeanette MacDonald-Lew Ayres-Ian Hunter-Frank Morgan	Apr. 7,'39	113	Apr. 8,'39
(Exploitation: Apr. 15,'39, p. 81.)				
Calling Dr. Kildare (G) 932	Lionel Barrymore-Lew Ayres	Apr. 28,'39	86	Oct. 17,'38
Champ, The (reissue) (G) 201	W. Beery-J. Cooper-I. Rich	June 2,'39	86	Apr. 29,'39
Dancing Co-ed (G) 3	Lana Turner-Richard Carlson	Sept. 29,'39†	84	Sept. 23,'39
Fast and Furious (G) 6	Ann Sothern-Franchot Tone	Oct. 6,'39†	73	Oct. 7,'39
Goodbye, Mr. Chips (G) 945	Robert Donat-Greer Garson	July 28,'39	114	May 20,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; July 29,'39, p. 67; Aug. 5,'39, pp. 101, 102; Aug. 12,'39, p. 74; Aug. 26,'39, pp. 86, 88; Sept. 9,'39, p. 76; Nov. 25,'39, p. 59.)				
Hardys Ride High, The (G) 934	M. Rooney-L. Stone-F. Holden-C. Parker-A. Rutherford	Apr. 21,'39	81	Apr. 22,'39
(Exploitation: May 20,'39, p. 64; June 3,'39, p. 65; June 24,'39, p. 76.)				
It's a Wonderful World (G) 936	James Stewart-Claudette Colbert	May 19,'39	86	May 6,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Joe and Ethel Turp Call on the President 14	Ann Sothern-William Gargan-Walter Brennan	Dec. 1,'39†		
(See "A Call on the President," "In the Cutting Room," Oct. 21,'39.)				
Kid from Texas, The (G) 929	Dennis O'Keefe-Florence Rice	Apr. 14,'39	71	Apr. 1,'39
Lady of the Tropics (A) 947	Robert Taylor-Hedy Lamarr	Aug. 11,'39	91	Aug. 12,'39
(Exploitation: Oct. 7,'39, p. 64.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lucky Night (G) 933	Robert Taylor-Myrna Loy	May 5,'39	81	Apr. 29,'39
(Exploitation: Aug. 19,'39, p. 67.)				
Maisie (A) 940	R. Young-A. Sothern-R. Hussey	June 23,'39	74	July 1,'39
(Exploitation: July 1,'39, p. 61; July 8,'39, p. 51; July 15,'39, p. 61; July 22,'39, p. 89; Aug. 5,'39, p. 98; Aug. 12,'39, p. 74; Aug. 26,'39, p. 85; Sept. 2,'39, p. 60; Sept 16,'39, p. 83; Nov. 4,'39, p. 70.)				
Marx Brothers "At the Circus" (G)	Marx Bros.-F. Rice-K. Baker	Oct. 20,'39†	87	Oct. 21,'39
(Exploitation: Nov. 11,'39. pp. 64. 66.)				
Miracles for Sale (G) 946	R. Young-F. Rice-H. Hull	Aug. 4,'39	71	Aug. 5,'39
Mutiny on the Bounty (reissue) (G) 536	C. Laughton-C. Gable-F. Tone	May 5,'39	133	Nov. 9,'35
Ninotchka (G) 7	G. Garbo-M. Douglas-I. Claire	Nov. 3,'39†	110	Oct. 14,'39
On Borrowed Time (G) 942	Lionel Barrymore-Sir C. Hardwicke-B. Watson-U. Merkel-Beulah Bondi	July 7,'39	99	July 1,'39
(Exploitation: Sept. 9,'39, pp. 75, 76; Sept. 16,'39, p. 85; Oct. 14,'39, p. 62; Oct. 21,'39, pp. 62, 64.)				
Remember? (A) 11	R. Taylor-G. Garson-L. Ayres	Nov. 10,'39†	83	Nov. 11,'39
Rose Marie (reissue) (G) 643	Jeanette MacDonald - Nelson Eddy	July 7,'39	112	Jan. 18,'35
San Francisco (reissue) (G) 636	C. Gable-J. MacDonald-S. Tracy	May 27,'39	115	July 4,'36
Secret of Dr. Kildare (G) 12	Lionel Barrymore - Lew Ayres - Laraine Day-Helen Gilbert	Nov. 24,'39†	85	Nov. 25,'39
6,000 Enemies (G) 938	Walter Pidgeon-Rita Johnson	June 9,'39	62	May 27,'39
Stronger Than Desire (A) 941	Virginia Bruce-Walter Pidgeon	June 30,'39	78	June 4,'39
Tarzan Finds a Son! (G) 939	J. Weissmuller-M. O'Sullivan	June 16,'39	82	June 3,'39
(Exploitation: July 1,'39, p. 49; Aug. 5,'39, pp. 98, 100; Aug. 19,'39, pp. 67, 70; Sept. 2,'39, pp. 54, 60; Sept. 23,'39, pp. 68, 70.)				
Tell No Tales (G) 935	Melvyn Douglas-Louise Platt	May 12,'39	69	May 13,'39
These Glamour Girls (A) 948	L. Ayres-L. Turner-A. Louise-T. Brown-R. Carlson-J. Bryan	Aug. 18,'39	80	Aug. 19,'39
(Exploitation: Sept. 23,'39, p. 73.)				
They All Come Out (G) 943	Rita Johnson-Tom Neal	July 14,'39	70	July 8,'39
Thunder Afloat (G) 4	W. Beery-C. Morris-V. Grey	Sept. 15,'39†	95	Sept. 23,'39
(Exploitation: Sept. 30,'39, pp. 56, 58; Nov. 4,'39, p. 64.)				
Wizard of Oz (G) 949	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-J. Haley	Aug. 25,'39	101	Aug. 12,'39
(Exploitation: Aug. 26,'39, pp. 84, 87; Sept. 2,'39, p. 55; Sept. 9,'39, pp. 71, 77; Sept. 16,'39, p. 83; Sept. 23,'39, pp. 66, 73; Sept. 30,'38, p. 61; Oct. 7,'39, pp. 63, 64; Oct. 14,'39, pp. 62, 66; Oct. 21,'39, pp. 62, 66; Nov. 11,'39, p. 68.)				
Women, The (A) 1	Norma Shearer-Joan Crawford-Rosalind Russell-Mary Boland	Sept. 1,'39†	134	Sept. 2,'39
(Exploitation: Sept. 30,'39, p. 57; Oct. 7,'39, pp. 62, 63, 67; Oct. 14,'39, pp. 60, 61; Oct. 21,'39, p. 66; Oct. 28,'39, p. 72; Nov. 4,'39, p. 65; Nov. 11,'39, p. 68.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arouse and Beware	W. Berry-D. Del Rio-J. Howard			
Balalaika 17	Nelson Eddy-Ilona Massey-Chas. Ruggles - Ray Bolger - Edna May Oliver	Dec. 29,'39†		
(See "In the Cutting Room," Aug. 12,'39.)				
Broadway Melody 1940	E. Powell-F. Astaire-G. Murphy			
(See "In the Cutting Room," Nov. 11,'39.)				
Congo Maisie	A Southern- J. Carroll-R. Johnson			
Earl of Chicago	Robt. Montgomery - Reginald Owen - Edward Arnold			
(See "In the Cutting Room," Nov. 11,'39.)				
Florian	Robert Young-Helen Gilbert			
Henry Goes Arizona 2	Frank Morgan-Virginia Weidler	Dec. 8,'39†		
(See "In the Cutting Room," Aug. 12,'39.)				
Judge Hardy and Son 16	Lewis Stone - Mickey Rooney - Cecilia Parker - Fay Holden	Dec. 22,'39†		
(See "In the Cutting Room," Nov. 18,'39.)				
New Moon	Jeanette MacDonald - Nelson Eddy - Billie Burke - Mary Boland			
Nick Carter, Master Detective 15	Walter Pidgeon-Rita Johnson	Dec. 15,'39†		
(See "In the Cutting Room," Nov. 11,'39.)				
Northwest Passage	S. Tracy-R. Young-W. Brennan			
(See "In the Cutting Room," Oct. 14,'39.)				
Not Too Narrow, Not Too Deep	Clark Gable - Joan Crawford - Peter Lorre-Melvyn Douglas-Betty Compson			
Shop Around the Corner	M. Sullavan-J. Stewart-F. Morgan			
Young Tom Edison	M. Rooney - G. Reynolds - V. Weidler-F. Bainter-George Bancroft			

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Across the Plains (G) 3855	Jack Randall	Apr. 30,'39	52	May 27,'39
Boy's Reformatory (G) 3820	Frankie Darro-Grant Withers	May 1,'39	61	May 13,'39
Crashing Thru 3936	J. Newill-W. Hull-M. Stone	Oct. 1,'39†	60	
Danger Flight (G) 3816	J. Trent-M. Reynolds-M. Stone	Nov. 1,'39	65	Oct. 28,'39
Down the Wyoming Trail (G) 3864	Tex Ritter-Mary Brodell	May 18,'39	62	June 24,'39
Fight for Peace, The (A) 3831		Sept. 30,'39	63	
Fighting Mad 3937	James Newill	Nov. 5,'39†	60	
Girl from the Rio 3825	Movita-Warren Hull	Aug. 7,'39	62	
(See "In the Cutting Room." July 15,'39.)				
Heroes in Blue (G) 3919	D. Purcell-B. Hayes-C. Quigley	Nov. 7,'39†	61	Nov. 25,'39
Irish Luck (G) 3826	Frankie Darro-Dick Purcell	Aug. 22,'39	58	Aug. 26,'39
Man from Texas 3865	Tex Ritter	July 21,'39	60	
Mr. Wong in Chinatown (G) 3807	Boris Karloff-Marjorie Reynolds	Aug. 1,'39	70	July 22,'39
Mutiny in the Big House (G) 3803	Chas. Bickford-Barton MacLane	Oct. 25,'39	83	Oct. 14,'39
(Exploitation: Oct. 28,'39, p. 70.)				
Oklahoma Terror 3856	Jack Randall	Aug. 25,'39	50	
Overland Mail (G) 3857	Jack Randall	Oct. 31,'39	51	Nov. 18,'39
Phantom Strikes, The (G)	S. Hale-W. Lawson-L. Henry	Nov. 15,'39†	58	Nov. 18,'39
Riders of Destiny (re-issue) (G)	John Wayne-Cecilia Parker	Oct. 20,'39	58	Jan. 27,'34
Riders of the Frontier (G) 3866	Tex Ritter	Aug. 16,'39	58	Sept. 9,'39
Roll, Wagons, Roll	Tex Ritter	Nov. 25,'39		
Sagebrush Trail (G) (re-issue)	John Wayne	Oct. 20,'39	55	June 24,'39
Should a Girl Marry? 3830	Anne Nagel-Warren Hull	June 10,'39	61	
(See "Girl from Nowhere," "In the Cutting Room," June 17,'39.)				
Sky Patrol (G) 3815	J. Trent-M. Reynolds-M. Stone	Sept. 12,'39	61	Sept. 23,'39
Streets of New York (G) 3802	Jackie Cooper-Marjorie Reynolds-Dick Purcell-Martin Spellman	Apr. 12,'39	73	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 62.)				
Stunt Pilot (G) 3814	J. Trent-M. Reynolds-M. Stone	July 1,'39	62	July 1,'39
Undercover Agent 3824	Russell Gleason-Shirley Deane	Apr. 5,'39	56	
(See "In the Cutting Room," Apr. 8,'39.)				
Wanted by Scotland Yard 3829	James Stephenson-Betty Lynne	Apr. 19,'39	62	
Wolf Call (G) 3827	Movita-John Carroll	May 18,'39	60	May 20,'39
Yukon Flight	James Newill-Louise Stanley	Dec. 1,'39†		
(See "In the Cutting Room," Nov. 18,'39.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Four Just Men (A)	H. Sinclair-F. Lawton-A. Lee	Dec. 15,'39†	85	June 24,'39
Gentleman from Arizona	Craig Reynolds-John King	Dec. 5,'39†	85	June 24,'39
Lucky Texan (reissue) (G)	John Wayne	Dec. 10,'39†	56	Jan. 27,'34
Pioneer Days	Jack Randall	Dec. 15,'39†		
Westbound Stage	Tex Ritter	Dec. 22,'39†		
(See "In the Cutting Room," Nov. 11,'39.)				
West of the Divide (reissue) (G)	John Wayne	Dec. 10,'39†	55	Jan. 20,'34

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Back Door to Heaven (G) 3833	Patricia Ellis-Wallace Ford	Apr. 21,'39	85	Apr. 15,'39
Beau Geste (G) 3902	Gary Cooper-Ray Milland-Robert Preston - Brian Donlevy - Donald O'Connor	Sept. 15,'39†	114	July 22,'39
(Exploitation: Oct. 14,'39, p. 62; Oct. 21,'39, p. 64; Nov. 4,'39, pp. 64, 66, 67.)				
Bulldog Drummond's Bride (G) 3844	John Howard-Heather Angel	June 30,'39	57	July 8,'39
Bulldog Drummond's Secret Police (G) 3831	John Howard-Heather Angel	Apr. 14,'39	55	Apr. 8,'39
Cat and the Canary, The (G) 3909	Bob Hope-Paulette Goddard	Nov. 10,'39†	74	Oct. 29,'39
Death of a Champion (G) 3901	Lynne Overman-Susan Paley	Sept. 1,'39†	67	Sept. 2,'39
Diamonds Are Dangerous	Isa Miranda-George Brent	Nov. 8,'39†		
(See "In the Cutting Room," Nov. 11,'39.)				
Disputed Passage (G) 3908	Dorothy Lamour-Akim Tamiroff-John Howard	Oct. 27,'39†	91	Oct. 21,'39
Gracie Allen Murder Case (G) 3839	Gracie Allen-Warren William-Kent Taylor-Ellen Drew	June 2,'39	74	May 20,'39
Grand Jury's Secrets (G) 3842	John Howard-Gail Patrick	June 23,'39	68	June 10,'39
Heritage of the Desert (G) 3843	Evelyn Venable-Donald Woods	June 23,'39	74	Mar. 18,'39
Honeymoon in Bali (G) 3904	Fred MacMurray-Madeline Carroll-H. Broderick-A. Jones	Sept. 29,'39†	95	Sept. 16,'39
Hotel Imperial 3836	Isa Miranda-Ray Milland	May 12,'39	80	May 13,'39
I'm from Missouri (G) 3830	Bob Burns-Gladys George	Apr. 7,'39	80	Mar. 25,'39
(Exploitation: May 13,'39, p. 66; June 10,'39, p. 55; Aug. 5,'39, p. 99; Oct. 14,'39, p. 61.)				
Invitation to Happiness (G) 3841	Irene Dunne-Fred MacMurray	June 16,'39	95	May 13,'39
(Exploitation: Nov. 11,'39, p. 66.)				
Island of Lost Men (G) 3848	Anna May Wong-Anthony Quinn	July 28,'39	64	Aug. 5,'39
Jamaica Inn (A) 3906	Charles Laughton-Leslie Banks-Maureen O'Hara-Emlyn Williams	Oct. 13,'39†	99	May 27,'39
(Exploitation: Oct. 7,'39, p. 66.)				
Lady's from Kentucky, The (G) 3834	George Raft-Ellen Drew-Hugh Herbert-Zasu Pitts	Apr. 28,'39	77	Apr. 15,'39
Law of the Pampas (G) 3955	W. Boyd-R. Hayden-S. Duna	Nov. 3,'39†	74	Oct. 21,'39
Magnificent Fraud, The (A) 3847	A. Tamiroff-L. Nolan-P. Morison	July 21,'39	78	July 22,'39
Man About Town (G) 3845	J. Benny-D. Lamour-E. Arnold	July 7,'39	85	June 17,'39
(Exploitation: Aug. 12,'39, pp. 69, 72, 74; Aug. 19,'39, p. 70.)				
Million Dollar Legs (G) 3846	Betty Grable-John Hartley-Donald O'Connor-Jackie Coogan	July 14,'39	65	July 8,'39
Never Say Die (G) 3832	Bob Hope-Martha Raye	Apr. 14,'39	82	Mar. 11,'39
Night of Nights (G)	P. O'Brien-O. Bradna-R. Young	Dec. 1,'39†	*85	Nov. 25,'39
Night Work (G) 3849	Mary Boland-Charles Ruggles	Aug. 4,'39	62	Aug. 12,'39
$1,000 a Touchdown (G) 3903	Joe E. Brown-Martha Raye	Sept. 22,'39†	73	Sept. 30,'39
Our Leading Citizen (G) 3850	Bob Burns-Susan Hayward	Aug. 11,'39	88	Aug. 5,'39
(Exploitation: Sept. 23,'39, p. 66; Sept. 30,'39, p. 61.)				
Our Neighbors—the Carters (G) 3911	Fay Bainter-Frank Craven	Nov. 24,'39†	85	Nov. 4,'39
Range War (G) 3954	William Boyd-Russell Hayden	Sept. 8,'39†	66	Aug. 5,'39
Renegade Trail 3859	W. Boyd-R. Hayden-G. Hayes	Aug. 18,'39	58	
(See "Arizona Bracelets," "In the Cutting Room," Dec. 31,'38.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Rulers of the Sea (G) 3910	Douglas Fairbanks, Jr. - Mar't Lockwood-Will Fyffe	Nov. 17,'39†	97	Sept. 16,'39
Silver on the Sage (G) 3858	Wm. Boyd-Geo. Hayes	Mar. 31,'39	68	Feb. 11,'39
(Exploitation: Jan. 7,'39, p. 53.)				
Some Like It Hot (G) 3837	Gene Krupa and Orch.-Shirley Ross-Bob Hope-Una Merkel	May 19,'39	64	May 13,'39
(Exploitation: June 10,'39, p. 54; June 17,'39, p. 77; Aug. 26,'39, p. 85.)				
Star Maker, The (G) 3851	Bing Crosby-Louise Campbell-Ned Sparks-Linda Ware	Aug. 25,'39	94	Aug. 26,'39
(Exploitation: Oct. 7,'39, p. 65; Oct. 14,'39, pp. 63, 66; Nov. 4,'39, pp. 66, 67.)				
Stolen Life (A) 3864	Elisabeth Bergner-Michael Redgrave	May 26,'39	92	Feb. 18,'39
Sudden Money (G) 3829	B. Lee-M. Rambeau-C. Ruggles	Mar. 31,'39	62	Mar. 25,'39
This Man in Paris (A) 3865	Barry K. Barnes-Valerie Hobson	Aug. 18,'39	86	July 8,'39
Undercover Doctor (G) 3840	L. Nolan-J. C. Naish-H. Angel	June 9,'39	65	June 3,'39
Union Pacific (G) 3835	Joel McCrea-Barbara Stanwyck-Akim Tamiroff-Robt. Preston	May 5,'39	125	Apr. 29,'39
(Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 18,'39, p. 73; May 27,'39, p. 64; June 3,'39, p. 65; June 10,'39, pp. 54, 59, 60; June 17,'39, p. 75; June 24,'39, p. 76; July 8,'39, pp. 50, 51; July 15,'39, p. 61; Aug., '39, p. 102; Oct. 14,'39, pp. 61, 62, 63; Oct. 21,'39, p. 68.)				
Unmarried (G) 3838	Buck Jones-Helen Twelvetrees	May 26,'39	65	May 27,'39
What a Life (G) 3905	Jackie Cooper - Betty Field - Lionel Stander - John Howard	Oct. 6,'39†	79	Sept. 23,'39
(Exploitation: Nov. 11,'39, p. 66.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Women Have Secrets	J. Allen-Jean Cagney-V. Dale	Dec. 15,'39†		
(See "In the Cutting Room," Nov. 11,'39.)				
At Good Old Siwash	Wm. Holder - J. Barrett -B. Granville- E. Stone-V. Glaser			
Biscuit Eater, The	Lonnie LeRoy-Helene Millard			
Buck Benny Rides Again	Jack Benney - Ed. "Rochester" Anderson-Andy Devine			
Dr. Cyclops	Albert Dekker-Janice Logan	Apr. 12,'40†		
(See "In the Cutting Room," Sept. 23,'39.)				
Emergency Squad	W. Henry-R. Paige-L. Campbell	Jan. 5,'40†		
(See "In the Cutting Room," Nov. 11,'39.)				
Farmer's Daughter, The (G)	Martha Raye-Charlie Ruggles	Apr. 5,'40†		
(See "In the Cutting Room," Oct. 21,'39.)				
French Without Tears (A)	Ray Milland-Ellen Drew	Apr. 19,'40†	86	Nov. 11,'39
Geronimo	P. Foster-A. Devine-E. Drew	Jan. 12,'40†	*88	Nov. 25,'39
Great Victor Herbert, The	Allan Jones - Mary Martin - Walter Connolly	Dec. 29,'39†		
(See "The Gay Days of Victor Herbert," "In the Cutting Room," Oct. 28,'39.)				
Gun Chores	William Boyd-Russell Hayden			
Gulliver's Travels	Color Cartoon-Feature	Dec. 22,'39†		
Knights of the Range	Russell Hayden-Jean Parker	Mar. 29,'40†		
(See "In the Cutting Room," Nov. 11,'39.)				
Lights of the Western Stars	V. Jory-R. Hayden-N. Beery, Jr.			
(See "In the Cutting Room," Nov. 18,'39.)				
Light That Failed, The	R. Coleman-W. Huston-I. Lupino	Feb. 2,'40†		
(See "In the Cutting Room," Sept. 23,'39.)				
Llano Kid (G)	Tito Guizar-Gale Sondergaard	Dec. 8,'39†	70	Nov. 4,'39
Man from Bar 20	William Boyd-Russell Hayden			
Opened by Mistake	C. Ruggles-R. Paige-J. Logan	Apr. 26,'40†		
Parole Fixer	W. Henry-V. Dale-R. Paige	Feb. 16,'40†		
Partners of the Night	Charles Laughton-Vivien Leigh	Feb. 23,'40†	85	July 9,'38
(Reviewed under the title "St. Martin's Lane.")				
Remember the Night	Barbara Stanwyck-Fred MacMurray-Beulah Bondi- Elizabeth Patterson	Jan. 26,'40†		
(See "In the Cutting Room," Oct. 14,'39.)				
Road to Singapore	B. Crosby-D. Lamour-B. Hope	Mar. 22,'40†		
Safari	Madeleine Carroll-Douglas Fairbanks, Jr.			
Santa Fe Marshal	William Boyd-Russell Hayden	Jan. 26,'40†		
Seventeen	J. Cooper-B. Field-O. Kruger	Mar. 1,'40†		
(See "In the Cutting Room," Aug. 19,'39.)				
Television Spy, The (G) 3907	William Henry-Judith Barrett	Feb. 2,'40†	55	Oct. 14,'39
Typhoon	Dorothy Lamour-Robert Preston	Feb. 9,'40†		
(See "In the Cutting Room," Oct. 28,'39.)				
Untamed	Ray Milland-Patricia Morison-Akim Tamoriff	Feb. 23,'40†		
(See "In the Cutting Room," Sept. 23,'39.)				
Way of All Flesh*	A. Tamiroff - Wm. Henry - G. George-M. Angelus-J. Cagney			
Women Without Names	Ellen Drew-Robert Paige	Mar. 5,'40†		
(See "In the Cutting Room," Nov. 11,'39.)				

PRODUCERS DISTRIBUTING CORP.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beasts of Berlin (G)	Roland Drew-Steffi Duna	Oct. 29.'39†	84	Nov. 25,'39
Buried Alive	Beverly Roberts-Robert Wilcox	Nov. 6,'39†		
Invisible Killer, The	Grace Bradley-Roland Drew	Nov. 14,'39†		
(See "In the Cutting Room," Nov. 18,'39.)				
Torture Ship	Lyle Talbot-Jacqueline Wells	Oct. 22,'39†		
(See "In the Cutting Room," Sept. 16,'39.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Gold Star Mothers				
Man from Oklahoma	George Houston			
Mercy Plane	James Dunn-Frances Gifford	Dec. 4,'39†		
One of the Finest				
Sagebrush Family Trails, West, The	Bobby Clark			
Texas Renegades	Tim McCoy			

Title	Star	Rel. Date	Running Time Minutes	Reviewed

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Kid, The (G) 951	Roy Rogers-George Hayes	Sept. 29,'39†	61	Oct. 14,'39
Blue Montana Skies (G) 844	G. Autry-S. Burnette-J. Storey	May 4,'39	56	May 6,'39
Calling All Marines (G) 912	D. Barry-H. Mack-W. Hymer	Sept. 21,'39†	66	Sept. 9,'39
Colorado Sunset (G) 846	Gene Autry-Smiley Burnette-June Storey-Buster Crabbe	July 31,'39	64	Aug. 5,'39
Covered Trailer, The 915	Jas., Lucile & Russell Gleason	Nov. 10,'39†	66	Nov. 11,'39
Cowboys from Texas 962	Three Mesquiteers	Nov. 29,'39†	57	
Flight at Midnight (G) 911	Col. Roscoe Turner-Phil Regan-Jean Parker-Robt. Armstrong	Aug. 28,'39†	66	Sept. 2,'39
Frontier Pony Express (G) 854	Roy Rogers-Mary Hart	Apr. 19,'39	58	Feb. 11,'39
I Was a Convict (G) 824	Barton MacLane-Beverly Roberts	Mar. 6,'39	65	Feb. 25,'39
In Old Caliente (G) 856	R. Rogers-M. Hart-G. Hayes	June 19,'39	57	July 22,'39
In Old Monterey (G) 847	G. Autry-S. Burnette-G. Hayes	Aug. 14,'39	73	Aug. 12,'39
(Exploitation: Oct. 7,'39, p. 65.)				
Jeepers Creepers (G) 914	Weaver Bros. & Elviry - Roy Rogers	Oct. 27,'39†	69	Nov. 4,'39
Kansas Terrors, The (G) 961	3 Mesquiteers-Jacqueline Wells	Oct. 6,'39†	57	Oct. 21,'39
Main Street Lawyer 905	Edward Ellis-Anita Louise	Nov. 3,'39†	72	Nov. 11,'39
Man of Conquest (G) 801	Richard Dix-Gail Patrick-Edw. Ellis-Joan Fontaine	May 15,'39	97	Apr. 15,'39
(Exploitation: May 27,'39, pp. 64, 68; July 15,'39, pp. 60, 66.)				
Mexicali Rose (G) 843	Gene Autry-Smiley Burnette	Mar. 27,'39	58	Apr. 1,'39
Mickey the Kid (G) 814	Bruce Cabot-Ralph Byrd-Zasu Pitts-Tommy Ryan	July 3,'39	65	July 1,'39
Mountain Rhythm (G) 845	G. Autry-S. Burnette-J. Storey	June 9,'39	59	July 1,'39
My Wife's Relatives (G) 810	Gleasons, Jas., Lucile, Russell	Mar. 20,'39	65	Mar. 4,'39
New Frontier (G) 868	Wayne-R. Corrigan-R. Hatton	Aug. 10,'39	57	Aug. 19,'39
Night Riders, The (G) 865	Three Mesquiteers-Ruth Rogers	Apr. 12,'39	58	Apr. 8,'39
Rough Riders' Round-up (G) 853	Roy Rogers-Mary Hart	Mar. 13,'39	58	Mar. 25,'39
Rovin' Tumbleweeds (G) 848	G. Autry-S. Burnette-M. Carlisle	Nov. 16,'39	64	Nov. 25,'39
Sabotage (G) 913	Chas. Grapewin-Arleen Whelan-Gordon Oliver	Oct. 13,'39†	69	Oct 14,'39
Saga of Death Valley (G) 952	Roy Rogers-George Hayes	Nov. 22,'39†	58	Nov. 25,'39
She Married a Cop (G) 815	Phil Regan-Jean Parker	July 12,'39	66	June 24,'39
Should Husbands Work? (G) 816	Gleasons, James, Lucile, Russell-Marie Wilson-Tommy Ryan	July 26,'39	65	July 15,'39
Smuggled Cargo (G) 825	Rochelle Hudson-Barry MacKay	Aug. 21,'39	62	Aug. 26,'39
S.O.S.-Tidal Wave (G) 813	Ralph Byrd-Kay Sutton	June 2,'39	61	June 3,'39
(Exploitation: Sept. 30,'39, p. 61.)				
Southward Ho! (G) 855	Roy Rogers-Mary Hart	May 19,'39	58	June 10,'39
Street of Missing Men (G) 811	Charles Bickford-Nana Bryant	Apr. 28,'39	65	Apr. 29,'39
Three Texas Steers (G) 866	Three Mesquiteers-Carole Landis	May 12,'39	57	June 17,'39
Wall Street Cowboy (G) 857	R. Rogers-G. Hayes-R. Hatton	Sept. 6,'39	66	Sept. 9,'39
Wyoming Outlaw (G) 867	Three Mesquiteers	June 27,'39	56	July 15,'39
Zero Hour, The (G) 812	Frieda Inescort-Otto Kruger	May 26,'39	65	May 27,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dark Command, The	J. Wayne-C. Trevor-W. Pidgeon			
Days of Jesse James 953	Roy Rogers-Geo. "Gabby" Hayes			
Money to Burn	Jas., Lucile & Russell Gleason			
South of the Border 941	Gene Autry-Smiley Burnette			
(See "In the Cutting Room," Nov. 11,'39.)				
Wolf of New York*	E. Lowe-R. Hobart-J. Stephenson			
Woman who Dared	C. Bickford - O. Davis, Jr. - D. Day			
(See "The Narrow Path," "In the Cutting Room," Nov. 18,'39.)				

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Allegheny Uprising (G) 006	John Wayne-Claire Trevor-Brian Donlevy-George Sanders	Nov. 10,'39†	81	Oct. 28,'39
Almost a Gentleman (G) 920	James Ellison-Helen Wood	Mar. 31,'39	65	Mar. 25,'39
Bachelor Mother (A) 932	G. Rogers-D. Niven-C. Coburn	Aug. 4,'39	82	July 1,'39
(Exploitation: Aug. 19,'39, p. 70; Aug. 26,'39, p. 84; Sept. 2,'39, p. 60; Sept. 9,'39, p. 74; Sept. 23,'39, p. 70; Oct. 14,'39, pp. 60, 64.)				
Bad Lands (G) 933	Robert Barrat-Noah Beery, Jr.-Andy Clyde	Aug. 11,'39	70	Aug. 19,'39
Career (G) 930	Anne Shirley-Edward Ellis	July 7,'39	80	July 8,'39
Conspiracy (G) 935	Allan Lane-Linda Hayes	Sept. 1,'39	59	Aug. 26,'39
Day the Bookies Wept, The (G) 002	Joe Penner-Betty Grable	Sept. 15,'39†	64	Sept. 16,'39
Everything's on Ice (G) 946	Irene Dare-Edgar Kennedy	Oct. 6,'39	67	Sept. 9,'39
Fighting Gringo (G) 986	George O'Brien-Dick Lane	Sept. 8,'39	59	Aug. 26,'39
Fifth Avenue Girl (G) 934	Ginger Rogers - James Ellison - Tim Holt-Walter Connolly	Sept. 22,'39	83	Aug. 26,'39
(Exploitation: Oct. 14,'39, p. 66; Oct. 21,'39, pp. 62, 68; Nov. 4,'39, p. 65.				
Five Came Back (G) 927	C. Morris-W. Barrie-L. Ball	June 23,'39	75	June 10,'39
Fixer Dugan (G) 922	Lee Tracy-Virginia Weidler	Apr. 21,'39	68	Jan. 28,'39
Flying Deuces (G) 010	Laurel & Hardy-J. Parker	Nov. 3,'39†	65	Oct. 14,'39
Flying Irishman, The (G) 919	Douglas Corrigan - Paul Kelly - Robert Armstrong	Apr. 7,'39	72	Mar. 4,'39
(Exploitation: May 20,'39, pp. 61, 62; June 24,'39, p. 72.)				
Full Confession (G) 003	Victor McLaglen-Sally Eilers	Sept. 8,'39†	73	Aug. 26,'39
Girl and the Gambler (G) 926	S. Duna-L. Carrillo-T. Holt	June 16,'39	63	June 10,'39
Girl from Mexico, The (G) 928	Lupe Velez-Leon Errol	June 2,'39	71	May 20,'39
In Name Only (G) 936	C. Lombard-C. Grant-K. Francis	Aug. 18,'39	94	Aug. 5,'39
(Exploitation: Sept. 16,'39, pp. 84, 85; Sept. 30,'39, p. 61; Nov. 11,'39, p. 68.)				
Love Affair (G) 916	I. Dunne-C. Boyer-L. Bowman	Apr. 7,'39	89	Mar. 18,'39
(Exploitation: Apr. 8,'39, p. 80; Apr. 15,'39, p. 82; Apr. 29,'39, pp. 72, 74; June 3,'39, p. 68.)				
Marshal of Mesa City (G) 081	George O'Brien-Virginia Vale	Nov. 3,'39†	62	Oct. 7,'39
Meet Dr. Christian (G) 005	Jean Hersholt-Dorothy Lovett	Nov. 17,'39†	70	Oct. 21,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Nurse Edith Cavell (G) 001	Anna Neagle-Edna May Oliver-M. Robson-G. Sanders-Z. Pitts	Sept. 29,'39†	97	Aug. 26,'39
(Exploitation: Nov. 25,'39, p. 56.)				
Of Human Bondage (re-issue) (A) 998	L. Howard-B. Davis-F. Dee	July 14,'39	83	July 7,'34
Panama Lady (G) 925	Lucille Ball-Allan Lane	May 12,'39	65	May 13,'39
Racketeers of the Range (G) 984	George O'Brien - Marjorie Reynolds - Ray Whitley	May 26,'39	62	June 3,'39
Reno (G) 008	R. Dix-G. Patrick-A. Louise	Dec. 1,'39†	73	Nov. 18,'39
Rookie Cop (G) 923	T. Holt-V. Weidler-F. Thomas	Apr. 28,'39	60	May 13,'39
Saint in London (G) 929	George Sanders-S. Grey	June 30,'39	72	July 1,'39
Saint Strikes Back, The (G) 918	George Sanders-Wendy Barrie	Mar. 10,'39	64	Feb. 18,'39
Sorority House (G) 924	Anne Shirley-James Ellison	May 5,'39	64	Apr. 22,'39
Spellbinder, The (G) 931	L. Tracy-B. Read-P. Knowles	July 28,'39	69	July 29,'39
Story of Vernon and Irene Castle, The (G) 398	Fred Astaire - Gingers Rogers Edna May Oliver - Walter Brennan	Apr. 28,'39	93	Apr. 1,'39
(Exploitation: Apr. 8,'39, p. 81; May 13,'39, p. 68; June 17,'39, p. 76.)				
Sued for Libel (G) 012	Kent Taylor-Linda Hayes	Oct. 27,'39†	69	Mar. 25,'39
That's Right, You're Wrong (G) 011	Kay Kyser & Orch.-A. Menjou-M. Robson - E. E. Horton - L. Ball	Nov. 24,'39†	*88	Nov. 18,'39
They Made Her a Spy (G) 921	Sally Eilers-Allan Lane	Apr. 14,'39	65	Oct. 14,'39
Three Sons (G) 004	E. Ellis-W. Gargan-K. Taylor	Oct. 13,'39†	72	Sept. 30,'39
Timber Stampede (G) 985	Geo. O'Brien-Marjorie Reynolds	June 30,'39	59	June 24,'39
Trouble in Sundown (G) 893	G. O'Brien-R. Keith-R. Whitley	Mar. 24,'39	60	Mar. 18,'39
Twelve Crowded Hours (A) 917	Richard Dix-Lucille Ball	Mar. 3,'39	64	Feb. 18,'39
Way Down South (G) 947	B. Breen-S. Blane-A. Mowbray	July 21,'39	63	July 22,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Abe Lincoln in Illinois 009	R. Massey-R. Gordon-M. Howard			
(See "In the Cutting Room," Sept. 16,'39.)				
Escape to Paradise	Bobby Breen-Kent Taylor			
(See "In the Cutting Room," Oct. 28,'39.)				
Hunchback of Notre Dame, The 015	C. Laughton-M. O'Hara-Sir C. Hardwicke - W. Hampden - T. Mitchell - B. Rathbone	Dec. 29,'39†		
(See "In the Cutting Room," Sept. 9,'39.)				
Isle of Destiny	W. Gargan-W. Ford-J. Lang	Jan. 15,'40†		
Legion of the Lawless (G) 082	George O'Brien-Virginia Vale	Jan. 5,'40†	*59	Nov. 25,'39
Marines Fly High	R. Dix-C. Morris-L. Ball	Jan. 26,'40†		
Married and in Love	Alan Marshal - Barbara Read - Helen Vinson-Patric Knowles	Dec. 22,'39†		
(See "In the Cutting Room," Nov. 11,'39.)				
Mexican Spitfire	L. Velez-D. Woods-L. Errol	Jan. 12,'40†		
Primrose Path	Ginger Rogers-Joel McCrea			
Queen of Destiny (G) 061	Anna Neagle-Anton Walbrook-C. Aubrey Smith		95	Oct. 29,'38
(Reviewed under the title, "Sixty Glorious Years.")				
Saint's Double Trouble	G. Sanders - H. Whitney - B. Lugosi			
Swiss Family Robinson	Thomas Mitchell - Edna Best - Freddie Bartholomew - Terry Kilburn - Tim Holt	Jan. 19,'40†	91	
(See "In the Cutting Room," Nov. 18,'39.)				
Two Thoroughbreds 013	Jimmy Lydon-Joan Brodell	Dec. 8,'39†		
Vigil in the Night 007	Carole Lombard - Anne Shirley - Brian Aherne	Feb. 2,'40†		
(See "In the Cutting Room," Oct. 7,'39.)				

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Sherlock Holmes, The (G) 005	B. Rathbone-I. Lupino-N. Bruce	Sept. 1,'39†	82	Aug. 26,'39
Boy Friend (G) 943	Jane Withers - Richard Bond - Arleen Whelan	May 19,'39	72	May 13,'39
Charlie Chan at Treasure Island (G) 006	S. Toler-C. Romero-P. Moore	Sept. 8,'39†	74	Aug. 26,'39
Charlie Chan in Reno (G) 948	S. Toler-P. Brooks-R. Cortez	June 16,'39	71	June 3,'39
Chasing Danger (G) 941	Preston Foster-Lynn Bari	May 5,'39	60	Jan. 14,'39
Chicken Wagon Family (G) 002	Jane Withers - Leo Carrillo - Marjorie Weaver	Aug. 11,'39†	64	Aug. 19,'39
City in Darkness (G) 021	Sidney Toler-Lynn Bari	Dec. 1,'39†	74	Nov. 18,'39
Day-Time Wife (A) 020	Tyrone Power - Linda Darnell - Warren William-B. Barnes	Nov. 24,'39†	72	Nov. 18,'39
Drums Along the Mohawk (A) 015	Henry Fonda-Claudette Colbert-Edna May Oliver	Nov. 10,'39†	103	Nov. 11,'39
(Exploitation: Nov. 25,'39, p. 56.)				
Elsa Maxwell's Hotel for Women (G) 001	Linda Darnell - Jas. Ellison - Ann Sothern - Elsa Maxwell - Lynn Bari	Aug. 4,'39†	83	Aug. 5,'39
(Exploitation: Sept. 16,'39, p. 88.)				
Escape, The (G) 010	Amanda Duff-Kane Richmond	Oct. 6,'39†	62	Nov. 11,'39
First World War, The (re-issue) (A) 062	Documentary	Oct. 27,'39†	78	Nov. 17,'34
Frontier Marshal, The (G) 951	Randolph Scott - Nancy Kelly - Cesar Romero-Binnie Barnes	July 28,'39	71	July 29,'39
(Exploitation: Sept. 2,'39, p. 54; Oct. 14,'39, pp. 60, 66.)				
Gorilla, The (G) 944	Ritz Bros. - Anita Louise - Bela Lugosi - Patsy Kelly	May 26,'39	66	May 27,'39
Heaven with a Barbed Wire Fence (G) 019	Jean Rogers-Glenn Ford	Nov. 3,39†	62	Oct. 7,'39
Here I Am a Stranger (G) 009	Richard Greene-Brenda Joyce-R. Dix-R. Young-G. George	Sept. 29,'39†	83	Sept. 30,'39
(Exploitation: Oct. 21,'39, p. 66; Oct. 28,'39, p. 72.)				
Hollywood Cavalcade (G) 007	Alice Faye - Don Ameche - Stuart Erwin-Buster Keaton	Oct. 13,'39†	96	Oct. 7,'39
(Exploitation: Nov. 4,'39, p. 67.)				
Hound of the Baskervilles, The (G) 936	Richard Greene-Basil Rathbone-Wendy Barrie-Nigel Bruce	Mar. 31,'39	80	Apr. 1,'39
(Exploitation: June 17,'39, p. 75; July 1,'39, p. 60.)				
Inside Story (G) 934	Michael Whalen-Jean Rogers	Mar. 10,'39	61	Oct. 22,'38
Inspector Hornleigh (A) 945	Gordon Harker-Alastair Sim	Apr. 21,'39	76	Apr. 22,'39
Inspector Hornleigh on Holiday (A) 022	Gordon Harker-Alastair Sim	Dec. 1,'39†	87	Nov. 18,'39
It Could Happen to You (G) 950	Gloria Stuart-Stuart Erwin	June 30,'39	65	June 17,'39
Jones Family in Hollywood (G) 946	Jed Prouty-Spring Byington	June 2,'39	60	May 27,'39
Jones Family in Quick Millions (G) 004	Jed Prouty-Spring Byington	Aug. 25,'39†	61	Aug. 12,'39
Little Princess, The (G) 932	Shirley Temple-Richard Greene-Anita Louise - Ian Hunter - Cesar Romero-Arthur Treacher	Mar. 17,'39	93	Feb. 25,'39
(Exploitation: Apr. 15,'39, pp. 84, 85.)				
Mr. Moto in Danger Island (G) 937	P. Lorre-J. Hersholt-A. Duff	Apr. 7,'39	70	Mar. 18,'39
(Reviewed under the title, "Danger Island.")				
Mr. Moto Takes a Vacation (G) 952	Peter Lorre - Virginia Field - John King-Joseph Schildkraut	July 7,'39	68	Nov. 19,'38
News Is Made at Night (G) 953	Preston Foster-Lynn Bari	July 21,'39	73	July 15,'39
Pack Up Your Troubles (G) 014	J. Withers-Ritz Brothers-Lynn Bari-Stanley Fields	Oct. 20,'39†	75	Oct. 14,'39
Rains Came, The (G) 011	T. Power-M. Loy-G. Brent	Sept. 15,'39†	103	Sept. 9,'39
(Exploitation: Sept. 30,'39, p. 56; Oct. 28,'39, pp. 70, 72.)				
Return of the Cisco Kid, The (G) 940	Warner Baxter-Lynn Bari-Henry Hull-Cesar Romero	Apr. 28,'39	71	Apr. 22,'39
Road to Glory (reissue) (G) 061	Fredric March-Lionel Barrymore-Warner Baxter-June Lang	Oct. 13,'39†	101	June 6,'36
Rose of Washington Square (G) 942	T. Power-A. Faye-A. Jolson	May 12,'39	86	May 13,'39
(Exploitation: Apr. 22,'39, p. 62; May 6,'39, p. 64; June 24,'39, p. 73.)				
Second Fiddle (G) 949	S. Henie-T. Power-R. Vallee	July 14,'39	87	July 8,'39
(Exploitation: Aug. 26,'39, p. 86; Oct. 21,'39, p. 66.)				
Shipyard Sally (A) 018	Gracie Fields-Sydney Howard	Oct. 20,'39†	80	July 29,'39
Stanley and Livingstone (G) 003	S. Tracy-R. Greene-N. Kelly-W. Brennan - C. Coburn - H. Hull - Sir C. Hardwicke	Aug. 18,'39†	101	Aug. 5,'39
(Exploitation: Aug. 19,'39, p. 67; Sept. 23,'39, p. 73; Oct. 7,'39, p. 64; Nov. 4,'39, p. 64; Nov. 11,'39, p. 67.)				
Stop, Look and Love (G) 008	Jean Rogers-Robert Kellard	Sept. 22,'39†	57	Sept. 2,'39
Story of Alexander Graham Bell, The (G) 938	Don Ameche - Henry Fonda - Loretta Young-Young Sisters	Apr. 14,'39	97	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 60; May 6,'39, p. 60; May 13,'39, p. 64; May 27,'39, pp. 64, 68; June 17,'39, p. 75; July 1,'39, p. 59.)				
Susannah of the Mounties (G) 954	Shirley Temple-Randolph Scott	June 23,'39	78	June 24,'39
(Exploitation: July 29,'39, p. 69; Aug. 26,'39, p. 88.)				
Too Busy to Work (G) 016	J. Prouty-S. Byington-J. Davis	Nov. 17,'39†	65	Nov. 4,'39
20,000 Men a Year (G) 013	R. Scott-P. Foster-M. Lindsay	Oct. 27,'39†	84	Oct. 28,'39
Ware Case, The (A) 8014	Clive Brooks-Jane Baxter	July 21,'39	72	Dec. 31,'38
Wife, Husband and Friend (G) 930	Loretta Young-Warner Baxter-Binnie Barnes-Cesar Romero	Mar. 3,'39	80	Feb. 18,'39
Winner Take All (G) 939	Tony Martin-Gloria Stuart-Slim Summerville-Henry Armetta	Apr. 21,'39	62	Feb. 25,'39
Young Mr. Lincoln (G) 947	Henry Fonda-Marjorie Weaver-Arleen Whelan-Alice Brady	June 9,'39	101	June 3,'39
(Exploitation: July 29,'39, p. 67; Aug. 12,'39, p. 70; Oct. 21,'39, p. 62.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barricade 026	Alice Faye-Warner Baxter	Dec. 8,'39†	71	
Blue Bird 025	Shirley Temple-Helen Ericson			
(See "In the Cutting Room," Nov. 25,'39.)				
Charlie Chan in Panama	Sidney Toler-Jean Rogers			
(See "In the Cutting Room," Nov. 25,'39.)				
Cisco Kid and the Lady, The 012	C. Romero-V. Field-M. Weaver	Dec. 29,'39†		
City of Chance 027	Lynn Bari-Donald Woods	Jan. 12,'40†		
Dance with the Devil	Tyrone Power-Dorothy Lamour			
Everything Happens at Night 029	Sonja Henie - Ray Milland - Robert Cummings	Dec. 22,'39†		
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92	May 13,'39
Grapes of Wrath	Henry Fonda - Dorris Bowdon - Charlie Grapewin - Jane Darwell			
He Married His Wife 023	J. McCrea-N. Kelly-M. Boland	Jan. 19,'40†		
(See "In the Cutting Room," Nov. 25,'39.)				
High School 028	Jane Withers-Joe Brown, Jr.	Jan. 26,'40†		
Honeymoon's Over, The (G) 024	M. Weaver-S. Erwin-P. Knowles	Dec. 15,'39†	70	Nov. 25,'39
Little Old New York	Alice Faye - Fred MacMurray - Richard Greene-Brenda Joyce			

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Man Who Wouldn't Talk, The	L. Nolan-J. Rogers-M. Marsh			
Shooting High*	J. Withers-G. Autry-M. Weaver			
Swanee River 017	D. Ameche-A. Jolson-A. Leeds	Jan. 5,'40†		
Young As You Feel	Jed Prouty-Spring Byington			

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Fury (G)	Brian Aherne-Victor McLaglen-Paul Lukas-June Lang	May 26,'39	91	May 6,'39
Eternally Yours (A)	Loretta Young - David Niven - H. Herbert-B. Burke-Z. Pitts	Oct. 12,'39†	95	Oct. 7,'39
(Exploitation: July 22,'39, p. 81.)				
Four Feathers (A)	John Clements - June Duprez - C. Aubrey Smith-Ralph Richardson	Aug. 4,'39†	115	May 6,'39
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, pp. 82, 84; Feb. 11,'39, p. 59; Feb. 25,'39, p. 68; Mar. 4,'39, pp. 70, 72; Oct. 7,'39, p. 65; Oct. 21,'39, p. 62.)				
Housekeeper's Daughter (G)	Joan Bennett-Adolphe Menjou	Oct. 26,'39†	80	Sept. 16,'39
Intermezzo, a Love Story (A)	L. Howard-I. Bergman-E. Best	Sept. 22,'39†	70	Sept. 30,'39
Man in the Iron Mask (G)	Louis Hayward - Joan Bennett - Warren William - Joseph Schildkraut - Alan Hale	Aug. 11,'39†	112	July 1,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; Aug. 12,'39, p. 69; Aug. 19,'39, p. 66; Aug. 26,'39, p. 85; Sept. 2,'39, p. 53; Sept. 16,'39, p. 82; Sept. 30,'39, p. 56; Oct. 28,'39, p. 70.)				
Real Glory, The (G)	C. Cooper-A. Leeds-D. Niven	Sept. 29,'39†	96	Sept. 16,'39
(Exploitation: Oct. 7,'39, p. 62; Nov. 25,'39, p. 57.)				
Send Another Coffin	Pat O'Brien-Ruth Terry-Broderick Crawford-Edward Arnold	Nov. 23,'39†		
Stagecoach (G)	Claire Trevor-Andy Devine-John Wayne-George Bancroft	Mar. 3,'39	96	Feb. 11,'39
(Exploitation: Mar. 25,'39, p. 81; Apr. 1,'39, pp. 72, 75; Apr. 15,'39, p. 80; May 13,'39, p. 67; May 20,'39, p. 60; July 15,'39, p. 60; July 22,'39, p. 82.)				
They Shall Have Music (G)	Jascha Heifetz-Andrea Leeds-Joel McCrea-Gene Reynolds	Aug. 18,'39†	101	July 15,'39
(See musical analysis, July 22,'39, p. 54; exploitation: Oct. 7,'39, p. 66; Oct. 14,'39, p. 62.)				
Winter Carnival (G)	Ann Sheridan-Richard Carlson-Helen Parrish-R. Armstrong	July 28,'39†	100	July 22,'39
(Exploitation: Aug. 5,'39, p. 98; Aug. 19,'39, p. 67; Aug. 26,'39, p. 86.)				
Wuthering Heights (A)	Merle Oberon-Laurence Olivier-Flora Robson-David Niven	Apr. 7,'39	104	Apr. 1,'39
(Exploitation: Apr. 2,'39, p. 62; May 13,'39, p. 68; May 27,'39, p. 65; Sept. 9,'39, p. 71.)				
Zenobia (G)	Oliver Hardy - Harry Langdon - Billie Burke - Alice Brady - James Ellison - June Lang - Jean Parker	Apr. 21,'39	73	Mar. 18,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chump at Oxford	Laurel and Hardy			
House Across the Bay	Joan Bennett-Geo. Raft-Lloyd Nolan-Gladys George			
Lion Has Wings, The (G)	Merle Oberon-Ralph Richardson-June Duprez-Flora Robson		77	Nov. 18,'39
Of Mice and Men	Burgess Meredith-Lon Chaney, Jr.-Betty Field-Chas. Bickford			
My Son, My Son	Brian Aherne-Madeleine Carroll-Louis Hayward-Frances Dee			
1,000,000 B.C.	Carole Landis-Lon Chaney, Jr.-John Hubbard			
Our Town	Frank Craven			
Over the Moon	Merle Oberon - Rex Harrison - Louis Borell			
Raffles	David Niven-Olivia de Havilland			
Rebecca	Laurence Olivier-Joan Fontaine-Judith Anderson-Nigel Bruce	Dec. 29,'39†		
Thief of Bagdad	Sabu-J. Duprez-C. Veidt			
Two's Company	Laurel and Hardy			
Westerner, The*	Gary Cooper - Doris Davenport-Walter Brennan-Fred Stone			

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Qiet on the Western Front (re-issue) (G) 4073	Lew Ayres-Slim Summerville	Sept. 29,'39†	93	Apr. 26,'30
(Exploitation: Oct. 28,'39, p. 70; Nov. 25,'39 ,p. 58.)				
Big Guy, The	Victor McLaglen-Jackie Cooper	Nov. 24,'39†	68	
(See "In the Cutting Room," Nov. 18,'39.)				
Big Town Czar (G) 3018	Barton MacLane-Tom Brown-Ed Sullivan	Apr. 21,'39	66	Apr. 22,'39
Call a Messenger (G) 4020	Billy Hallop-Huntz Hall-Mary Carlisle-Larry Crabbe	Nov. 3,'39†	65	Sept. 23,'39
Chip of the Flying "U" 4060	John Mack Brown-Bob Baker-Fuzzy Knight-Doris Weston	Nov. 24,'39†	55	
Code of the Streets (G) 3019	Frankie Thomas-Harry Carey-"Little Tough Guys"	Apr. 14,'39	69	Feb. 4,'39
Desperate Trails, The 4058	John Mack Brown-Bob Baker-F. Robinson-F. Knight	Sept. 8,'39†	58	
(See "In the Cutting Room," July 15,'39.)				
East Side of Heaven (G) 3006	B. Crosby-J. Blondell-M. Auer	Apr. 7,'39	88	Apr. 8,'39
(Exploitation: June 3,'39, p. 66.)				
Ex Champ (G) 3010	Victor McLaglen-Tom Brown-Nan Grey-Constance Moore	May 19,'39	72	May 20,'39
Family Next Door (G) 3020	Hugh Herbert - Joy Hodges - Juanita Quigley-Eddie Quillan	Mar. 31,'39	61	Apr. 15,'39
First Love (G) 3002	Deanna Durbin-Helen Parrish-R. Stack-E. Pallette-Leatrice Joy	Nov. 10,'39	84	Nov. 4,'39
For Love or Money (G) 3030	June Lang-Robert Kent	Apr. 28,'39	67	May 6,'39
Forgotten Woman, The (A) 3031	S. Gurie-D. Briggs-E. Arden	July 7,'39	67	July 1,'39
Hawaiian Nights (G) 4024	J. Downs-C. Moore-M. Carlisle	Sept. 8,'39†	65	Aug. 19,'39
Hero for a Day 4035	Charles Grapewin-Anita Louise-Dick Foran	Oct. 6,'39†	68	
House of Fear, The (G) 3038	Irene Hervey-William Gargan	June 30,'39	66	June 10,'39
Inside Information (G) 3039	J. Lang-D. Foran-H. Carey	June 2,'39	62	June 10,'39
I Stole a Million (G) 3007	George Raft - Claire Trevor - D. Foran-H. Armetta-V. Jory	July 21,'39	80	July 22,'39
Last Warning, The (G) 3027	P. Foster-F. Jenks-F. Robinson	Jan. 6,'39	63	Dec. 10,'38
Laugh It Off	C. Moore-J. Downs-E. Kennedy	Dec. 1,'39†	63	
Legion of Lost Flyers (G) 4053	R. Arlen-A Devine-A. Nagel	Nov. 3,'39†	63	Nov. 4,'39
Little Accident (G) 4019	Baby Sandy - Hugh Herbert - Richard Carlson - Florence Rice - Joy Hodges	Oct. 27,'39†	65	Nov. 4,'39
Mikado, The (G) 4044	Kenny Baker-Jean Colin	Sept. 8,'39†	91	May 20,'39
(Exploitation: July 22,'39, p. 82; Aug. 26,'39, p. 86.)				
Mutiny on the Blackhawk (G) 4051	R. Arlen-A. Devine-C. Moore	Sept. 1,'39†	66	Aug. 12,'39
Mystery of the White Room 3037	B. Cabot-H. Mack-C. Worth	Mar. 17,'39	57	
(See "In the Cutting Room," Mar. 18,'39.)				
Oklahoma Frontier 4059	John Mack Brown-Bob Baker-Fuzzy Knight	Oct. 20,'39†	58	
One Hour to Live (G) 4030	C. Bickford-D. Nolan-J. Litel	Nov. 10,'39†	59	Nov. 11,'39
Rio (G) 4014	Sigrid Gurie - Basil Rathbone - Victor McLaglen-Robert Cummings-Leo Carrillo	Sept. 29,'39†	77	Oct. 14,'39
Road Back (re-issue (G) 4074	John King-Richard Cromwell	Nov. 3,'39†	79	June 26,'37
Spirit of Culver (G) 3014	Jackie Cooper-F. Bartholomew-A. Devine-H. Hull-J. Moran	Mar. 10,'39	90	Mar. 4,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Sun Never Sets, The (G) 3009	B. Rathbone-D. Fairbanks, Jr.	June 9,'39	96	June 10,'39
They Asked for It (G) 3040	Michael Whalen - Joy Hodges - William Lundigan	May 26,'39	61	July 15,'39
Three Smart Girls Grow Up (G) 3001	D. Durbin-N. Grey-H. Parrish-C. Winninger-R. Cummings-William Lundigan	Mar. 24,'39	87	Mar. 25,'39
Tower of London (G)	Basil Rathbone-Boris Karloff-N. Grey-B. O'Neil-I. Hunter	Nov. 17,'39†	92	Nov. 25,'39
Tropic Fury 4052	R. Arlen-A. Devine-B. Roberts	Oct. 13,'39†	62	
(See "In the Cutting Room," July 29,'39.)				
Two Bright Boys (G) 4017	Jackie Cooper-F. Bartholomew	Sept. 15,'39†	70	Sept. 16,'39
Under-Pup, The (G) 4010	Gloria Jean-N. Grey-R. Cummings-V. Weidler-A. Gillis	Sept. 1,'39†	88	Aug. 26,'39
(Exploitation: Oct. 7,'39, p. 65; Oct. 14,'39, p. 66; Nov. 11,'39, p. 67; Nov. 25,'39, p. 58.)				
Unexpected Father (G) 3008	Baby Sandy-Mischa Auer	July 14,'39	78	July 15,'39
(Exploitation: July 1,'39, p. 62; Nov. 25,'39, p. 58.)				
When Tomorrow Comes (G) 3003	Irene Dunne-Charles Boyer	Aug. 11,'39	92	Aug. 19,'39
Witness Vanishes, The (G) 4027	Edmund Lowe-Wendy Barrie	Sept. 22,'39†	66	Oct. 28,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Charlie McCarthy Detective	E. Bergen-"Charlie McCarthy,"-"Mortimer Snerd" - Robert Cummings-Constance Moore	Dec. 22,'39†		
Danger on Wheels	R. Arlen-A. Devine-P. Moran			
Destry Rides Again	Marlene Dietrich-Jas. Stewart-Chas. Winninger-Mischa Auer	Dec. 29,'39†		
(See "In the Cutting Room," Oct. 14,'39.)				
Framed	Constance Moore-F. Albertson	Jan. 5,'40†		
(See "In the Cutting Room," Nov. 18,'39.)				
Green Hell	Douglas Fairbanks, Jr. - Joan Bennett - John Howard - Alan Hale - George Sanders-George Bancroft - Vincent Price	Jan. 26,'40†		
(See "In the Cutting Room," Oct. 28,'39.)				
Honeymoon Deferred	Edmund Lowe-Margaret Lindsay			
Invisible Man Returns	Vincent Price-Sir Cedric Hardwicke-Nan Grey	Dec. 22,'39†		
(See "In the Cutting Room," Nov. 11,'39.)				
Man from Montreal	R. Arlen-A. Devine-G. Gwynne	Dec. 8,'39†	60	
Missing Evidence (G)	Preston Foster-Irene Hervey	Dec. 15,'39†	64	Nov. 25,'39
My Little Chickadee	Mae West-W. C. Fields-Jos. Calleia-D. Foran-A. Nagel			
Riders of Pasco Basin 4062	John Mack Brown-Bob Baker-Fuzzy Knight-Frances Robinson	Apr. 5,'40†		
Road to Romance*	Tom Brown-Peggy Moran			
West of Carson City 4061	John Mack Brown-Bob Baker-Fuzzy Knight-Peggy Moran	Jan. 19,'40†	55	

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels Wash Their Faces, The (G) 367	Ronald Reagan - Ann Sheridan - "Dead End Kids"-B. Granville	Aug. 26,'39	86	Sept. 9,'39
(Exploitation: Nov. 25,'39, pp. 57, 58.)				
Blackwell's Island (G) 361	J. Garfield-R. Lane-D. Purcell	Mar. 25,'39	71	Mar. 11,'39
Code of the Secret Service (G) 374	Ronald Reagan-Rosella Towne	May 27,'39	58	May 20,'39
Confessions of a Nazi Spy (G) 353	Edw. G. Robinson - Francis Lederer - Paul Lukas	May 6,'39	102	Apr. 29,'39
(Exploitation: July 29,'39, p. 69; Oct. 14,'39, p. 66.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cowboy Quarterback, The 366	Bert Wheeler - Marie Wilson - Gloria Dickson	July 29,'39	56	
(See "In the Cutting Room," June 3,'39.)				
Dark Victory (G) 354	Bette Davis - George Brent - Geraldine Fitzgerald - Ronald Reagan - Humphrey Bogart	Apr. 22,'39	106	Mar. 11,'39
(Exploitation: June 3,'39, p. 66; June 10,'39, p. 55; June 24,'39, pp. 75, 76; July 1,'39, pp. 61, 62; Aug. 5,'39, p. 102.)				
Daughters Courageous (G) 360	Lane Sisters - John Garfield - F. Bainter - C. Rains - G. Page-J. Lynn-F. McHugh-M. Robson-D. Foran	July 22,'39	107	June 24,'39
(Exploitation: Aug. 19,'39, p. 72.)				
Dust Be My Destiny (G) 461	John Garfield-Priscilla Lane	Sept. 16,'39†	88	Aug. 19,'39
(Exploitation: Nov. 11,'39, p. 66.)				
Each Dawn I Die (G) 356	James Cagney-Jane Bryan-Geo. Raft-Geo. Bancroft	Aug. 19,'39	92	July 22,'39
(Exploitation: Aug. 19,'39, p. 72; Sept. 16,'39, p. 88; Oct. 14,'39, p. 66.)				
Espionage Agent (G)	Joel McCrea - Brenda Marshall - Jeffrey Lynn-Frank McHugh	Sept. 30,'39†	83	Sept. 30,'39
Everybody's Hobby, The 736	Henry O'Neill-Irene Rich	Aug. 26,'39	54	
Kid from Kokomo, The (G) 363	Wayne Morris-Pat O'Brien-Joan Blondell-May Robson	June 24,'39	92	May 27,'39
Man Who Dared (G) 375	Chas. Grapewin-Jane Bryan	June 3,'39	60	Apr. 8,'39
(Reviewed under the title, "I Am Not Afraid.")				
No Place to Go 469	F. Stone-G. Dickson-D. Morgan	Sept. 23,'39†	57	
Old Maid (A) 452	Bette Davis - Miriam Hopkins - Geo. Brent-Jas. Stephenson	Sept. 1,'39†	95	Aug. 5,'39
(Exploitation: Oct. 21,'39, p. 62; Nov. 11,'39, p. 68.)				
On Your Toes (G)	Zorina-Eddie Albert-A. Hale-J. Gleason-G. Dickson	Oct. 14,'39†	94	Oct. 28,'39
Return of Dr. X, The	Wayne Morris - H. Bogart - Lya Lys-Rosemary Lane	Dec. 2,'39†	62	
(See "In the Cutting Room," July 8,'39.)				
Smashing the Money Ring (G) 470	R. Reagan-Margot Stevenson	Oct. 21,'39†	57	Nov. 25,'39
Sweepstakes Winner 373	M. Wilson-J. Davis-A. Jenkins	May 20,'39	59	
We Are Not Alone (G)	Paul Muni - Jane Bryan - Flora Robson - Una O'Connor	Nov. 25,'39†	112	Nov. 11,'39
You Can't Get Away with Murder (G) 364	Humphrey Bogart-Gale Page	May 20,'39	75	Jan. 21,'39
(Exploitation: June 17,'39, p. 74.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Four Wives (A)	Lane Sisters-G. Page-J. Garfield - E. Albert - C. Rains-J. Lynn-D. Foran-F. McHugh-M. Robson	Dec. 25,'39†	*112	Nov. 25,'39
Private Detective 471	Jane Wyman-Dick Foran	Dec. 9,'39†	55	

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Jane Arden, The (G) 321	Rosella Towne-William Gargan	Mar. 18,'39	58	Feb. 11,'39
Dead End Kids on Dress Parade (G)	Dead End Kids-John Litel	Nov. 18,'39†	62	Nov. 4,'39
Dodge City (G) 304	Errol Flynn-Olivia de Havilland-Ann Sheridan-Bruce Cabot-A. Hale-F. McHugh-V. Jory	Apr. 8,'39	104	Apr. 8,'39
(Exploitation: Mar. 25,'39, p. 82; Apr. 22,'39, p. 61; May 20,'39, p. 61; May 27,'39, pp. 65, 68; June 3,'39, p. 64; June 10,'39, p. 59; June 24,'39, pp. 76, 77; July 8,'39, pp. 48, 50; July 15,'39, p. 61; July 22,'39, p. 81; Aug. 12,'39, p. 72.)				
Hell's Kitchen (G) 312	Margt. Lindsay-Ronald Reagan-"Dead End Kids"	July 8,'39	81	July 8,'39
Indianapolis Speedway (G) 315	Pat O'Brien - John Payne - Ann Sheridan - Gale Page	Aug. 5,'39	82	July 22,'39
(Exploitation: Sept. 30,'39, p. 59; Oct. 7,'39, p. 65; Oct. 14,'39, p. 66.)				
uarez (G) 301	Paul Muni - Better Davis - B. Aherne-C. Rains-J. Garfield	June 10,'39	127	Apr. 29,'39
(Exploitation: May 13,'39, p. 64; July 1,'39, p. 58; July 15,'39, p. 66; July 22,'39, p. 81; Aug. 5,'39, p. 102; Aug. 26,'39, p. 86; Oct. 21,'39, p. 68.)				
Kid Nightingale (G) 411	J. Payne-J. Wyman-W. Catlett	Nov. 4,'39†	57	Sept. 23,'39
Nancy Drew and the Hidden Staircase 419	B. Granville-F. Thomas-J. Litel	Sept. 1,'39†	60	
Nancy Drew, Trouble Shooter 324	B. Granville-F. Thomas-J. Litel	June 17,'39	69	
Naughty But Nice (G) 311	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan	July 1,'39	90	July 1,'39
Oklahoma Kid (G) 308	J. Cagney-H. Bogart-R. Lane	Mar. 11,'39	80	Mar. 18,'39
(Exploitation: Mar. 11,'39, p. 57; Apr. 1,'39, pp. 74, 75; Apr. 29,'39, pp. 74, 75; May 13,'39, p. 67; June 10,'39, p. 60; July 15,'39, p. 66.)				
On Trial (G) 323	John Litel-Margaret Lindsay	Apr. 1,'39	61	Mar. 25,'39
Pride of the Blue Grass (G) 418	Edith Fellows-James McCallion	Oct. 7,'39	65	Nov. 11,'39
Private Lives of Elizabeth and Essex, The (G) 402	Bette Davis - Errol Flynn - O. de Havilland-Vincent Price	Nov. 25,'39†	106	Sept. 30,'39
Roaring Twenties, The (G) 403	Jas. Cagney-Humphrey Bogart-Priscilla Lane-Jeffrey Lynn	Oct. 28,'39†	106	Oct. 21,'39
(Exploitation: Nov. 25,'39, p. 59.)				
Torchy Plays with Dynamite 326	Jane Wyman-Allen Jenkins	Aug. 12,'39		
Torchy Runs for Mayor (G) 322	Glenda Farrell-Barton MacLane	May 13,'39	60	Apr. 1,'39
Waterfront (G) 325	G. Dickson-D. Morgan-M. Wilson	July 15,'39	59	July 22,'39
Women in the Wind (G) 316	K. Francis-W. Gargan-V. Jory	Apr. 15,'39	65	Feb. 4,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All This and Heaven Too				
British Intelligence	Boris Karloff-Margaret Lindsay			
Brother Orchid	Edward G. Robinson - Wayne Morris - Gale Page			
Brother Rat and the Baby	Wayne Morris - Jane Bryan - R. Reagan-J. Wyman-E. Albert			
(See "In the Cutting Room," Nov. 25,'39.)				
Child Is Born, A	Geraldine Fitzgerald - Jeffrey Lynn - Gladys George		79	
(See "Give Me a Child," "In the Cutting Room," May 6,'39.)				
Enemy Within, The	Ronald Reagan-Lya Lys			
Fighting 69th	J. Cagney-P. O'Brien-J. Lynn-G. Brent-A. Hale-D. Morgan			
(See "In the Cutting Room," Nov. 25,'39.)				
Fugitive from Justice	Roger Pryor-Lucille Fairbanks			
Gambling on the High Seas	W. Morris-J. Wyman-J. Litel			
Granny, Get Your Gun	May Robson - H. Davenport - M. Stevenson			
Invisible Stripes	George Raft - William Holden - Humphrey Bogart-Jane Bryan			
(See "In the Cutting Room," Oct. 28,'39.)				
It All Came True*	Ann Sheridan - Jeffrey Lynn - Humphrey Bogart-Zasu Pitts			
King of the Lumberjacks	John Payne-Gloria Dickson			
Life of Dr. Ehrlich	Edw. G. Robinson-Ruth Gordon-Donald Crisp-Otto Kruger			
Mad Empress, The (G) 420	M. Novara-C. Nagel-L. Atwill		*95	Apr. 22,'39
(Reviewed under the title, "Jaurez and Maximilian.")				
Philo Vance Comes Back	J. Stephenson-Margot Stevenson			
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne			
Tear Gas Squad	D. Morgan-J. Payne-G. Dickson			
Virginia City	Errol Flynn-Miriam Hopkins-Randolph Scott-Alan Hale			
We Shall Meet Again	Merle Oberon - George Brent - Pat O'Brien-Binnie Barnes			
Years Without Days	John Garfield - Pat O'Brien - Ann Sheridan			
(See "In the Cutting Room," Oct. 28,'39.)				

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
She Goes to War (A)		Leichter	Nov. 10,'39†	55	Nov. 25,'39
Sudan		Leichter	Oct. 10,'39	58	
Texas Wildcats	Tim McCoy	Victory	Apr. 10,'39		

Coming Attractions

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Hell's Harbor	Lupe Velez	Leichter	Dec. 10,'39†	80	

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Affair Lafont, The (A)	Corinne Luchaire	Transatlantic	Nov. 4,'39	85	Nov. 4,'39
Behind the Facade (Derriere la Facade) (A)	Lucien Baroux	Francinex		85	May 27,'39
Betrayal (A)	Annie Vernay	World	Sept. 15,'39	78	Sept. 23,'39
Black Limelight (A)	Raymond Massey	Alliance	Sept. 15,'39	68	July 8,'39
Boys' School	E. Von Stroheim	Columbia	June 5,'39	90	June 17,'39
Brivele Der Mamen,* A	Lucy & Misha Gehrman	Sphinx	Sept. 14,'39	106	
Dark Eyes of London* (A)	Bela Lugosi	Pathe		76	Nov. 18,'39
Dead Men Tell No Tales (A)	Emlyn Williams	Alliance	Aug. 15,'39	70	July 29,'39
Demon Barber of Fleet Street, The (A)	Tod Slaughter	Select	Sept. 29,'39	67	Oct. 7,'39
Discoveries	Carroll Levis	Grand National		66	Sept. 2,'39
Down Our Alley (G)	Hughie Green	British Screen		65	Aug. 12,'39
End of Day, The (A)	Victor Fancen	Juno	Oct. 1,'39	94	Sept. 16,'39
Englishman's Home, An (A)	Edmund Gwenn	United Artists		72	Nov. 11,'39
First Film Concert* (G)		World	Oct. 31,'39	53	Nov. 18,'39
Frozen Limits, The* (G)	Jimmy Nervo	General		80	Nov. 18,'39
Harvest (A)	Gabriel Gabrio	French Film Center		80	Aug. 5,'39
(Exploitation: Oct. 21,'39, p. 63.)					
Heartbeat (A)	Orane Demagis	French M. P. Co.	Sept. 4,'39	90	Sept. 16,'39
Home from Home (G)	Sandy Powell	British Lion		73	June 3,'39
Housemaster (G)	Otto Kruger	Alliance	Oct. 15,'39	83	Feb. 26,'38
I Killed the Count (A)	Syd Walker	Grand National		89	Sept. 2,'39
I Met a Murderer (A)	James Mason	York	Oct. 2,'39	70	Oct. 14,'39
Just William (G)	Dicky Lupino	Assoc. British		75	Sept. 9,'39
La Inmaculada (A)	Fortunio Bonanova	United Artists		85	July 22,'39
La Noche de los Maxas (The Night of the Mayas) (G)	Arturo Cordoba	Fama	Sept. 16,'39	96	Oct. 21,'39
Mademoiselle Ma Mere (A)	Danielle Darrieux	Hoffberg	Sept. 18,'39	82	Sept. 30,'39
Marseillaise (G)	Pierre Renoir	World	Nov. 3,'39	80	Nov. 18,'39
Mill on the Floss, The (G)	Geraldine Fitzgerald	Standard	Nov. 14,'39	90	Feb. 13,'37
Mirele Efros (G)	Berta Gersten	Credo	Oct. 19,'39	90	Nov. 4,'39
Ninety Degrees South	Scott Expedition	World	July 1,'39		
Papa's Misadventures (Los Enredos de Papa) (A)	Chato Ortin	Zacarias		98	Sept. 2,'39
Poisoned Pen (A)	Flora Robson	Assoc. British		78	July 15,'39
Rasputin (A)	Harry Baur	Concord	Oct. 16,'39	93	Oct. 21,'39
Singing Charro, The (Cuand Canta La Ley) (G)	Tito Guizar	Paramount		77	June 3,'39
Song of the Street (A)	V. Sokoloff	Mayer-Burstyn	Sept. 1,'39	75	Aug. 26,'39
Ten Days in Paris (A)	Rex Harrison	Columbia		82	Oct. 28,'39
That They May Live* (A)	Victor Francen	Mayer-Burstyn	Nov. 6,'39	73	Nov. 4,'39
There Ain't No Justice (A)	Jimmy Hanley	A.B.F.D.		83	June 24,'39
What Would You Do, Chum? (A)	Syd Walker	Anglo American		75	Sept. 2,'39
Where's That Fire (G)	Will Hay	20th Cent.-Fox		74	Aug. 19,'39
Young Man's Fancy (A)	Anna Lee	Assoc. British		77	Sept. 2,'39

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-5-39) August 5, 1939. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
A-Ducking They Did Go (4-22-39) 9406 (3 Stooges)	Apr. 7,'39	16½
All American Blondes (11-11-39) 1423 Andy Clyde	Oct. 20,'39†	16½
Andy Clyde Gets Spring Chicken 1426	Dec. 15,'39†	2 rls.
Awful Goof, The 1427 Charley Chase	Dec. 22,'39†	2 rls.
Boom Goes the Groom 9431 Andy Clyde	Mar. 24,'39	17½
Calling All Curs (9-9-39) 1401 (3 Stooges)	Aug. 25,'39†	17½
Chump Takes a Bump, The 9433 Charley Chase	May 5,'39	18
Glove Slingers 1425 (All Star)	Nov. 24,'39†	2 rls.
Mooching Through Georgia (9-9-39) 9438 (All Star)	Aug. 11,'39	19
Mutiny on the Body 9129 Smith & Dale	Feb. 10,'39	17½
Now It Can Be Sold 9434 Andy Clyde	June 2,'39	17
Oily to Bed, Oily to Rise (10-14-39) 1402 (3 Stooges)	Oct. 6,'39†	18½
Pest from the West (6-17-39) 9435 Buster Keaton	June 16,'39	19
Rattling Romeo 9436 Charley Chase	July 14,'39	17
Sap Takes a Wrap, The 9430 Charley Chase	Mar. 10,'39	15½
Saved by the Belle (8-2-39) 9408 (3 Stooges)	June 30,'39	17
Skinny the Moocher 1421 Charley Chase	Sept. 8,'39†	16½
Star Is Shorn, A 9432 (All Star)	Apr. 21,'39	17
Static in the Attic 1422 Walter Catlett	Sept. 22,'39†	19
Teacher's Pest 1424 Charley Chase	Nov. 3,'39†	16½
Three Sappy People 1403 (3 Stooges)	Dec. 1,'39†	18½
Trouble Finds Andy Clyde 9437	July 28,'39	18
We Want Our Mummy 9045 (3 Stooges)	Feb. 24,'39	17
Yes, We Have No Bonanza 9407 (3 Stooges)	May 19,'39	16

CINESCOPES

Title	Rel. Date	Min.
World of 1960 (Futurama) 1971	Nov. 3,'39	1 rl.

COLOR RHAPSODIES

Title	Rel. Date	Min.
Boy, a Gun and Birds, A 1506	Jan. 12,'40†	1 rl.
Crop Chasers (10-14-39) 1502	Sept. 22,'39†	8
Dreams On Ice (10-7-39) 1504	Oct. 20,'39†	6½
Gorilla Hunt, The 9507	Feb. 24,'39	8
Happy Tots (4-22-39) 9508	Mar. 31,'39	7
Hollywood Sweepstakes (8-12-39) 9512	July 28,'39	8
House That Jack Built, The 9509	Apr. 14,'39	7
Jitterbug Knights (9-9-39) 1501	Aug. 11,'39†	7
Lucky Pigs (6-17-39) 9510	May 26,'39	7
Mother Goose in Swingtime 1505	Dec. 18,'39†	1 rl.
Mountain Ears (11-11-39) 1503	Nov. 3,'39†	7
Nell's Yells 9511	June 30,'39	7

COLUMBIA TOURS

Title	Rel. Date	Min.
Beautiful Switzerland 1553	Nov. 17,'39†	1 rl.
Big Town Commuters (New York) 9553	Feb. 3,'39	9
Historic Cities of India 1552	Oct. 27,'39†	10
Holland and the Zuyder Zee (11-25-39) 1551	Sept. 15,'39†	10
Man-Made Island (6-17-39) 9554 (Frisco Fair)	May 26,'39	9
Morocco 9556	Aug. 11,'39	10½
New Hampshire 1554	Dec. 22,'39†	1 rl.
Sojourn in India 9555	July 7,'39	9½

COMMUNITY SING

Title	Rel. Date	Min.
No. 6 9656 (Moon Songs)	Feb. 24,'39	10½
No. 7 9657 (Parade of Hits)	Mar. 24,'39	9½
No. 8 (4-29-39) 9658 (Strauss Music)	Apr. 21,'39	8
No. 9 9659 (Songs of the West)	May 19,'39	10
No. 10 (6-17-39) 9660 (Romance Songs)	June 16,'39	10

(New Series)

Title	Rel. Date	Min.
No. 1 (9-939) 1651 (Crosby Hit Songs)	Aug. 4,'39†	9
No. 2 1652 (Old Time Songs)	Sept. 8,'39†	9½
No. 3 1653 (College Songs)	Oct. 13,'39†	10
No. 4 1654 (Stephen Foster Songs)	Nov. 17,'39†	1 rl.
No. 5 1655	Dec. 22,'39†	1 rl.

FABLE CARTOONS

Title	Rel. Date	Min.
Park Your Baby 1752	Dec. 22,'39†	1 rl.
Little Lost Sheep 1751	Oct. 6,'39†	7

FOOLS WHO MADE HISTORY

Title	Rel. Date	Min.
No. 1 (Elias Howe) (10-2-39) 1601	Sept. 1,'39†	11
No. 2 (Charles Goodyear) 1602	Oct. 6,'39†	10½

HAPPY HOUR

Know Your History

(Remakes from "March of Years")

Title	Rel. Date	Min.
No. 1 9471	Feb. 22,'39	10½
No. 2 9472	Mar. 23,'39	10½
No. 3 9473	Apr. 21,'39	11

SPECIAL (HAPPY HOUR)

Title	Rel. Date	Min.
No. 1 (11-11-39) 1520 (Book of Books)	Oct. 6,'39†	10
No. 2 1521 (Building of Boys)	Oct. 12,'39†	11

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
29. Krazy's Bear Tale 9704	Feb. 17,'39	7½
30. Golf Chumps 9705	Apr. 6,'39	7
31. Krazy's Shoe Shop 9706	May 12,'39	6

MUSIC HALL VANITIES

Title	Rel. Date	Min.
Montmarte Madness (6-3-39) 9964	June 30,'39	10½
Night at the Troc 9962	Mar. 2,'39	10½
Yankee Doodle Home (5-27-39) 9963	May 19,'39	10

PHANTASIES CARTOON

Title	Rel. Date	Min.
Charm Bracelet The (9-9-39) 1701	Sept. 1,'39†	6½
Millionaire Hobo 1702	Ncv. 24,'39†	1 rl.
Mouse Exterminator, The 1703	Jan. 26,'40†	1 rl.

PICTUREGRAPH

Title	Rel. Date	Min.
No. 1 9951	Feb. 10,'39	

SCRAPPY CARTOONS

Title	Rel. Date	Min.
Scrappy's Added Attraction 9753	Feb. 3,'39	6½
Scrappy's Rodeo 9756	June 2,'39	6
Scrappy's Sideshow 9754	Mar. 3,'39	7
Worm's Eye View A (5-20-39) 9755	Apr. 28,'39	7

SCREEN SNAPSHOTS

Title	Rel. Date	Min.
No. 7 9857	Mar. 17,'39	10
No. 8 (4-29-39) 9858	Apr. 8,'39	9½
No. 9 (5-20-39) 9859	May 12,'39	10
No. 10 9860	May 26,'39	10
No. 11 9861	June 15,'39	10
No. 12 (8-19-39) 9862	July 28,'39	10

(New Series)

Title	Rel. Date	Min.
No. 1 (10-14-39) 1851	Sept. 22,'39†	9½
No. 2 (11-18-39) 1852	Oct. 27,'39†	10
No. 3 1853	Nov. 24,'39†	1 rl.
No. 4 1854	Jan. 5,'40†	1 rl.

SPECIAL SPORT THRILLS

Title	Rel. Date	Min.
Big Fish (9-9-39) 9810	Aug. 18,'39	10
Bows and Arrows 1801	Oct 6,'39†	1 rl.
Diving Rhythm (5-20-39) 9806	Apr. 21,'39	10
Jai Alai 1802	Nov. 3,'39†	1 rl.
Jockeys Up (6-17-39) 9807	June 2,'39	9½
Navy Champions (4-22-39) 9805	Mar. 17,'39	9½
Odd Sports 9804	Feb. 10,'39	10½
Technique of Tennis (6-17-39) 9808	June 30,'39	8½
There Goes Rusty (8-26-39) 9809	July 15,'39	10½

WASHINGTON PARADE

Title	Rel. Date	Min.
No. 2 (2-18-39) 9902 (Inside the White House)	Feb. 21,'39	11
No. 3 (5-27-39) 9903 (Inside the Capitol)	Apr. 28,'39	10
No. 4 9904 (Library of Congress)	Aug. 4,'39	10

1939-40

Title	Rel. Date	Min.
No. 1 (11 - 25 - 39) 1991 (Smithsonian Institution)	Oct. 20,'39†	10½
No. 2 1991	Dec. 8,'39†	1 rl.

MGM

CARTOONS

Title	Rel. Date	Min.
Art Gallery (6-3-39) W-886 (Color)	May 13,'39	9
Bear That Couldn't Sleep (7-15-39) W-887 (Sepia)	June 10,'39	9
Blue Danube, The W-891	Oct. 28,'39	1 rl.
Bookworm, The (9-16-39) W-889 (Color)	Aug. 26,'39	9
Goldilocks and the Three Bears (7-22-39) W-888	July 15,'39	11
Jitterbug Follies (3-25-39) W-883 (Sepia)	Feb. 25,'39	9
Little Goldfish, The (4-22-39) W-885 (Color)	Apr. 15,'39	8
One Mother's Family (11-11-39) W-890	Sept. 30,'39	9

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 21—Money to Loan (3-25-39) P-812 Alan Dinehart-Paul Guilfoyle	Mar. 11,'39	21
No. 22—While America Sleeps (4-22-39) P-813 Dick Purcell	Apr. 15,'39	21
No. 23—Help Wanted (7-1-39) P-814 Tom Neal-Jo Ann Sayers	June 10,'39	21
No. 24—Think First (10-21-39) P-815 Laraine Day-Ann Morriss	Sept. 9,'39	21
No. 25—Drunk Driving (10-28-39) P-816 Dick Purcell-Jo Ann Sayers	Oct. 28,'39	21

FITZPATRICK TRAVEL TALKS

Title	Rel. Date	Min.
Colorful Curacao (7-29-39) T-862	May 27,'39	9
Day on Treasure Island A (9-30-39) T-51	Sept. 2,'39†	10
Glimpses of Australia (5-27-39) T-859	Apr. 15,'39	9
Imperial Delhi (4-1-39) T-857	Feb. 18,'39	8
Natural Wonders of Washington State (10-21-39) T-52	Oct. 7,'39†	9
Picturesque Udaipur (7-15-39) T-861	May 13,'39	8
Quaint St. Augustine T-53	Nov. 4,'39†	9
Rural Hungary (6-24-39) T-860	Apr. 29,'39	9
Sydney Pride of Australia (2-4-39) T-854	Dec. 3,'38	9
Valiant Venezuela T-54	Nov. 25,'39†	1 rl.

MGM MINIATURES

Title	Rel. Date	Min.
Ash Can Fleet (10-21-39) M-72 Robert Warwick	Sept. 9,'39†	11
Failure at 50, A (11-18-39) M-73 Truman Bradley-Jack Mulhall	Oct. 7,'39†	10
Greener Hills, The (7-15-39) M-880 Emmett Vogan-Grace Stafford	May 27,'39	11
Hollywood Hobbies (6-17-39) M-878 Sally Payne-Joyce Compton	May 13,'39	10
Ice Antics (2-24-39) M-876 (Sepia)	Feb. 11,'39	9
Love On Tap M-877 Mary Howard (Sepia)	Mar. 18,'39	11
Mendelssohn's Wedding March M-74	Nov. 4,'39†	8
Prophet Without Honor (6-17-39) M-879 Tom Neal	May 20,'39	11
Rhumba Rhythm (9-9-39) M-71 Mary Teen-Sally Blaine (Sepia)	Sept. 2,'39†	11

MUSICAL COMEDIES

Title	Rel. Date	Min.
Happily Buried (6-3-39) R-805 Anthony Allen-Rita Oehman	Apr. 15,'39	20
Somewhat Secret (4-22-39) R-804 Mary Howard-Tom Collins	Mar. 29,'39	21

OUR GANG

Title	Rel. Date	Min.
Auto Antics (9-16-39) C-942	July 22,'39	10
Captain Spanky's Showboat (10-28-39) C-131	Sept. 9,'39†	11
Clown Princess (6-3-39) C-938	Apr. 15,'39	10
Cousin Wilbur (6-17-39) C-939	Apr. 29,'39	10
Dad for a Day C-132	Oct. 21,'39†	11
Dog Daze (7-29-39)	July 1,'39	11
Duel Personalities (4-8-39) C-937	Mar. 11,'39	10
Joy Scouts (7-29-39)	June 24,'39	10
Tiny Troubles (3-25-39) C-936	Feb. 18,'39	10

PASSING PARADE

(Sepia)

Title	Rel. Date	Min.
No. 4—(4-22-39) K-924 (Story of Dr. Jenner)	Mar. 18,'39	10
No. 5—(6-17-39) K-925 (Angel of Mercy) (Sepia)	May 20,'39	10
No. 6—(6-17-39) K-926 (Yankee Doodle Goes to Town)	June 17,'39	9
No. 7—Giant of Norway (7-22-39) K-927	June 24,'39	11
No. 8—Story That Couldn't Be Printed (9-16-39) K-928	July 22,'39	11
No. 9—One Against the World (9-16-39) K-929	Aug. 19,'39	11
No. 10—Unseen Guardians (10-14-39) K-930	Aug. 26,'39	11

PETE SMITH SPECIALTIES

Title	Rel. Date	Min.
Culinary Carving (8-12-39) S-910	July 1,'39	9
Football Thrills of 1938 (10-14-39) S-912	Sept. 16,'39	10
Let's Talk Turkey S-101	Oct. 28,'39†	11
Marine Circus (4-22-39) S-906 (Color)	Mar. 11,'39	9
Poetry of Nature (7-8-39) (Sepia)	May 17,'39	10
Radio Hams (6-17-39) S-908	May 20,'39	10
Set 'Em Up (10-21-39) S-913	Oct. 7,'39	10
Ski Birds (11-25-39) S-102	Nov. 18,'39†	8
Take a Cue (9-16-39) S-911 (Sepia)	Aug. 12,'39	9
Weather Wizards (4-22-39) S-907	Apr. 8,'39	9

ROBERT BENCHLEY

Title	Rel. Date	Min.
Dark Magic (5-27-39) F-956	May 13,'39	10
Day of Rest, The (10-21-39) F-141	Sept. 6,'39†	9
Home Early (6-17-39) F-957	May 27,'39	9
Hour for Lunch, An (4-22-39) F-955	Mar. 18,'39	9
How to Eat (7-8-39) F-958	June 10,'39	10
See Your Doctor F-142	Dec. 16,'39†	8

MONOGRAM

Title	Rel. Date	Min.
Raiders Over England 3830	Nov. 15,'39†	2 rls.

PARAMOUNT

BETTY BOOF CARTOONS

Title	Rel. Date	Min.
Musical Mountaineers (5-27-39) T8-8	May 12,'39	7
Rhythm on the Reservation (7-22-39) T8-10	July 7,'39	7
Scared Crows, The (7-8-39) T8-9	June 9,'39	7
So Does an Automobile T8-7	Mar. 31,'39	1 rl.

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Yip Yip Yippy (7-29-39) J8-6	July 28,'39	7
COLOR CLASSICS		
Barnyard Brat (7-15-39) C8-5	June 30,'39	7
Fresh Vegetable Mystery, The (10-14-39) C9-1	Sept. 22,'39†	1 rl.
Small Fry (5-6-38) C8-4	Apr. 21,'39	7
COLOR CRUISES		
Chile K9-3	Nov. 10,'39†	1 rl.
Colombia (8-12-39) K8-7	July 21,'39	10
Ecuador (9-16-39) K9-1	Sept. 1,'39†	10
Jamaica (7-15-39) K8-6	May 26,'39	10
Peru (10-14-39) K9-2	Oct. 6,'39†	1 rl.
Republic of Panama K8-5	Mar. 24,'39	1 rl.
HEADLINERS		
Artie Shaw's Class in Swing (8-26-39) A9-1	Sept. 8,'39†	10
Champagne Music of Lawrence Welk (3-4-39) A8-8	Mar. 3,'39	10
Here's Hal A9-4	Nov. 24,'39†	1 rl.
Moments of Charm of 1940 (10-4-39) (A9-2) Phil Spitalny & Girl Orch.	Oct. 13,'39†	11
Music Through the Years (2-25-39) A8-7 Jan Garber and Orch.	Feb. 3,'39	11
Paramount Presents Hoagy Carmichael (6-3-39) A8-10	May 5,'39	10
Sweet Moments (9-9-39) A8-12 Russ Morgan and Orch.	Aug. 11,'39	11
Ted Fio Rito and His Orchestra (11-18-39) A9-2	Oct. 6,'39†	11
Tempo of Tomorrow (7-1-39) A8-11 Richard Himber and Orch.	June 2,'39	10
Three Kings and a Queen A8-9 Vincent Lopez and Orch.	Apr. 7,'39	1 rl.
PARAGRAPHICS		
Breaking the News (9-2-39) J8-12	Aug. 25,'39	10
Busy Little Bears (11-18-39) V9-2	Oct. 20,'39†	10
Circus Co-ed (3-11-39) V8-8	Mar. 10,'39	10
Farewell Vienna (7-15-39) V8-11	June 23,'39	10
Fisherman's Pluck V8-9	Apr. 14,'39	1 rl.
Public Hobby No. 1 (9-16-39) V9-1	Sept. 22,'39†	11
Swans (5-27-39) V8-10	May 19,'39	10
That's Africa (3-4-39) V8-7	Feb. 10,'39	10
PARAMOUNT PICTORIAL (New Series)		
No. 8—(3-11-39) P8-8	Mar. 3,'39	10
No. 9—(5-20-39) P8-9	Mar. 31,'39	10
No. 10—P8-10	May 5,'39	1 rl.
No. 11—(6-24-39) P8-11	June 2,'39	10
No. 12—(8-12-39) P8-12	July 14,'39	10
POPEYE THE SAILOR		
Aladdin and His Wonderful Lamp (4-29-39) EE8-1 (Special)	Apr. 7,'39	22
Ghost Is the Bunk (7-22-39) E8-9	June 16,'39	7
Hello How Am I? (8-12-39) E8-10	July 14,'39	7
It's the Natural Thing to Do (8-26-39) E8-11	July 28,'39	7
Never Sock a Baby (11-25-39) E9-1	Nov. 3,'39†	6
Wotta Nitemare (7-15-39) T8-8	Mar. 24,'39	7
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (In Color)		
No. 5—(5-27-39) J8-5	May 12,'39	11
No. 6—(7-29-39) J8-6	Aug. 4,'39	11
1939-40		
No. 1—J9-1	Sept. 15,'39†	10
No. 2—J9-2	Nov. 3,'39†	1 rl.
GRANTLAND RICE SPORTLIGHTS		
No. 61—The Sporting Irish (3-4-39) R8-9	Mar. 17,'39	10
No. 62—Good Skates (5-6-39) R8-10	Apr. 14,'39	10
No. 63—Diamond Dust (6-3-39) R8-11	May 12,'39	10
No. 64—Death Valley Thrills (6-24-39) R8-12	June 9,'39	10
No. 65—Watch Your Step (8-19-39) R8-13	July 7,'39	10
No. 66—Hydro-Maniacs (9-9-39) R9-1	Sept. 1,'39†	10
No. 66—A Desert Adventure (9-16-39) R9-2	Sept. 22,'39†	10
No. 67—Catching Whoppers (9-16-39) R9-3	Oct. 13,'39†	10
No. 68—A Day Is Born (11-11-39) R9-4	Nov. 3,'39†	10
No. 69—Aqua-Rhyhtm (11-18-39) R9-5	Nov. 24,'39†	10
SYMPHONIC SERIES		
Merry Wives of Windsor (11-18-39)		9
UNUSUAL OCCUPATIONS (In Color)		
No. 5—(5-6-39 L8-5	Apr. 14,'39	11
No. 6—(7-29-39) L8-6	June 16,'39	10
(New Series)		
No. 1—(10-14-39) L9-1	Oct. 13,'39†	1 rl.
No. 2—L9-2	Nov. 17,'39†	1 rl.

RKO RADIO

Title	Rel. Date	Min.
LEON ERROL COMEDIES		
Home Boner 93,704	Mar. 10,'39	20
Moving Vanities (5-6-39) 93,705	May 5,'39	17
Ring Madness 9370	June 30,'39	19
Scrappily Married 03,703	Jan. 12,'40†	20
Truth Aches 03,702	Nov. 3,'39†	19
Wrong Room, The (9-30-39) 03,701	Sept. 22,'39†	19
HEADLINERS		
No. 3—Swing Vacation 93,603	Feb. 24,'39	17
No. 4—Sales Slips 93,604	June 2,'39	17
EDGAR KENNEDY COMEDIES		
Act Your Age (10-14-39) 03,401	Oct. 6,'39†	18
Baby Daze 93,405	May 19,'39	15
Clock Wise (4-1-39) 93,404	Mar. 24,'39	18
Feathered Pests 93,406	July 14,'39	16
Kennedy the Great 03,402	Dec. 8,'39†	19
Maid to Order 93,403	Jan. 27,'39	18
Slightly at Sea 03,403	Feb. 9,'40†	16
INFORMATION PLEASE		
No. 1—(10-14-39) 04,201	Sept. 8,'39†	10
No. 2—(10-28-39) 04,202	Oct. 6,'39†	11
No. 3—04,203	Nov. 3,'39†	10
MARCH OF TIME 1938-39		
No. 8—Background for War: The Mediterranean (3-18-39) 93,108	Mar. 17,'39	18
No. 9—Japan: Master of the Orient (4-15-39) 93,109	Apr. 14,'39	19
No. 10—Dixie-U.S.A. (5-13-39) 93,110	May 12,'39	19
No. 11—War, Peace and Propaganda (6-10-39) 93,111	June 9,'39	19
No. 12—The Movies March On (7-8-39) 93,112	July 7,'39	22
No. 13—Metropolis—1939 (8-5-39) 93,113	Aug. 4,'39	18
1939-40		
No. 1—Soldiers with Wings (9-9-39) 03,101	Sept. 1,'39†	19
No. 2—Battle Fleets of England (10-7-39) 03,102	Sept. 29,'39†	18
No. 3—Uncle Sam — The Farmer (10-28-39) 03,103	Oct. 27,'39†	18
No. 4—Newsfronts of War —1940 (11-25-39) 03,104	Nov. 24,'39†	19
NU-ATLAS PRODUCTIONS		
Arcade Varieties (5-20-39) 94,210 Lillian Roth	May 12,'39	11
Hello Mama (4-1-39) 94,209 George Jessel	Apr. 14,'39	11
Samovar Serenade 94,208 Luba Malina	Mar. 17,'39	10
Tropical Topics 94,206 Rosita Ortega	Jan. 20,'39	10
PATHE NEWS		
Released twice a week		
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Blamed for a Blonde (10-14-39) 03,201	Oct. 20,'39†	16
Chicken Feed 03,203	Jan. 19,'40†	18
Coat Tails 03,202	Nov. 17,'39†	18
Marriage Go-Round 93,204	July 28,'39	18
Dog-Gone 93,208	Apr. 21,'39	16
Twincuplets 03,204	Jan. 26,'40†	2 rls.
RAY WHITLEY COMEDIES		
Bandit and Ballads 03,502	Dec. 15,'39†	2 rls.
Cupid Rides the Range (10-14-39) 03,501	Sept. 8,'39†	18
Ranch House Romeo (4-1-38) 93,503	Apr. 7,'39	17
Sagebrush Serenade 93,504	June 6,'39	19
REELISMS		
Acres of Plenty (11-18-39) 04,602	Oct. 13,'39†	9
Air Waves (3-17-39) 94,607	Mar. 10,'39	10
American Royal (11-18-39)	Nov. 10,'39†	9
Kennel Kings (8-26-39) 94,612	July 12,'39	9
Nevada Unlimited (9-16-39) 04,601	Sept. 15,'39†	8
Pack Trip (9-16-39) 94,613	Aug. 18,'39	9
Soldiers of Sea 94,608	Apr. 7,'39	9
Television (5-6-39) 94,609	May 5,'39	9
Swinquet (7-15-39) 94,610	May 26,'39	8
World of Tomorrow (7-15-39) 94,611	June 23,'39	9
Zoo (8-12-39) 94,612	July 21,'39	9
RKO PATHE SPORTSCOPE		
Big Leaguers (4-29-39) 94,309	Apr. 21,'39	9
Devil Drivers (7-15-39) 94,311	June 16,'39	9
Gun Play (10-14-39) 04,301	Sept. 1,'39†	1 rl.
Hunting Hounds (11-18-39) 04,302	Sept. 29,'39†	9
Ice Cutters (11-4-39) 04,303	Oct. 27,'39†	9
Riding the Crest (7-8-39) 94,312	July 14,'39	9
Smooth Approach (5-20-39) 94,310	May 19,'39	9½
Snow Falls (3-18-39) 94,307	Feb. 24,'39	1 rl.
Sporting Wings (4-1-39) 94,308	Mar. 24,'39	9
Winter Playground 04,304	Nov. 24,'39†	9
SPECIAL		
Five Times Five (9-16-39) 93,801	July 23,'39	20
WALT DISNEY CARTOONS		
Autograph Hound 94,116	Sept. 1,'39	8
Beach Picnic (5-27-39) 94,114	June 9,'39	8
Donald's Cousin Gus (5-20-39) 94,113	May 19,'39	8
Donald's Penquin (5-27-39) 94,117	Aug. 11,'39	8
Goofy and Wilbur (10-1-38) 94,110	Mar. 17,'39	8
Hockey Champ (5-20-39) 94,110	Mar. 17,'39	7
Officer Duck 04,101	Sept. 22,'39†	8
Practical Pig, The (10-1-38) 94,109	Feb. 24,'39	
Sea Scout 94,115	June 30,'39	8
Ugly Duckling, The....... (10-1-38) 94,111	Apr. 7,'39	8

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Conquering the Colorado (8-26-39) 0201	Aug. 18,'39†	11
Filming the Fleet (9-23-39) 0202	Oct. 27,'39†	11
Sand Hogs 9205	May 12,'39	10
FASHIONS (In Color)		
Fashion Forecast, No. 3 9603	Mar. 31,'39	10
Fashion Forecast, No. 4 9604	July 7,'39	1 rl.
Fashion Forecast, No. 5 0601	Sept. 15,'39†	10
Fashion Forecast, No. 6 0602	Dec. 22,'39†	1 rl.
FATHER HUBBARD'S ALASKAN ADVENTURES		
Aghileen Pinnacles (10-21-39) 0103	Nov. 10,'39†	11
Birthplace of Icebergs (9-2-39) 0101	Aug. 4,'39†	11
LEW LEHR		
Monkeys Is the Cwaziest People (9-30-39) 0401	Sept. 29,'39†	10
Muscle Maulers (5-6-39) 9404	Apr. 14,'39	11
Silly Season, The 0402	Dec. 8,'39†	
What Every Inventor Should Know 9403	Jan. 20,'39	11
MAGIC CARPET SERIES (Lowell Thomas)		
Evergreen Empire, The (10-21-39) 0102	Oct. 13,'39†	11
Good Neighbors 9106	May 26,'39	11
Isle of Pleasure (11-19-38) 9103	Feb. 3,'39	11
Mystic Slam (5-6-39) 9105	Mar. 17,'39	10
Tempest Over Tunis 9107	June 9,'39	11
Viking Trail (12-31-38) 9104	Feb. 17,'39	10
TERRY-TOONS		
Africa Squawks 9516	June 30,'39	7
Barnyard Baseball 9517	July 14,'39	7
Barnyard Egg-citement (5-6-39) 9528 (color)	May 5,'39	7
Cuckoo Bird, The 9511	Apr. 7,'39	7
First Robin, The 0555 (color)	Dec. 29,'39†	1 rl.
Frozen Feet 9509	Feb. 24,'39	7
Gandy Goose in a Bully Romance 9515	June 16,'39	7
Gandy Goose in G Man Jitters 9510	Mar. 10,'39	7
Gandy the Goose in the Frame Up 9507	Dec. 30,'38	7
Golden West, The (8-26-39) 0501	Aug. 25,'39†	7
Hitch-Hiker, The 0505	Dec. 1,'39†	1 rl.
Hook Line and Sinker 0552	Sept. 8,'39†	7
Mouse and a Million 0504	Nov. 3,'39†	1 rl.
Nick's Coffee Pot 9513	May 19,'39	7
Nutty Network, The 9527 (color)	Mar. 24,'39	7
One Gun Gary in Nick of Time 9503	Jan. 27,'39	7
Orphan Duck, The (10-14-39) 0553	Oct. 6,'39†	7
Owl and Pussycat, The 9525 (color)	Jan. 13,'39	7
Prize Guest, The, 9514	June 2,'39	7
Sheep in the Meadow (10-14-39) 0502	Sept. 22,'39†	7
Their Last Bean (4-29-39) 9512	Apr. 21,'39	7
Three Bears, The 9526 (color)	Feb. 10,'39	7
Two Headed Giant (8-12-39) 0551	Aug. 11,'39†	7
Watchdog, The 0503	Oct. 20,'39†	1 rl.
Wicky-Wacky Romance 0554 (color)	Nov. 17,'39†	1 rl.
ED THORGERSEN (Sports)		
Big Game Fishing 0301	Sept. 1,'39†	10
Clocking the Jockies (10-7-39) 0302	Nov. 24,'39†	11
Hunting Dogs (5-6-39) 9303	Mar. 3,'39	11
Inside Baseball 9304	Apr. 28,'39	11
Sports Immortals 9305	June 23,'39	11

UNITED ARTISTS

WORLD WINDOWS

(Color)

Title	Rel. Date	Min.
Arabian Bazaar (12-31-38)	Sept. 1,'39	10
Eternal Fire, The (1-28-39)	Sept. 21,'39	10
Fox Hunting (1-21-39)	Jan. 3,'39	10
Jerusalem (1-14-39)	May 1,'39	10
Labanon Coast	Dec. 1,'39	10
Petra (1-14-39)	Aug. 1,'39	10
Rome Symphony (12-31-38)	Feb. 15,'39	10
River Thames (4-15-39)	Nov. 1,'39	10
Ruins of Palmyra	Oct. 1,'39	10
Wanderers of the Desert	July 1,'39	10

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES WITH GRAHAM McNAMEE		
No. 60—(3-11-39) 3358	Feb. 20,'39	9½
No. 61—(4-15-39) 3359	Mar. 13,'39	9
No. 62—(5-20-39) 3360 (Reviewed under title, "America Takes to Skies.")	Apr. 10,'39	9
No. 63—(6-3-39) 3361 (Reviewed under the title, "Theatre of the Sky.")	May 15,'39	9½
No. 64—(7-15-39) 3362	June 26,'39	9½
No. 65—(7-29-39) 3363	July 17,'39	9
No. 66—(9-30-39) 4351	Sept. 25,'39†	9
No. 67—(10-14-39 4352	Oct. 16,'39†	9
No. 68—(10-14-39) 4353	Nov. 13,'39†	9
No. 69—4354	Dec. 11,'39†	8

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 70—4355	Dec. 25,'39†	8
No. 71—4356	Jan. 15,'40†	1 rl.

LANTZ CARTUNES

Title	Rel. Date	Min.
Arabs with Dirty Fezzes (8-26-39) 3259	July 31,'39	7
Baby Kittens (12-3-38) 3245	Dec. 19,'38	1 rl.
Bird on Nellie's Hat (7-8-39) 3257	June 19,'39	7
Birth of a Toothpick 3250	Feb. 27,'39	7½
Bola Mola Land (5-27-39) 3256	May 29,'39	7
Charlie Cuckoo (5-13-39) 3254	Apr. 24,'39	7
Crack Pot Cruise 3253	Apr. 10,'39	6½
Little Blue Blackbird (12-10-38) 3246	Dec. 26,'38	7
Little Tough Mice (4-15-39) 3251	Mar. 13,'39	7
Magic Beans (3-11-39) 3249	Feb. 13,'39	7½
Nellie of the Circus (5-20-39) 3255	May 8,'39	7
One Armed Bandit (4-8-39) 3252	Mar. 27,'39	7
Silly Superstition (9-23-39) 3262	Aug. 28,'39	7
Slap Happy Valley 3261	Aug. 21,'39	7
Snuffy Skunk's Party (9-23-39) 3260	Aug. 7,'39	7
Stubborn Mule (8-12-39) 3258	July 3,'39	7

LANTZ COLORED CARTOONS

Title	Rel. Date	Min.
A-Haunting We Will Go (7-15-39) 4621	Sept. 4,'39†	7
Life Begins for Andy Panda (9-23-39) 4262	Oct. 9,'39†	8½
Scrambled Eggs 4263	Nov. 20,'39†	8¾
Sleeping Princess, The 4264	Dec. 4,'39†	9

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Bank Notes (3-11-39) 3228 Gus Van	Mar. 15,'39	19
Cafe Boheme (4-1-39) 3229 Ray Smeck & Islanders	Apr. 12,'39	17
Gals and Gallons (6-3-39) 3232 East and Dumke	July 12,'39	17½
Music and Models (12-3-38) 3225 Jack Arthur	Dec. 14,'38	18
Pharmacy Frolics (5-20-39) 3230 Three Playboys	May 17,'39	18
Swing Sanitarium (5-20-39) 3231 Dorothy Stone-Chas. Collins	June 14,'39	18
With Best Dishes (6-3-39) 3233 Charles Kemper	Aug. 9,'39	17

SPECIAL

Title	Rel. Date	Min.
March of Freedom (5-20-39) 4110	Sept. 6,'39†	20

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 61—Novelty (4-22-39) 3372	Apr. 3,'39	9
No. 62—Novelty (5-20-39) 3373	May 1,'39	9
No. 63—Novelty (6-3-39) 3374	June 5,'39	9
No. 64—Novelty (9-9-39) 3375	July 3,'39	10
No. 65—Novelty (7-15-39) 3376	Aug. 7,'39	9½
No. 66—Novelty (10-21-39) 4371	Sept. 18,'39†	8½
No. 67—Novelty (10-14-39) 4372	Oct. 9,'39†	9
No. 68—Novelty (10-28-39) 4373	Nov. 6,'39†	9
No. 69—Novelty 4374	Dec. 4,'39†	9
No. 70—Novelty 4375	Dec. 25,'39†	9
No. 71—Novelty 4376	Jan. 8,'40†	1 rl.

TWO-REEL MUSICALS

Title	Rel. Date	Min.
Boy Meets Joy (11-18-39) 4221 Pinky Tomlin-Joy Hedges	Sept. 6,'39†	17
Rhumba Land 4223 Wini Shaw	Nov. 15,'39	18
Snow Follies 4224 Lillian Roth	Dec. 13,'39†	2 rls.
Swing Hotel (10-14-39) 4222 Wini Shaw	Oct. 18,'39†	18

VITAPHONE

BROADWAY BREVITIES

Title	Rel. Date	Min.
Sundae Serenade 4020 Rosie Moran	Feb. 25,'39	2 rls.
Projection Room 4022 Arthur and Case	Mar. 4,'39	2 rls.
Home Cheap Home 4023 Henry Armetta	Mar. 18,'39	2 rls.
A Fat Chance 4024 Johnny Perkins	Mar. 25,'39	2 rls.
Rollin' in Rhythm 4025	Apr. 15,'39	2 rls.
Seeing Spots 4026 Duke McHale	Apr. 29,'39	2 rls.
You're Next to Closing 4027 Cross and Dunn	May 13,'39	2 rls.
Broadway Buckaroo (6-17-39) 4028 Red Skelton	June 3,'39	20
Quiet Please (5-27-39) 4006 Fritz Feld (Color)	July 1,'39	20
Wardrobe Girl 4029 Ginger Manners	June 17,'39	
A Swing Opera 4030 Tess Gardella	July 22,'39	2 rls.
Seeing Red (8-26-39) 4018 Red Skelton	Aug. 26,'39	20
Slapsie Maxie (9-16-39) 5303 Maxie Rosenbloom	Sept. 10,'39†	17
Remember When (9-16-39) 5101 Eaton Boys		20
Ride, Cowboy, Ride (10-21-39) 4008 Dennis Morgan	Sept. 9,'39	20
Ice Frolic (10-14-39) 5102 Eleanor Gardner	Oct. 28,'39†	20
World's Fair Junior (10-28-39) 5104	Dec. 9,'39†	20

COLOR PARADE

Title	Rel. Date	Min.
The Roaming Camera (4-15-39) 4608	Mar. 25,'39	11
Mechanix Illustrated, No. 4 (5-27-39) 4609	Apr. 22,'39	10
For Your Convenience (6-17-39) 4610	May 20,'39	10
Mechanix Illustrated, No. 5 4612	June 17,'39	1 rl.
Modern Methods (8-12-39) 4611	July 15,'39	10
Mechanix Illustrated, No. 6 4613	Aug. 5,'39	1 rl.
Mechanix Illustrated, No. 1 (9-2-39) 5401	Sept. 30,'39†	10
American Saddle Horses 5402	Nov. 11,'39†	1 rl.

FLOYD GIBBONS' "YOUR TRUE ADVENTURE"

Title	Rel. Date	Min.
A Minute from Death 4307	Mar. 4,'39	1 rl
Chained (4-15-39) 4308	Apr. 1,'39	12
Voodoo Fires (5-27-39) 4309	May 6,'39	12
Haunted House (6-24-39) 4310	June 3,'39	12
Lives in Peril 4311	July 1,'39	1 rl.
Three Minute Fuse (9-2-39) 4312	July 29,'39	11
Verge of Disaster 4313	Aug. 26,'39	1 rl.

HISTORICAL TECHNICOLOR FEATURETTES

Title	Rel. Date	Min.
Lincoln in the White House (1-14-39) 4004 Frank McGlynn (Color) (Exploitation: Feb. 25,'39, p. 68; May 20,'39, p. 61.)	Feb. 11,'39	20
Sons of Liberty (3-25-39) 4005 Claude Rains	May 20,'39	20
Bill of Rights (9-16-39) 4007	Aug. 19,'39†	20
Monroe Doctrine (10-28-39) 5001	Oct. 14,'39†	16

LOONEY TUNES

Title	Rel. Date	Min.
No. 66—Porky's Movie Mystery (3-24-39) 4809	Mar. 11,'39	7
No. 67—Chicken Jitters (4-1-39) 4810	Apr. 22,'39	1 rl.
No. 68—Porky and Teabiscuit (5-20-39) 4811	Apr. 1,'39	7
No. 69—Kristopher Kolumbus, Jr. 4812	May 13,'39	1 rl.
No. 70—Polar Pals (6-17-39) 4813	June 3,'39	7
No. 71—Scalp Trouble 4814	June 24,'39	1 rl.
No. 72—Porky's Picnic 4815	July 15,'39	1 rl.
No. 73—Wise Quack (8-19-39) 4816	Aug. 5,'39	7
No. 74—Porky's Hotel 5601	Sept. 2,'39†	1 rl.
No. 75—Jeepers Creepers (9-30-39) 5602	Sept. 23,'39†	7
No. 76—Naughty Neighbors (11-4-39) 5063	Nov. 4,'39†	1 rl.
No. 77—Pied Piper Porky (11-25-39) 5604	Nov. 4,'39†	7
No. 78—Porky the Giant Killer 5605	Nov. 18,'39†	1 rl.

MELODY MASTERS

Title	Rel. Date	Min.
Dave Apollon and Orch. 4711	Apr. 22,'39	1 rl.
Clyde McCoy and Orch. (5-27-39) 4712	Mar. 18,'39	10
Artie Shaw and Orch. (4-8-39) 4713	Apr. 29,'39	10
Larry Clinton and Orch. 4714	May 20,'39	1 rl.
Leith Stevens and Orch. (6-17-39) 4715	June 10,'39	10
Rita Rio and Orch. 4716	July 1,'39	1 rl.
Will Osborne and Orch. (8-5-39) 4717	July 22,'39†	10
Eddie Delange and Orch. 4718	Aug. 12,'39	1 rl.
Swing Styles (9-16-39) 5501	Sept. 2,'39†	10
Vincent Lopez and His Orchestra (10-21-39) 5502	Sept. 30,'39†	10
Rubinoff and His Violin (11-11-39) 5503	Nov. 11,'39†	10

MERRIE MELODIES

(In Color)

Title	Rel. Date	Min.
No. 77—A Day at the Zoo 4513	Mar. 11,'39	1 rl.
No. 78—Presto Chango 4514	Mar. 25,'39	1 rl.
No. 79—Bars and Stripes Forever 4515	Apr. 8,'39	1 rl.
No. 80—Daffy Duck and Dinosaur (4-22-39) 4516	Apr. 22,'39	7
No. 81—Thugs with Dirty Mugs 4517	May 6,'39	1 rl.
No. 82—Naughty But Mice 4519	May 10,'39	1 rl.
No. 83—Believe It or Else 4520	June 3,'39	1 rl.
No. 84—Hobo Gadget Band (6-17-39) 4518	June 17,'39	7
No. 85—Old Glory (6-17-39) 4521	July 1,'39	10
No. 86—Dangerous Dan McFoo 4522	July 15,'39	1 rl.
No. 87—Snow Man's Land 4523	July 29,'39	1 rl.
No. 88—Hare-Um Scare-Um (8-12-39) 4524	Aug. 12,'39	7
No. 89—Detouring America (9-9-39) 4525	Aug. 26,'39	7
No. 90—Little Brother Rat 4526	Sept. 2,'39	1 rl.
No. 91—Sioux Me 5301	Sept. 9,'39†	1 rl.
No. 92—Land of the Midnight Fun (10-14-39) 5503	Sept. 23,'39†	1 rl.
No. 93—Little Lion Hunter 5302	Oct. 7,'39†	1 rl.
No. 94—The Good Egg 5304	Oct. 21,'39†	1 rl.
No. 95—Fresh Fish (11-18-39) 5305	Nov. 4,'39†	7
No. 96—Fagin's Freshmen 5306	Nov. 18,'39†	1 rl.

TECHNICOLOR SPECIALS

Title	Rel. Date	Min.
The Master's Touch 4408	Feb. 18,'39	1 rl.
Romance in Color 4404	Aug. 19,'39	1 rl.

VITAPHONE VARIETIES

Title	Rel. Date	Min.
Tax Trouble 4907 Grouch Club	Mar. 18,'39	1 rl.
The Crawfords "At Home" 4909	Apr. 15,'39	1 rl.
Dean of the Pasteboards (5-27-39) 4910 Luis Zingone	May 27,'39	10
Right Way, The (6-17-39) 4908 Irene Rich	July 1,'39	9
Witness Trouble 4911 Grouch Club	July 29,'39	1 rl.
One Day Stand (8-26-39) 4912	Aug. 19,'39	10
Vote Trouble (9-16-39) 5701 Grouch Club	Sept. 9,'39†	9
History Repeats Itself (10-14-39)		10
Sword Fishing (10-14-39) 5702	Oct. 21,'39†	10
An Organ Novelty (11-4-39) Mr. & Mrs. Jesse Crawford		9

OTHER PRODUCT

ABPC

Title	Rel. Date	Min.
Come Back to Erin (5-20-39)		33

ALLIANCE

Title	Rel. Date	Min.
Birth of the Movies	Sept. 1,'39	22
Warning, The (4-1-39)	Aug. 1,'39	32

AMERICAN RED CROSS

Title	Rel. Date	Min.
Footsteps (5-27-39)		11

ASSOC. OF SCHOOL FILM LIBRARIES

Title	Rel. Date	Min.
New World for Old (6-3-39)		25

BRITISH

Title	Rel. Date	Min.
Border Collie (8-12-39)		
Reporter Investigates Liberty (5-6-39)		17

CENTRAL

Title	Rel. Date	Min.
Chinook's Children (6-3-39)		10
Zoo in Manhattan (11-18-39)		10

ENNIS

Title	Rel. Date	Min.
Memory Lingers On, The (8-5-39)		10

FRENCH FILM EXCHANGE

Title	Rel. Date	Min.
Ave Maria (7-15-39)		
Rembrandt (7-15-39)		
Trip to the Sky (7-1-39)		10
Violin, The (9-23-39)		10

G. P. O.

Title	Rel. Date	Min.
"Do it Now" (9-30-39)		11
Health for the Nation (7-15-39)		
Spare Time (6-17-39)		
Men in Danger (6-17-39)		

LENAUER INTERNATIONAL

Title	Rel. Date	Min.
Getting Your Money's Worth, No. 3 (10-21-39)		1 rl.

PARAMOUNT BRITISH

Title	Rel. Date	Min.
'Arf a Mo' Hitler (10-28-39)		28

PATHE COMMERCIAL

Title	Rel. Date	Min.
Homes of Today (11-18-39)		11
Miracles of Modernization (7-8-39)		8

SPECTATOR-DENNING

Title	Rel. Date	Min.
Point of View (6-3-39)		

U. S. FOREST SERVICE

Title	Rel. Date	Min.
4,000 Gifts of the Forest (8-26-39)		2 rls.

WORLD

Title	Rel. Date	Min.
City, The (5-20-39)		44

YORKE

Title	Rel. Date	Min.
Ninth State, The (10-7-39)		22

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Overland with Kit Carson (9-2-39) Bill Elliott-Iris Meredith	July 21,'39	
Shadow, The 1140 Victor Jory (15 episodes)	Nov. 24,'39†	

REPUBLIC

Title	Rel. Date	Min.
Daredevils of the Red Circle (6-10-39) 871 Charles Quigley-Herman Brix	June 10,'39	18 (each) (1st episode 30 min.)
Dick Tracy's G-Men (8-19-39) 872 Ralph Byrd (15 episodes)	Sept. 2,'39	(1st episode 29 min.)
Zorro's Fighting Legion 873 Reed Hadley		

UNIVERSAL

Title	Rel. Date	Min.
Flash Gordon in Conquering the Universe 4881-92	Apr. 9,'40†	
Green Hornet, The 4781-93 Gordon Jones-Anne Nagel	Jan. 9,'40†	
Oregon Trail, The (5-20-39) 4581-95 John Mack Brown-Louise Stanley (15 episodes)	July 4,'39†	21 (each)
Phantom Creeps, The (9-2-39) 4681-92 Bela Lugosi-Dorothy Arnold	Oct. 17,'39†	21 (each)

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THEATRE MANAGER AND EXECUTIVE, 34, fifteen years experience major circuits (RKO and Paramount-Publix) and leading independent chains; former district manager and publicity director; thoroughly experienced in all phases of operation, including film buying and booking. Finest credentials. Willing to go anywhere. BOX 1223, MOTION PICTURE HERALD.

AVAILABLE EXECUTIVE-MANAGER, TWENTY years experience. Go anywhere. Write BOX 1224, MOTION PICTURE HERALD.

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MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price, $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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OPERATORS AND MANAGERS, EVERY STATE, movie circuits. No. 519 STATE THEATRE, Pittsburgh, Pa.

WANTED

16MM SOUND PROJECTOR WITH BABY ARC. F. C. SHAFER, Washington, Ind.

COMPLETE POWERS 6B PROJECTORS OR heads only. Prompt payment. Must be 6B's. BOX 1214, MOTION PICTURE HERALD.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-the-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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NOW IN SECOND SUCCESSFUL YEAR

ANNOUNCED over a year ago, Eastman's three new negative films scored an instant success. Today, Plus-X, Super-XX, and Background-X are firmly established favorites. Throughout the industry their unrivalled photographic quality and trustworthy uniformity receive well-merited acclaim. Eastman Kodak Co., Rochester, N.Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

EASTMAN

PLUS-X
for general studio use

SUPER-XX
for all difficult shots

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for backgrounds and general exterior work

PARAMOUNT'S lyrical, laughable, lovable epic of Lilliput Land

"GULLIVER'S TRAVELS"

A Full-Length Cartoon Motion Picture IN TECHNICOLOR!
Produced by Max Fleischer • Directed by Dave Fleischer

Gabby, the town crier

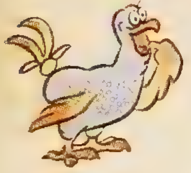
With the amazing adventure of Jonathan Swift's famous character—the shipwrecked Gulliver in Lilliput Land as a theme, this grandest of all full length cartoon pictures, blends uproarious comedy, charming romance, and heart tingling tunes into the most wonderful two hours of entertainment the screen has ever known.

King Little and King Bombo

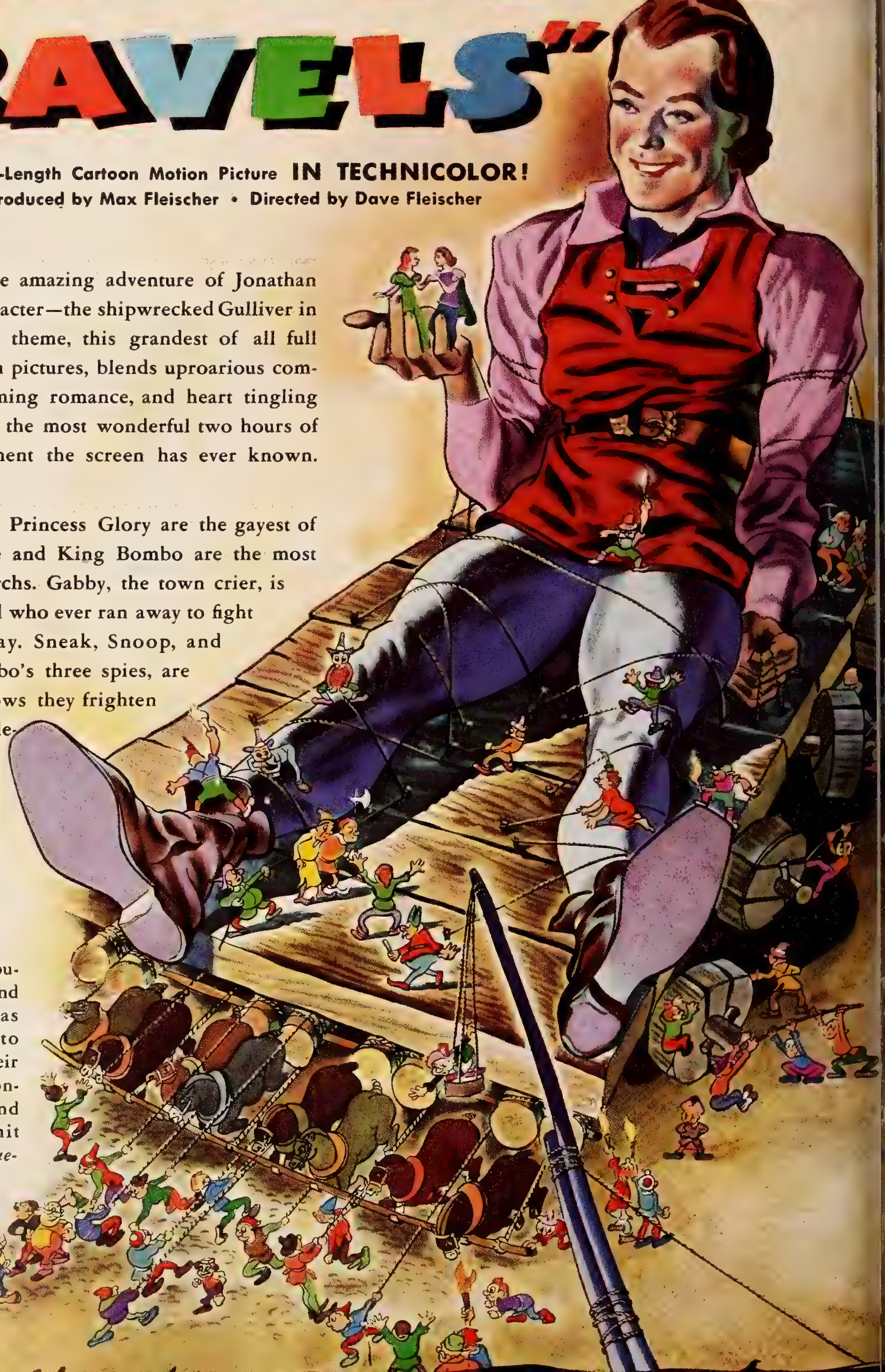
Prince David and Princess Glory are the gayest of lovers. King Little and King Bombo are the most amusing of monarchs. Gabby, the town crier, is the bravest coward who ever ran away to fight again another day. Sneak, Snoop, and Snitch, King Bombo's three spies, are such frightful fellows they frighten themselves. Twinkletoes is a bird of a carrier pigeon.

Prince David and Princess Glory

Sneak, Snoop, and Snitch


Twinkletoes

And the whole population of Lilliput Land are as wonderful as the adventures into which they lead their giant friend, Gulliver . . . as wonderful as the Leo Robin and Ralph Rainger's grandest hit songs, *"Faithful Forever," "Bluebirds in the Moonlight," "I Hear A Dream,"* and a whole quintet more . . . as wonderful as this most wonderful of all screen delights.



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MR. WILL HAYS,
28 W. 44TH ST.,
NEW YORK,
N. Y.

ON PICTURE HERALD

PRODUCT

Distributors set precedent by releasing 20 top features in Christmas season.

Final sales policies now being set for "Gulliver's Travels", "Pinocchio" and "Gone with the Wind".

Publishers turn to screen as book source.

UNIONS

More studio crafts win wage increases at meeting of production and union leaders at Atlantic City on basic agreement; Two pages of pictures.

Hollywood's labor bill under the raised pay scales: Charts of locals and their wages.

WAR

Russia's invasion of Finland further reduces European market for American films.

Germany reopening theatres in Poland.

Australian war taxes raise duties on film imports.

Wave of war propaganda pictures in Canada.

RADIO

Revolution On in Radio, with new stations and sets.

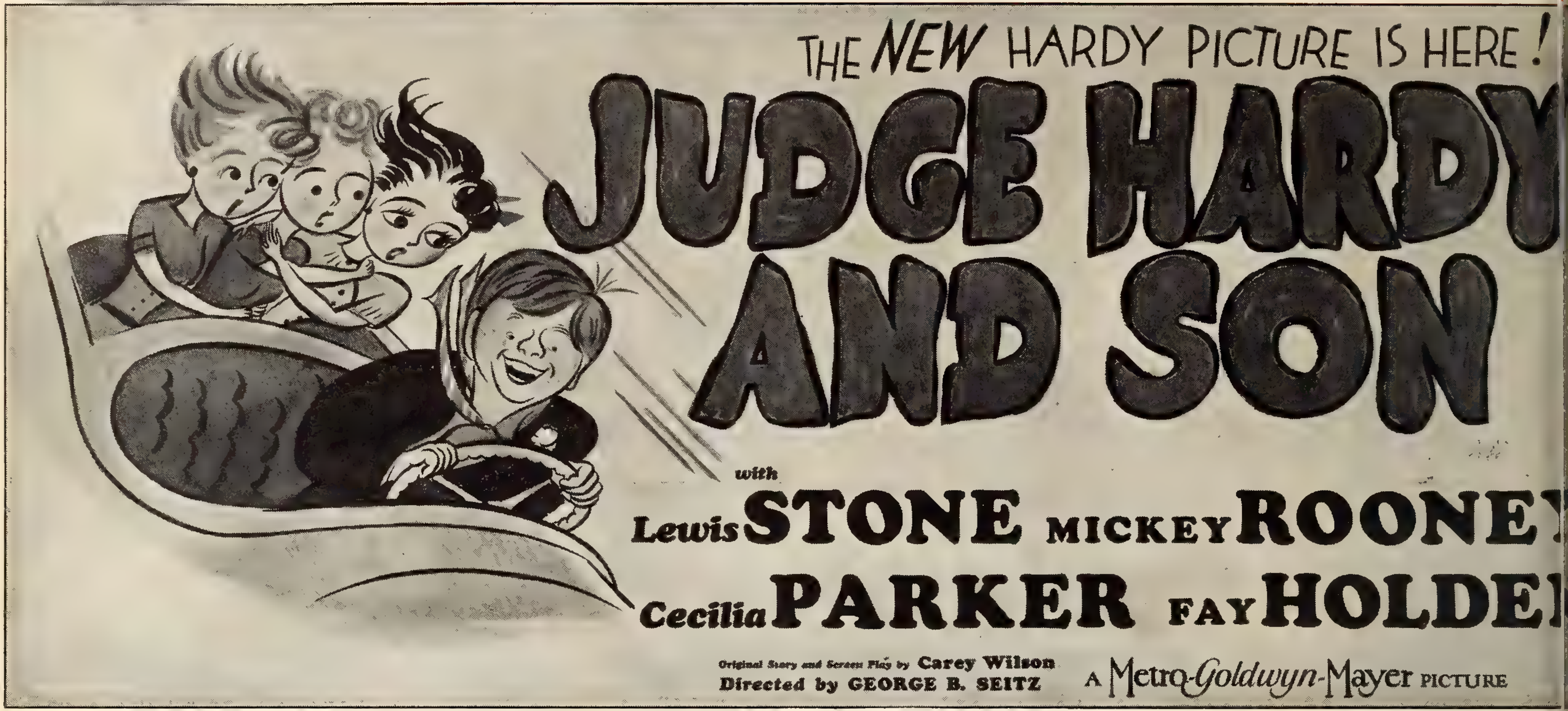
"Suitcase television" gets tryout before F.C.C. to show new mobility.

IN *Better Theatres:* "A BASIC SCHEME FOR SMALL THEATRES"

VOL. 137, NO. 10 In Two Sections—Section One DECEMBER 9, 1939

Entered as second-class matter, January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of M 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New Yor tion prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. All contents copyrigh Quigley Publishing Company.

CHRISTMAS BUSINESS!



THE *NEW* HARDY PICTURE IS HERE!

JUDGE HARDY AND SON

with

Lewis **STONE** MICKEY **ROONE**

Cecilia **PARKER** FAY **HOLDE**

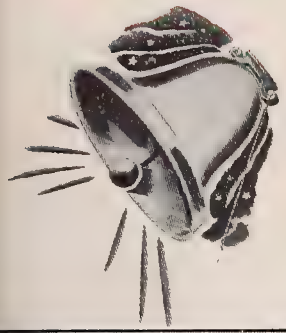
Original Story and Screen Play by Carey Wilson
Directed by GEORGE B. SEITZ

A Metro-Goldwyn-Mayer PICTURE

Christmas is
laughing time—
M-G-M is the one company
that has the happy show
that's swell for the whole family.
Screen "JUDGE HARDY & SON"
and you'll see that
it's the *best* of the series!
Perfectly timed for profits!
Simultaneous holiday bookings
are setting a new record!

NATIONAL AD CAMPAIGN READERSHIP 27,985,612
Full pages in Saturday Evening Post, Life, Collier's

NEW YEAR'S BUSINESS!



(where there's wine, women and song!)

BALALAIKA

STARRING

Nelson EDDY

ILONA MASSEY

with Charlie **RUGGLES** Frank **MORGAN** Lionel **ATWILL**

C. Aubrey **SMITH** Joyce **COMPTON** Dalies **FRANTZ**

SCREEN PLAY BY LEON GORDON, CHARLES BENNETT AND JACQUES DEVAL • BASED UPON THE PLAY "BALALAIKA" BOOK AND LYRICS BY ERIC MASCHWITZ MUSIC BY GEORGE POSFORD AND BERNARD GRÜN

A Metro-Goldwyn-Mayer PICTURE DIRECTED BY REINHOLD SCHUNZEL PRODUCED BY LAWRENCE WEINGARTEN

New Year's Hit 1938—"Rosalie"
New Year's Hit 1939—"Sweethearts"
New Year's Hit 1940—"BALALAIKA"
M-G-M knows that the New Year's
crowds want gayety, music, laughter!
There never has been a
greater holiday attraction
than rousing, romantic "BALALAIKA"
No other company has available such a
gala, gorgeous screen celebration!
It's booked nationwide! Watch!

NATIONAL AD CAMPAIGN READERSHIP 50,411,083
Full pages in Ladies' Home Journal, Woman's Home Companion, McCall's, Cosmopolitan, American, Redbook

"Four Wives"

FOR XMAS!

'Four Daughters' sequel with 'Four Daughters' cast!

See it at the Trade Show Dec. 12!

AND 5 SWE

FOR

NEW YEARS'

"INVISIBLE STRIPES"

George Raft
Jane Bryan
William Holden
Humphrey Bogart
Flora Robson
Paul Kelly
Henry O'Neill
Lee Patrick

Free!

Your Xmas greetings to your patrons (*200 feet—2 minutes*) for the asking at the Warner Exchange!

ETHEARTS JANUARY!

AN. 6

HILD IS ORN"

Geraldine Fitzgerald
Gladys George
Jeffrey Lynn
Gale Page
Spring Byington

JAN. 13

"BROTHER RAT AND A BABY"

The whole brilliant cast of 'Brother Rat' —and the wonder-baby, Peter B. Good

JAN. 20

"BRITISH INTELLIGENCE"

Boris Karloff
Margaret Lindsay
Bruce Lester
Leonard Mudie

JAN. 27

"THE FIGHTING 69TH"

James Cagney
Pat O'Brien
George Brent
Jeffrey Lynn
Alan Hale
Frank McHugh
Dennis Morgan
Dick Foran
William Lundigan
'Big Boy' Williams
Henry O'Neill
John Litel

that's why you need

WARNER BROS!

JACK L. WARNER · **HAL B. WALLIS**
In Charge of Production · *Executive Producer*

The Most Vital News Story—and Why!

When exhibitors tell each other which stars pay off best at their boxoffices, this is the most vital industry news that can be printed.

That is why the Motion Picture Herald's annual Money Making Star Poll is so important to all theatre owners.

Watch for the results of this year's poll, because it is recognized that the company having the most stars among the First Ten has the product with the most power at the boxoffice.

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 137, No. 10

December 9, 1939

". . . *we Smell a Red.*"

FOR quite a while both your editor and your publisher had a notion that they had exclusive and lone functions in giving attention to that curious organization known as "Film Audiences for Democracy," but now it seems we must be sharing the fun with Scribner's Commentator, monthly.

In the December issue, in a department entitled "Once Over Lightly—by Our Official Philosophical Observer", signed by Walter Brooks, the observation is made that: "We would like to see more truth and less hokum and distortion in the movies. But we don't think that these people are going the right way about it."

In a discussion of the heated anti-Nazi stand, the Commentator remarks: "There are other things to get stirred up about—Russia for instance. After all the Communist and Nazi creeds are equally un-American." A reference sent us into the files to look up the August issue of Film Survey, organ of Film Audiences for Democracy, there to find this amazing paragraph under title of "Fan Fare":

"MGM, shelvers of 'It Can't Happen Here', because it was 'not politically propitious,' have just about completed Garbo's latest movie, called 'Ninotchka'. This little morsel (we have seen the script) is in all likelihood the most anti-Soviet film that has been produced since the 1929 crop. If one were to remove the anti-Soviet material there would be very little more than a de luxe trailer left. Fuller information will be carried in the next issue. Meanwhile, you might tell your theatre manager not to book it. . . ."

How do you like that for "crust" in the organ of an organization that says it is defending Democracy for us?

Continuing, the Commentator finds in Film Survey high praise for the Russian picture "The Oppenheim Family" as anti-Nazi, and remarks: "We are then to protest anti-Soviet films, but cheer for anti-Nazi films. Seems to us, Professor, (that's Dr. Henry Pratt Fairchild) we smell a Red."

△ △ △

CUSTOMER WRITES

WITH show timing what it is, and maybe a trend in sight with a three-hour-and-forty-minute picture at hand, that venerable subject of the double bill obtrudes now and again. The other day your editor, being interviewed on the radio, opined, again, that the question of the double bill was properly up to the decision of the exhibitor and his customers, an opinion obvious enough and one amply supported by established practise.

But surprisingly enough, mail response developed among the customers, who it seems resent criticism of their amusement buying habits and preferences. They also seem to be not a little aware of what might be considered interior trade discussion.

A sample letter, written by a young woman resident in a middle class region of upper Broadway in New York, remarks: "*. . . but if we go to the theatre for an hour or two we still have part of an afternoon or evening left, but with a three hour show one knows that the time is to be spent and it's worth the effort to dress and go out. Besides one gets a good rest in three hours. Up my way it's been tried and we passed up a first class picture to go to the next movie with two pictures . . . and the shorts are terrible . . .*"

△ △ △

ON CHEWING

NEW YORK'S indefatigable Mayor Fiorello LaGuardia, the same who has of late been much in print with a movement to "bring the movie industry home," this week took off on a new campaign. He has a movement to get to the manufacturers of chewing gum to put up their product in a bigger wrapper, to bear directions urging that it be used "for disposal of gum after use."

This seems to arise from a discovery that two porters assigned to gum scraping in three subway stations worked two years and never got caught up with the output. The Mayor estimates that gum disposal costs the City hundreds of thousands of dollars a year.

If His Honor can get anything done about the gum curse he will be doing the theatre and theatre housekeeping important service, more important probably than he can hope to achieve in the geography of production.

In a more virile, keen spitting era, gum was no trouble, because the nation's chew was "plug" and "fine cut."

This was a man's country then. But the trend to chicle and cigarettes was not to be stemmed. Gone is the cannonball stove and the sawdust on the floor. Needed now is a lamenting ode to the passing of the cuspidor, which survives only in the Pullman car. Sissy gum has no tradition.

△ △ △

PASSING OPINIONS

SOME of the best entertainment in our industry is in reading the reviews among those who are minded to speak out. Just now they are having a time with the superornamental "Elizabeth and Essex," which same the customers appear to like very much.

In *Liberty*, Mr. Beverly Hills is concerned somewhat about historicity, and concludes, despite all the glamouring of the picture, that probably in very fact Whitehall of Queen Elizabeth's day was dirty and smelled bad. Beverly apparently wanted the picture in three colors and one stink.

In the New York *Sun*, Miss Eileen Creelman, of top rank in metropolitan reviewing, found "too much technicolor, too much velvet, and too many jewels, too much grand music rolling forth behind each speech . . ." Probably, almost surely, Miss Creelman also wouldn't care for a double maple-walnut sundae, with butter scotch on it, either—but a lot of the customers like 'em rich.

Also, while Miss Creelman likes Bette Davis' Elizabeth immensely, she'll have no part of Errol Flynn's Essex, on the ground that he is not as complex as Maxwell Anderson's Essex in the play. If Mr. Flynn had had the luck and the lines to steal the show from Miss Davis he'd be in trouble, anyway.

—*Terry Ramsaye*

This Week in the News

Labor and $ $ $ $

WHEN 9,405 IATSE studio workers of ten locals of gaffers, best boys, lamp and projection operators, swingers, prop men, grippers, riggers, gang bosses, et al., received a ten per cent wage increase from admittedly very reluctant producers, on the afternoon of September 20th, last, they started something that has grown into a virtually Hollywood-wide demand of production craftsmen for similar wage recognition.

On November 27th, eleven more locals of studio workers received a ten per cent increase from producers who were this time even more reluctant—the raise going to plumbers, machinists, sheet metal workers, plasterers, blacksmiths, sign and picture painters, metal polishers, et al., 3,267 in all.

On Tuesday, a ten per cent raise was demanded by studio electrical workers, teamsters, chauffeurs, carpenters and joiners; and it was duly ordered paid by motion picture corporate executives, who, with the topcrust of the various brotherhoods—representing 2,000 members in studios—had traveled to the ritzy Ritz Carlton on the windswept boardwalk of Atlantic City to effect a new "basic agreement." They went into meeting at 1:58 P.M., finished the job at precisely 7:27. The film folk went from Broadway, the unionites from the west and middle west, avoiding New York on a Pennsylvania Railroad Broadway Limited sleeper that carried them from Chicago to Philadelphia for an Atlantic City special.

With the wage increases now safely in the wallets of the 15,000 aforementioned studio craftsmen, the motion picture business now finds itself faced with demands—and they're stern ones, too, for pay raises from many, many more: 6,500 Hollywood extra players, 3,500 film exchange workers, an undisclosed number of Hollywood press agents, hundreds of vaudevillians and others.

This week's story of *Labor and $$$$,* as told on page 33 and page 36, carries with it a most comprehensive documentation that tells the story of all of Hollywood's Labor Bill, under new and old scales, working hours, conditions and related pertinencies, running from page 40 through to page 46, as compiled by Vance King, of MOTION PICTURE HERALD's Hollywood staff.

Hollywood's Labor Bill is not an item for Hollywood alone, obviously, for it enters into the costs charged exhibitors for film rentals and into the costs charged the public for film viewing—all in unknown quantities, of course.

"Labor Pains" was the snappy retort given a reporter in answer to his inquiries into what might have been the subject of conversation between the big moguls of production and Will H. Hays, this week, in Hollywood. While elaboration of the remark was refused in open conversation by the tight-lipped executives as they emerged from the meeting room, it was learned later that one item on the labor agenda was the important matter of a date on February 15th with Hollywood labor chieftains, when the producers, by previous agreement, will bring to labor their ledgers and cost sheets in an attempt to convince them that the studios cannot afford to pay the raises because of narrowing markets in war-land.

Meanwhile it will be observed that many a Hollywood studio will be all up, or nearly so, on 1939-40 product commitments by the time February 15th rolls around—there always being the possibility of disagreement between Hollywood labor and capital, always the possibility of a labor strike, a capital lockout. (Labor's original September and November demands for wage increases were accompanied by a pay-or-else-we'll-strike ultimatum.)

Why Atlantic City?

The question puzzled many observers this week, as they watched business representatives of studio locals and heads of international unions journey 3,000 or less miles to the Jersey coast resort, to meet Tuesday, in the Ritz-Carlton, with producer signatories of the five-year studio basic agreement. The producer representatives were from New York City.

New York City's Columbus Circle is exactly 100 miles from Atlantic City's northern-eastern borders. From New York City's Foley Square (Federal Court House) the distance is probably 95 miles.

On the other hand, the Ritz Carlton Hotel is well within the resort city's borders; so the distance is again 100 or more miles.

Now, labors' big figures, the heads of internationals, battle for unionism all over the U.S., not only in studios. And New York is full of labor squabbles—and legal suits.

And it seems that, while a Federal Court subpoena may be served anywhere, it is only effective if served within 100 miles of the Federal District in which it applies.

It is believed that William Fox learned this two years ago, anent other court matters.

Copy That Pulls

LOOK for an outbreak in the advertising pages anytime now, from Robert Gillham's office at Paramount. A rare demonstration has been had. Paramount organized a party pertaining to "The Great Victor Herbert" at the famous August Luchow's restaurant in New York's Fourteenth Street, one time capital of the amusement world. Al Wilkie sent out the wired invitations, to a list of 125 persons, phrased so compellingly that he got 211 acceptances.

Treading the "Grapes"

DEVILISHLY CLEVER Darryl Zanuck, of Wahoo, Nebraska, currently with 20th Century-Fox, is making or rather has made, "Grapes of Wrath," from the John Steinbeck novel, and now sets out to have, hopefully, productive publicity trouble about it.

There are several counts. Mr. Steinbeck's novel was full of dirty words—in the name of art, one might suppose. Also it is a dismaying tale of dust bowl degeneracy. Now it's to be a motion picture of entertainment for the American millions. What may be the movie version?

Keynote to the policy of promotion is sounded in the subcaptions to the first stills from the picture arriving this week. Be mindful the while that it is all planned. No visitor reached a set or location. It's a secret until now. And now! From the subcaptions:

"This couldn't happen in the United States. Yet it has, dozens of times, in the California Okie camps. Labor contractors bring along officers to help them round up the migratory workers at low wages."

"Hollywood wouldn't dare film this story." "Despite clamour from Californians. . . ." "Thousands are starving in California!" "Shot down! Zanuck answers rumors with this photo." "Darryl Zanuck trampled down a storm of protest from Californians. . . ."

That's the way it goes. Apparently while "Gone with the Wind" is blowing, Mr. Zanuck has arranged to "tie with a topic" and raise merry hell. That is showmanship. His friends hope that showmanship will not be confused with politics.

Meanwhile in that direction, indicating how the breezes blow, out in Los Angeles the newspapers, receiving advance stills only a day after THE HERALD, have agreed that "in behalf of Christmas shopping" they will print only "protection pictures" against being scooped, and withholding the real tale until the spenders have spent.

And the while, Sidney Skolsky, who shoots from the hip, confides that Mr. Zanuck is negotiating for "Tobacco Road"—which is not so dirty as "Grapes," but more famously so.

Stage Cuts Prices

The legitimate stage of Broadway this week started drastic reductions of box office scales in order to bring prices into a better competitive relationship with motion picture admissions. The stage plays "See My Lawyer," "Swingin' the Dream," "New Pins and Needles" are among the first to realign admissions on the new order.

Trying "Northwest"

"NORTHWEST PASSAGE," Metro-Goldwyn-Mayer's production from Kenneth Roberts' novel, and one of the most costly among Hollywood's grandiose items, is in the throes of a grooming for the market in a marked silence—possibly a silence calculated to avoid a sharing of attention with "Gone with the Wind."

A week ago Friday, after several postponements, "Northwest" went into the ordeal of try-out, unfinished, at Loew's New Rochelle house. The unfinished state was indicated by the fact that picture and sound track were yet on separate films, requiring double attention on synchronized machines.

Indicating that M-G-M very much wants to know, a whole corps of publicity department functionaires passed preview cards for audience reactions. Readers of the novel in that audience were inclined to observe that the whole book was not on the screen. They were, to be sure, not expert enough to know that Mr. Roberts told too many stories in his novel for any job of film unity, also that his novel was a re-casting and refurbishing of his *Saturday Evening Post* serial, to bring it up to length.

A remarkably large audience turned out when the New Rochelle put the alluring "Preview" on the marquee. The New Rochellers thought they were going to see an advance showing of "Gone with the Wind."

"Too Bad" Department

"DESTRY RIDES AGAIN," swell horse opera from Universal opening at the Rivoli in New York, contained one priceless line—as of Thursday last week. Marlene Dietrich sings "The Boys in the Back Room" and such, and, as Frank Nugent so feelingly recorded in his review for the New York *Times:* "She cold decks a poker sucker with complete nonchalance, tucks her earnings down her dress front and doesn't bat an eye when a cowhand murmurs 'Thar's gold in them hills.'"

But, fatally, Mr. Nugent added "(And where the Hays office was when that line sneaked through we'll never know, not that we mind it.)"

Then all of a sudden this Tuesday the amusement page of the *Times* said, "The Hays office censors in Hollywood have ordered Universal Pictures to delete a line of dialogue from 'Destry Rides Again'"—and it was Mr. Nugent's favorite line.

". . . and it was stated that it would also be cut from prints now being made ready for distribution."

Now one might wish that Mr. Nugent hadn't mentioned the matter, leaving it a secret among bosom friends.

Men Without Arms

DIFFICULTIES facing the men who must be where fighting is going on but are armed with only a camera were reported at first hand on Tuesday by Neil Sullivan, Pathe News cameraman just returned to New York from Western Europe. Mr. Sullivan said he had a busy time looking for the war and his rovings took him through belligerent and neutral countries. When he did find fighting, and was under fire for two hours on the Mannerheim Line (Finland's *Maginot-West Wall* chain of fortifications), no one believed him when he returned behind the lines. The war wasn't official yet.

Frank Muto, International News cameraman, brother of Tony Muto, Movietone News representative in Washington, and former New York World reporter, formerly of the Hays organization staff and for a spell with the IATSE film union, found that a bullet makes no distinction between soldiers and cameramen, Cameraman Sullivan also reported. Mr. Muto, he said, spent sometime recently in a Holland hospital recovering from machine gun wounds suffered in the Polish campaign. However, he is now covering the efforts of Mr. Stalin to bring "peace" to the people of Finland.

Casting Henry Ford

HENRY FORD is being urgently invited to appear in "Edison, The Man", by Clarence Brown, who was selected to direct the piece for M-G-M. Mr. Brown wants Mr. Ford for one sequence, calculated to reveal the friendships of Edison, Ford and Henry Firestone. It is to be remembered that Mr. Ford as a worshipper of the Edison tradition has moved the old workshop of "The Wizard" from Menlo Park to Dearborn, and with it all manner of Edisonia. Unforgettable is that occasion when Mr. Edison, getting off the train to inspect the project, stamped his feet and said: "Why, Henry's even got some of that damn New Jersey clay up here." Also some will remember Mr. Ford as a producer—"The Ford Weekly," distributed by none other than Samuel Goldwyn.

Films, A Quarterly

IF there is any doubt that motion pictures have come of age, the question is settled by the appearance of *films,* "a quarterly of discussion and analysis." Although the Greeks are famous for having the right words, other nations are not unskilled in this matter. The French would characterize this new magazine as *précieux;* Americans would just call it "arty."

The quarterly magazine is edited by Lincoln Kirstein, Jay Leyda, Mary Losey, Robert Stebbins and Lee Strasberg and published by Kamin Publishers which has the same address as the Kamin Bookstore on 56th Street in New York. In answer to an inquiry the Kamin company said that the magazine "had no news-stand distribution and was being sold direct to subscribers and at the finer bookstores throughout the country." The single copy price is 60c.

The first sentence of the first article seems to give the spirit of the new publication: "Film at its best is an art-form—and a social manifestation." To showmen film is the stuff out of which entertainment is made. The magazine's keynote article continues: "It can be of little consequence merely as casual entertainment despite the insistence of some trade papers to the contrary." *films,* the magazine, speaks of the "ethical obligation" of films (which must not be "casual entertainment") and then denounces the Production Code and the Legion of Decency.

Who made the remark, "Consistency, thou art a jewel"?

Kuhn to Dewey

IRENE CORBALLY KUHN, writer for newspapers and other media for many a year, known to motion pictures for her writings therein and thereon, on Monday morning became second in command of Thomas Dewey's publicity army, in the New York District Attorney's newly-launched campaign to get the Republican Presidential nomination at its Chicago convention next summer. Mrs. Kuhn has sold a book and several scripts in Hollywood.

FOR READY REFERENCE TO THE BUSY READER

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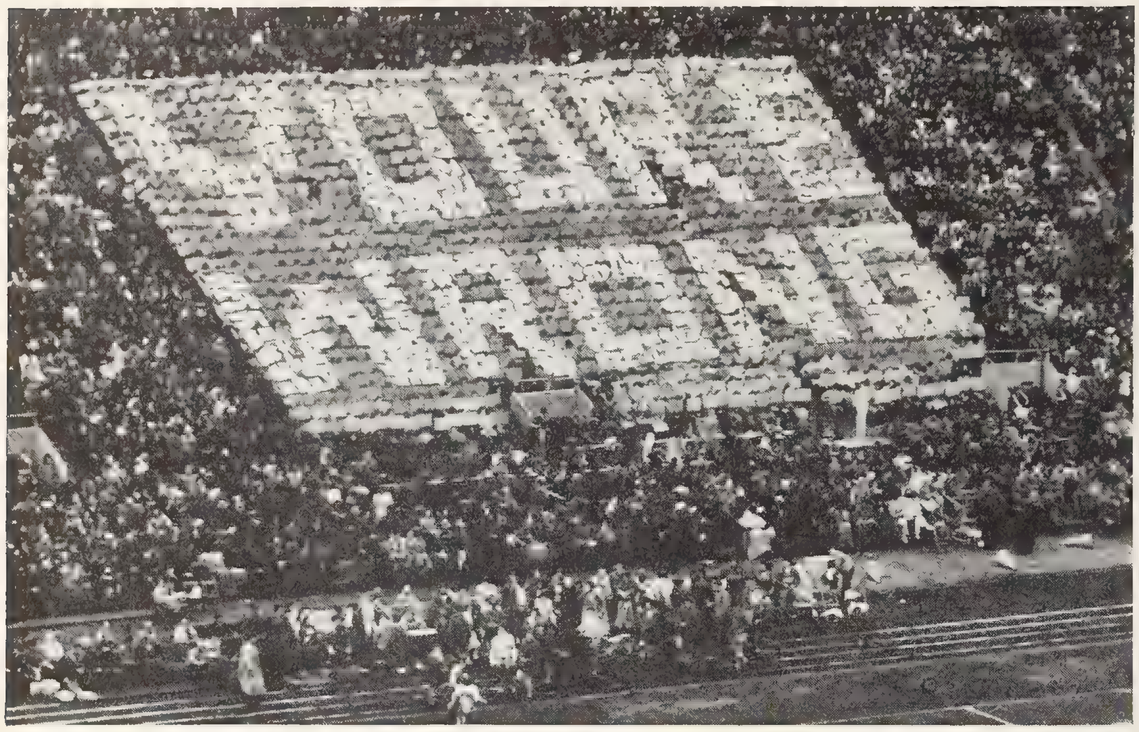
THIS WEEK IN PICTURES



By Ferris Copper

FOOTBALL AND EXPLOITATION mix rather well, John Barcroft of the Palace in Columbus, Ohio, proves in the demonstration above which he arranged with the student body of Ohio State University for his date for the RKO-Kay Kyser number called "That's Right, You're Wrong". Either they're not college students at all or they needed a proofreader, not a cheerleader.

FIRST STILL. The scene below is from the long discussed and now shooting "Grapes of Wrath", John Steinbeck novel being produced under the 20th Century-Fox banner by Darryl Zanuck. John Carradine as "Casey" is kicking the officer who has just shot the Okie woman at left, while Henry Fonda as "Tom Joad" holds his leg.

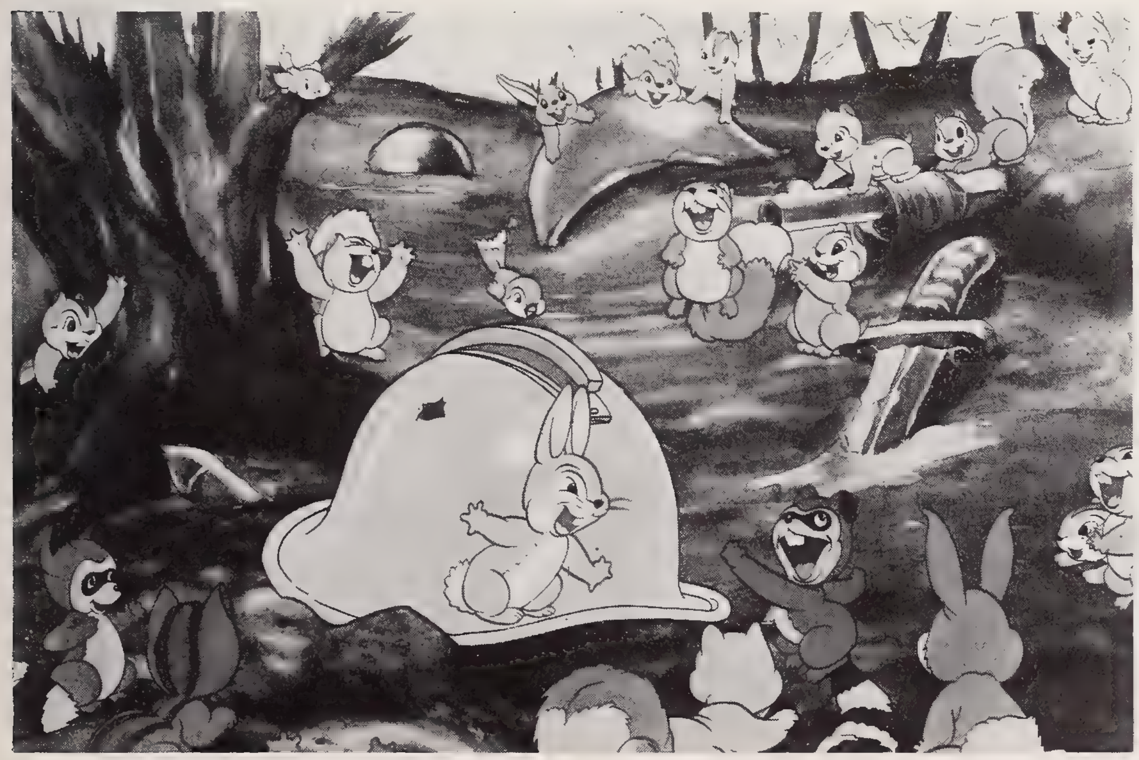
AWARD AND ANNIVERSARY. Paul Binstock, above right, manager of the Lyric, Hartford, is presented with a third quarter Quigley Award Medal by Acting Mayor James F. McCourt. Mr. Binstock enterprisingly combined the award with a campaign marking his 20th anniversary in show business and doubled his average attendance. The show was arranged by Julian Tuthill, Hartford *Times* film editor.

PRESENTATION. The Count and Countess Keller, who produce the United Artists World Windows travel short subjects, receive an Award of Merit from Mary Hamman, right, motion picture editor of *Good Housekeeping* and chairman of that publication's Movie Forum. The Kellers have just returned from India where they made a new series of the subjects to follow the group on Italy and the later group on Palestine and Arabia.

IT'S all a campaign for the premiere of Warners' "A Child Is Born" in Kansas City, held there perhaps because that city has been called the Brooklyn of the Middle West. The legs at right belong to a sextette of nurses selected as the most beautiful in Kansas City. We're sorry the rest of the picture was out of focus. Third from the left is Mary Smith. The crowning touch, below, shows Ed Moeller, winner of the baby diapering contest. A bachelor, he won over six married contestants mostly because he invented tri-corner pants with a zipper. The zippee is Bobby Smith, also in a hurry.

HARRY L. SOMMERER, new manager of manufacturing for the four plants of the RCA Manufacturing Company, Inc. Mr. Sommerer joined the Victor Talking Machine Company in 1909, became general purchasing agent and later played a prominent part in the company's activities in sound disc recording for motion pictures. He later represented Victor and RCA in Japan, and in 1937 he returned to an executive post here.

IT'S SUPER-COLOSSAL. Robert Gillham, above center, Paramount advertising and publicity director, introduces Oscar Morgan, southern division manager, to Dave Ballard, 8-foot giant employed by Paramount just to walk around and remind people of the forthcoming Max Fleischer color cartoon, "Gulliver's Travels".



CARTOON WITH A MESSAGE. The Hugh Harman color cartoon, "Peace on Earth", from which the scene at left is taken, will be released December 9th by MGM as the first cartoon on its 1939-40 schedule. It imagines a world from which mankind has vanished as a result of a series of wars, the last coming when "the meat-eaters persecuted the vegetarians", and peopled only by the animals who recall the humans as always "a-fightin' and a-feudin' and a-shootin'."

PARTY, left. To remind the press of its "Great Victor Herbert", Paramount holds a dinner at Luchow's restaurant, New York, once the late composer's favorite eating place. Left to right: Walter Connolly, star of the picture; Alice Neilson who appeared in many of Herbert's early operettas; Gene Buck, president of ASCAP, and Mary Martin and Allan Jones, costarred with Mr. Connolly.

REMEMBER? Anna Sten arrives in New York with her husband, Dr. Eugene Frenke, for a possible engagement in a Broadway play. Miss Sten, whose last picture was Grand National's "Exile Express", was brought to the United States six years ago by Samuel Goldwyn from Austria.

By Cosmo-Sileo

NATE BLUMBERG, right, visits the Universal studios in Hollywood for seasonal production conferences. Reading past the president to the right are Marshall Grant, story editor; David Garber, studio executive, and John Joseph, advertising and publicity director.

EMIL JANNINGS, not so many years agone a name of box-office magic, appears below in a scene from "Robert Koch" for Tobis Cinema in Berlin for which he is now a managing director and star. "Koch" is the biography of the doctor who first isolated the tuberculosis germ.

By Staff Photographer

SOL LESSER, whose first production for United Artists will be Thornton Wilder's Pulitzer Prize play, "Our Town". Now in New York, Mr. Lesser is conferring with Sam Wood who will direct and Lillian Hellman who is writing the screen adaptation.

20 "BIG" RELEASES SET HOLIDAYS PRECEDENT

Distributors Throw Overboard Old Idea of Slow Period and Place Outstanding Films in Yule Weeks

The Christmas-New Year season this year apparently is not being considered a box office bugaboo. Virtually all the large producer-distributors are setting custom aside to release or preview their biggest available pictures in the Holiday period.

Abandoning the traditional practice of holding up potentially big grossers until after the holidays, the companies now stand ready to make available at least 20 important productions, either through pre-release or regular release, in the few days before, during and immediately after the biggest holidays of the year. (Merchandising details page 14.)

Upsetting Tradition

Heretofore all distributors decided against sending out big films during the holidays for fear they would suffer at the box offices at the hands of a public engaged in Christmas shopping and spending and traditionally turning to family and hearthstone more than at any other time of the year. There have been sporadic instances of big films getting holiday release ("Snow White," for one), but they have been few.

One important reason seems to be the decision of leaders to put product on hand into an earning capacity in view of the international situation with its narrowing film markets in warring countries.

Evidences of Optimism

Evidences of the optimism held by leading film executives for earnings seen ahead for all—distributors and exhibitors—in the next few weeks, may be had from Leon Netter, who, as vice-president of Paramount Theatres Service Corporation, is in contact with Paramount theatre operations and those of its partners, representing the largest exhibition interests in the country. Mr. Netter this week expressed the belief that "New box office records will be established with such outstanding productions as 'Gulliver's Travels,' Paramount; 'Gone with the Wind,' Metro-Goldwyn-Mayer; 'The Great Victor Herbert,' Paramount; 'Blue Bird,' Twentieth Century-Fox, to mention but a few productions of equal importance which will be available for holiday bookings."

Two Dozen More

Besides the 20 top-caliber productions, there will be made available during the holidays another two-dozen of varying quality, some of them said to be quite promising, if not of the "Gone with the Wind" or "Gulliver's Travels" standing. Last week, MOTION PICTURE HERALD reported that as of December 1st, the 10 large companies—Columbia, MGM, Monogram, Paramount, RKO, Republic, Twentieth Century-Fox, United Artists, Universal, Warners—had no less than 107 features on hand, actually "in the can," for release in the next several weeks, and that another 223 features, of the 500-odd promised for 1939-40, had been released between September 1st and December 1st, the majority of them still playing widely, many enjoying holdovers.

Busy Week in Hollywood

Thirty-six pictures were before Hollywood cameras this week, as ten finished and seven started. Twenty-one were being prepared and 67 were being edited.

The tally by studios:

COLUMBIA: In work: "The Lone Wolf Strikes Back." Started "Five Little Peppers Midway," "Daughters of Today."

GOLDWYN—In work: "The Westerner."

MONOGRAM—Started "Mr. Wong at Headquarters."

PARAMOUNT—Finished "Man from Bar 20." In work: "The Biscuit Eater," "Buck Benny Rides Again," "Safari," "At Good Old Siwash," "The Way of All Flesh."

RKO—Finished "Vigil in the Night," "Swiss Family Robinson," "Saint's Double Trouble." In work: "The Marines Fly High," "The Primrose Path." Started "Irene," "Little Orvie," "Glamour Boy No. 2" and "Bullet Code."

REPUBLIC—Started "The Wolf of New York," "Dark Command."

ROACH—Finished "Two's Company." In work: "1,000,000 B. C."

SMALL: Started "My Son, My Son!"

20TH CENTURY-FOX—Finished "Young as You Feel." In work: "Shooting High."

UNIVERSAL—In work: "Charlie McCarthy, Detective," "My Little Chickadee," "Oh, Johnnie, How You Can Love."

WANGER—Finished "The House Across the Bay."

WARNERS—In work: "Virginia City," "The Life of Dr. Ehrlich," "We Shall Meet Again," "And It All Came True."

The first of the important holiday pictures is "Gone with the Wind," Selznick International picture released by MGM, which opens in Atlanta on December 15th and will be playing in 30 cities by January.

Paramount's 'Gulliver's Travels," made by Max Fleischer, will have its premiere in Miami on December 18th and will be playing in more than 75 cities by the end of the holiday period.

"The Hunchback of Notre Dame," another, is the highest-budgeted feature yet made by RKO Radio and considered by company executives as the most significant film ever made by that studio. The picture is set for release on December 29th and probably will open at the Radio City Music Hall on that date.

Others for Exhibitors

"The Great Victor Herbert" (also for release on December 29th) opened this week at the Paramount theatre in New York.

"Blue Bird," Shirley Temple's new picture, is scheduled for pre-release engagements immediately after the first of the year.

Warner Brothers' "Four Wives," which is to be released on Christmas Day, will have special pre-release dates in 51 cities.

Additional Leaders

Some other holiday season releases include: "Charlie McCarthy, Detective" (Universal), "Send Another Coffin" (United Artists), "Everything Happens at Night" (Twentieth Century-Fox), and "Judge Hardy and Son" (MGM)—all being released December 22nd.

Universal's "Destry Rides Again," starring Marlene Dietrich and James Stewart, is to be nationally released on December 29th for New Year's Week.

MGM's "Balalaika" also is to be released on December 29th. The picture will play a pre-release engagement at the Music Hall beginning after the current picture, "We Are Not Alone" (Warner Brothers), starring Paul Muni.

"Invisible Stripes" is Warner Brothers' New Year's picture.

United Artists will release "Raffles" for the New Year business.

January Releases

"Swanee River," Twentieth Century-Fox, is scheduled for release on January 5th.

Also for early January 12th release is "Geronimo" (Paramount), which is playing a number of special pre-release engagements in the West following the recent triple premiere.

"The Swiss Family Robinson" (RKO) is to be released on January 19th; also on that date is "Rebecca" (UA).

"Pinocchio" (Walt Disney-RKO) will be released in mid-January, at about the same time Twentieth Century-Fox releases "Grapes of Wrath."

A number of other strong attractions already released will be playing during the holiday period. These include "Ninotchka" (MGM), "Drums Along the Mohawk" (20th-Fox), "We Are Not Alone" (Warners) and "Mr. Smith Goes to Washington" (Columbia).

Completing Schedules

Twentieth Century-Fox has begun the final preparations for the 15 remaining pictures which will complete the company's 1939-40 release schedule. Between now and the middle of January all of the remaining pictures will be in work. The company has finished work on five of the company's most important pictures: "The Grapes of Wrath," "The Blue Bird," "Swanee River," "Everything Happens at Night" and "Little Old New York."

Darryl Zanuck, production chief, put into production this week "Dance With the Devil," starring Tyrone Power and Dorothy Lamour. Other pictures which will be in work by the middle of January are: "I Was An Adventuress," "Brigham Young," "Lillian Russell," "Public Deb. No. 1," "Twinkle, Twinkle Little Star," "Young People" and "The Californian," all Zanuck specials, and "Charlie Chan's Oriental Cruise," two "Cisco Kid" pictures, one Jones Family picture, "Marriage in Transit," "For Women Only" (tentative title) and an untitled drama, which will be produced by Sol M. Wurtzel, executive producer.

On February 15th Hollywood union leaders will examine producers' figures on the need for economy and will reconsider the 10 per cent wage increase granted two weeks ago to the American Federation of Labor studio workers and last September to the International Alliance of Theatrical Stage Employees.

SETTING FINAL POLICIES ON 'WIND', CARTOONS 'GULLIVER,' 'PINOCCHIO'

No Minimum - Maximum for "Gulliver's Travels", Price to Depend on Best Bargains; "Pinocchio" Plan This Weekend

The approaching release of "Gulliver's Travels," produced by Max Fleischer for Paramount, and "Pinocchio," Walt Disney, for RKO Radio, turns attention this week to the manner and method, policy and procedure for selling and showing these second and third feature cartoons of motion picture history. Mr. Disney's "Snow White" of two years ago was the first.

"Gulliver's Travels" reaches exhibitors on December 24th, "Pinocchio," in mid-January.

No Minimum for "Gulliver"

"Gulliver" will have no minimum, no maximum rental stipulation—prices depending on the best bargainer; "Pinocchio's" price to exhibitors will be set this week. It will be remembered that Mr. Disney's "Snow White" rental was 50 per cent of the gross.

"Gulliver" was sold last summer at the same time as the regular Paramount product 1939-40 schedule, but on a separate contract. No set percentage or minimum figures were established for the Max Fleischer feature cartoon, despite widely circulated reports that Paramount would ask a flat 40 per cent or 50 per cent. Each deal for "Gulliver" is individually handled by Paramount.

"Gulliver's Travels" will open Christmas week in 41 key theatres and in about 40 more for New Year's week. The only special regulation for the early engagements of the picture is that a minimum two-weeks' playing time must be guaranteed. An agreement to run the picture for this length of time will entitle the exhibitors to an option on holdovers where these may be desired.

The picture, which was two years in production at the Max Fleischer studio in Florida, will have its world's premiere at the Sheridan theatre in Miami Beach on December 18th. A feature of the opening will be a program over 52 Columbia Broadcasting Stations originating at station WMAM, Miami, at 11:00 A.M. and 1:45 P.M. for rebroadcast to the West Coast. Jessica Dragonette will be guest-star on Lanny Ross' morning program and they will sing numbers from "Gulliver's Travels." The voices of both are heard in the picture.

Miami Chamber Busy

The Miami Chamber of Commerce is preparing plans to organize a statewide celebration in connection with the premiere of "Gulliver" and will use the opening as part of its campaign to get more moton picture production for Florida. John Hall, president of the Miami Chamber of Commerce, said, "Florida has plenty to offer film producers and we'll match anything that Mayor La Guardia offers, plus a little more. We offer tax exemption for 15 years and a year-round climate that makes even Californians want to change the subject when you speak of the weather."

Miami's Chamber of Commerce is meeting to plan the premiere and a statewide celebration. Ellis Hollums, executive editor of the Miami *Herald* and a civic figure in Florida, heads the committee.

Neil Agnew, vice-president in charge of sales, said, "Because of the technical difficulties in securing color prints in time for the Christmas

(*Continued on following page*)

MORE TRAVELINGS FOR PRODUCT AND SALES

The records do not disclose any time in recent years when New York and Hollywood production, distribution and corporate officers have been so active traveling from and to both coasts, and into the field, in behalf of new product, new contracts, new bookings — resulting, for the most part, from an unprecedented number of pictures being moulded for production, pictures completed for release to exhibitors. In the past three weeks, more than a dozen leading executives each week have been making trips for product and/or sales conferences. This week's travelers:

S. R. Kent, 20th Century-Fox president, and Charles E. McCarthy, advertising and publicity head, are to leave New York Friday for Movietone City.

Will H. Hays returned to New York Thursday from Hollywood.

John W. Hicks, Jr., vice-president in charge of foreign distribution for Paramount, and Neil F. Agnew, vice-president in charge of sales, returned to New York from Hollywood; Barney Balaban, president, and Stanton Griffis, chairman of the executive committee, are expected to return to New York shortly.

David Rose, head of Paramount's British production, arrived in New York from Europe Monday.

J. Cheever Cowdin, Universal board chairman, arrived in New York Tuesday from Hollywood.

Al Lichtman, vice-president of Metro-Goldwyn-Mayer, returned to the coast from New York.

William A. Scully, Universal general sales manager, attended the convention of the Theatre Owners of North and South Carolina at Charlotte and visited Nashville and New Orleans.

Maurice Silverstone, UA head, returned to New York from the coast.

L. J. Schlaifer, UA sales executive, returned to New York from a western trip.

Alexander Korda, UA producer, arrived in New York this week and planned to fly Sunday to London via Lisbon.

James Roosevelt, Goldwyn vice-president, left New York Tuesday for Hollywood.

Norman H. Moray, Vitaphone sales manager, returned to New York after a trip to western and southern branches.

F. J. A. McCarthy, eastern sales manager of Universal, visited Nashville and other southern cities.

Herbert J. Yates planned to remain at the Republic studio until shortly before Christmas before returning to New York.

Ben Kalmenson, western division chief for Warner Brothers, visited San Francisco to discuss the forthcoming Sears Drive. He will visit other cities in his territory before returning to New York.

Jesse L. Lasky arrived in New York Wednesday from the coast.

H. O. Briggs, president of Pathe Film, left New York for the coast.

"Gone with the Wind" Will Not Go to Popular Prices Until 1941 or Later, Declares Metro - Goldwyn - Mayer

The final policy and procedure for selling and showing David Oliver Selznick's Metro-Goldwyn-Mayer 220-minute release of "Gone with the Wind," were determined this week as producer and distributor were completing preparations for its first public showing at Atlanta on December 15th to be followed four days later with special openings in New York and in five other cities before the first of the year.

Guarantees 10% Profit

MGM will guarantee a 10% profit under certain conditions and the terms for all theatres are 70%. The picture will not be cut for any runs. The company says that the picture will not be shown at popular prices until 1941 or later.

It previously had been determined that the absolute minimum for first run admission prices would be 75¢ for mornings and $1.00 for evenings, with higher prices for special seats. Also the distributor requires a 30 minute lapse between showings. The picture is expected to play simultaneously at a number of theatres in each large city.

William F. Rodgers, general sales manager of MGM, told the convention of the Theatre Owners of North and South Carolina at Charlotte last Monday that the interest of all would be best served by departing from the usual company policy of not revealing terms or conditions of contracts. He said in part: "'Gone with the Wind' will be shown at advanced prices at least until 1941. It will be offered to our customers, who will charge the advanced admission prices, and the terms to all, large and small alike, are 70%.

The Condition of Guarantee

"We do recognize that a theatre, operating on this basis, is entitled to protection against declining grosses on an extended run engagement and is therefore expected to make a fair profit. For that reason, where theatres are willing to charge the admission prices we ask, and will give the picture the extended time it deserves, we will agree (where expense figures can be agreed upon and if such exhibitors so desire) that they will make as a minimum 10% of the theatre's gross of this picture as profit, regardless of what they have been in the habit of making or losing on other pictures," Mr. Rodgers continued.

The first day's sale of tickets for "Gone with the Wind" in New York broke all records, according to MGM. By late afternoon the sale had more than tripled that for "The Great Ziegfeld," previous record holder for the same period. Opening night seats were exhausted for both the Astor and the Capitol, where only the premiere will be on a reserved seat basis. The New Year's Eve show at the Astor was sold out by noon the first day tickets went on sale. According to Howard Dietz, MGM's director of advertising and publicity, opening day seats are also sold out in Atlanta, Boston and Reading.

The first "Gone with the Wind" newspaper advertisements appeared in three New York newspapers on Friday, December 1st. On suc-

(*Continued on page 17*)

45 "GULLIVER" PRINTS BY CHRISTMAS

(*Continued from preceding page, column 1*)

dates, we were unable to promise delivery to more than approximately one-tenth of the requested key run bookings on "Gulliver." The cities and theatres to which we have pledged prints were selected after lengthy conferences between division managers J. J. Unger, Charles Reagan and Oscar Morgan, and were chosen on the basis of assured extended playing time and for geographically strategical reasons."

Christmas Week Bookings

The Christmas week bookings follow: December 20th—Paramount, New York, and Newman, Kansas City; December 21st—Paramount, Los Angeles, and Paramount, San Francisco; December 22nd—Denham, Denver; Michigan, Detroit; Paramount, Seattle; Palace, Milwaukee; Majestic, Houston, and Alabama, Birmingham; December 23rd—Uptown, Toronto; Stanley, Philadelphia; Palace, Rochester; Keith's Syracuse; Penn, Pittsburgh; State, Cleveland; Great Lakes, Buffalo; Fox, Atlanta; Saenger, New Orleans; Malco, Memphis, and Majestic, San Antonio; December 24th—Strand, Providence; December 25th—Paramount, Miami, and Colony, Miami Beach; December 28th—Metropolitan, Boston; Allyn, Hartford; Fox, Spokane; Des Moines and Roosevelt, Des Moines; State, Portland; December 29th—Paramount, Springfield; Paramount, New Haven; Capitol, Worcester; Rialto, Tacoma; Lyceum, Duluth; Criterion, Oklahoma City; Strand, Scranton; Comerford, Wilkes-Barre; and December 31st—Capitol, Little Rock.

The inability of Technicolor to deliver more than 10 per cent of the prints that Paramount would like for Christmas week bookings, will delay the openings in many cities and in a number of cases will result in the opening of pictures on Saturdays and Sundays during the holidays. The theatres that were selected for holiday openings of "Gulliver" must show the picture the date it can be delivered even though this requires a departure in the regular opening policy.

First Print December 15th

The first print of "Gulliver" is scheduled to be delivered to the company on December 15th, just three days before the Miami opening. By Christmas week about 45 prints will be delivered and approximately forty will be completed in time for New Year's week showings. After that time prints will be delivered to the exchanges at the rate of approximately sixty per week.

The negative cost on "Gulliver's Travels" is estimated at $1,000,000 with prints and advertising additional. An advertising budget of about $250,000 has been set. Leon D. Netter, vice-president of Paramount Theatres Service Corporation, estimated a domestic gross of approximately $3,000,000 for the feature-length cartoon as a result of extended preferred A playing time throughout the country. Mr. Netter said, "I feel confident that "Gulliver's Travels" cannot but result in exceptional business everywhere."

Over 100 companies which have been licensed to make products in connection with "Gulliver" are expected to spend more than $1,500,000 on material, equipment and advertising. The manufacturing companies and the retail stores are expected to cooperate with exhibitors on "Gulliver's Travels." Paramount has set a budget of $100,000 for advertising in national magazines.

Licensing for the manufacture of commercial products linked with the Max Fleischer cartoon in Great Britain and Ireland is being handled by J. Walter Thompson Company.

Sales of "Gulliver's Travels" merchandise are expected to establish a new high in sales for articles based on motion picture cartoon characters, according to Harry L. Royster, in charge of Paramount's licensee department under Lou Diamond. Among the stores participating in holiday promotion based on characters in the Paramount cartoon are: R. H. Macy & Co., New York; Abraham & Straus, Brooklyn, and Sibley, Lindsay & Curr in Rochester.

The following stores are using "Gulliver's Travels" Toyland and window displays purchased from the Gardner Display Co. of Pittsburgh: the Dayton Company, Minneapolis; Burdine's Inc., Miami; Gimbel Bros., Pittsburgh; Rike-Kumler Company, Dayton; Herpolsheimers, Grand Rapids; Rucker-Rosenstock, Petersburgh, Va.; John C. MacInnes, Worcester; Geo. Wyman Company, South Bend; Stillman Dry Goods Co., Fort Wayne; Hochschild Kohn Co., Baltimore; Charles Stores in Raleigh, N. C., and Richmond, Va. In additon to the above stores, it is said that every important retail outlet in the country has stocked one or more "Gulliver's Travels" items.

Lou Diamond, head of Famous Music Corporation, said: "The leading record companies have accorded 'Gulliver's Travels' sixty separate recordings of the various song numbers to be heard in this production. In addition to the nation's topnotch orchestra leaders, many of the songs are sung by outstanding vocalists for the various records."

The following record companies have made recordings of "Gulliver" songs: Victor, Columbia, Decca, Bluebird, Vocalion, United States, G. Schirmer, R.C.A. and World Broadcasting Records. The song numbers have been widely used on the radio and a large number of copies has been ordered by music stores all over the country.

Victor Young, Paramount composer-conductor, announced that his score for "Gulliver" will be made into a symphony suite for four movements. Four former members of Paul Whiteman's band have been credited with the solo specialties in the atmospheric music written by Mr. Young. The choral effects were made by a vocal ensemble of 110 voices under the direction of Max Terr.

The Spanish version of "Gulliver's Travels" is being made under the direction of Luigi Luraschi, Paramount's censorship editor. The film is being entirely rescored and redubbed for the Spanish-speaking markets.

Exploitation Crews

To assist exhibitors in their campaigns on the picture Paramount has sent a number of exploiteers into the field. Carl Krueger, of the studio staff, will divide the Midwest; Jack Dailey will handle the Pacific Coast cities from San Francisco to the Canadian border; Bill Lansberg has the Rocky Mountain territory. The following have left New York for various advance engagements: Ralph Ravenscroft covering Detroit, Indianapolis, Louisville, St. Louis

(*Continued on following page*)

Now Florida Wants Production; LaGuardia Would Settle for 16

The State of Florida, erstwhile enemy of California in advertising sun and sunkist citrus, has reopened its campaign of many years standing to woo Hollywood producers to its shores.

Moving in on Mayor Fiorello LaGuardia's New York efforts to "bring production back east," in part, at a time when the "little flower" is turning new attentions to new civic projects—mainly, stopping New York gum chewers from gumming up the streets, Florida was pointing with pride to the production by Max Fleischer of Paramount's new "Gulliver's Travels" under Florida's sun.

Preparations for the world's premiere of "Gulliver's Travels" has given impetus to the campaign to bring motion picture production to Florida. John Hall, president of the Miami Chamber of Commerce, said: " 'Gulliver's Travels' was produced in Miami, very successfully. . . . Florida has plenty to offer film producers and we'll match anything that Mayor LaGuardia offers, plus a little more. We offer tax exemption for 15 years and a year-round climate that makes even Californians change the subject when you speak of the weather. Our Chamber of Commerce is meeting to perfect plans for the premiere of 'Gulliver's Travels,' for the state-wide celebration of the event and for our campaign to bring more film studios to Florida."

Meanwhile in New York Mayor LaGuardia has been pushing his campaign for eastern production of motion pictures. He has conferred recently with Floyd B. Odlum, head of the Atlas Corporation, one of the principal owners of RKO; John D. Rockefeller, Jr.; Nelson Rockefeller and Gerard Swope. Mayor LaGuardia is reported to be hoping each of the eight major film companies will produce at least two feature pictures in New York. The Mayor has been advised that his plan can not be put into action immediately. New York's facilities for production would have to be enlarged, a sufficient supply of labor and technical help would have to be available and peaceful labor conditions would have to be assured, before production could be attracted from Hollywood, film men informed the Mayor.

Erpi has reconsidered its decision to withdraw support from feature production in the East in favor of advertising films. It is possible that Al Christie and the Wildberg-Skirball combination will produce in the East. George Jessel and Ben Hecht are seeking financing for an independent producing company to make one picture in New York.

"PINOCCHIO" CAMPAIGN LAUNCHED

(Continued from preceding page)

and Cincinnati; Thomas Jefferson for New York State; Harlan Hobbs for Atlanta, New Orleans, Memphis, Birmingham and Nashville; Vernon Gray is covering Scranton, Wilkes-Barre, Philadelphia, Washington, Baltimore and Richmond; Clinton Bolton for Boston, Providence, Worcester, Hartford, New Haven, Springfield and Portland, and Ben Hill for Dallas, Houston, San Antonio, Fort Worth, Oklahoma City and Tulsa.

Tieup with "Popeye"

One feature of the national promotion campaign on "Gulliver's Travels" is a "Gulliver-Popeye" tour. In conjunction with TWA and King Features, which controls the Popeye newspaper strip, Paramount has sent replicas of "Gulliver" and "Popeye" on a national tour. The figures will visit about 20 cities on the way to the Miami premiere. The idea of the trip is that "Popeye" will introduce "Gulliver" to the country.

A giant figure of "Gulliver" took part in the Macy Thanksgiving Day parade in New York City. The store is distributing 250,000 "Gulliver" children's verse books as their annual gift to their customers.

Max Fleischer has announced that his Florida studio will adopt a schedule of one feature and 30 shorts a year. Almost all of the 130 animators have been placed under term contracts. Al Spar, executive assistant to director and co-producer Dave Fleischer, Charlie Schettler, head cameraman, and Maurice Manne, sound effects chief, have returned to Miami from Hollywood where the music scoring, sound effects and dubbing were completed for "Gulliver's Travels."

"Pinocchio" in Mid-January

"Pinocchio," Walt Disney's successor to "Snow White and the Seven Dwarfs," will have its world's premiere in the middle of January amid what is called one of the greatest pre-release publicity campaigns ever given any motion picture. More than twelve national periodicals, with a total circulation of 20,718,338, have carried from one to twelve pages on the picture thus far. Also hundreds of department stores are displaying "Pinocchio" merchandise and breaking big advertisements in the daily newspapers.

The publicity and exploitation campaign on "Pinocchio" is expected by the distributor, RKO Radio, and by the Walt Disney organization to top the attention given "Snow White." In every way "Pinocchio" was selected and produced with the previous record of "Snow White" in view. Walt Disney said, "We put 'Pinocchio' into production because it seemed just the follow-up to 'Snow White' that the public would like. Every character is ideal for the medium of animation."

"Snow White" holds the record gross for all time: $8,000,000 (1939-40 MOTION PICTURE ALMANAC). But Walt Disney was not completely satisfied with that production, he said, and believes that a better job has been done on "Pinocchio." The first engagement of "Snow White" at the Radio City Music Hall set a record gross, in five weeks, of nearly $600,000, half the production cost.

Sales Policy Awaited

Certain special regulations were made for the sales policy of "Snow White." A percentage figure of 50 per cent was charged; the exhibitor was asked not to raise his regular prices except for children who were charged the regular adult price scale. In some cases special clearance rules were made and the picture was restricted to a single bill. The sales and exhibition policy on "Pinocchio" is being prepared and will be announced soon.

The newspaper publicity campaign on "Pinocchio" began on October 1st when the section *This Week,* carried in many newspapers, and the New York *Times* magazine section carried double spreads on the new Disney star and troupe.

Other publications that have carried "Pinocchio" material include: *Good Housekeeping* magazine for October and November, 11 pages; *Coronet* for November, 8 pages; *Young America* for October, 1 page; *Screenland* for December, 1 page; *Esquire* for December, 4 pages; *Metropolis* for November, 2 pages; *Pic* for November, 1 page; *Household* for December, 4 pages; *Popular Mechanics,* 12 pages.

The outline of the "shooting script" of "Pinocchio" and 20 colored photographs of scenes in the picture appear in the current issue of *McCall's* magazine in an article signed by Walt Disney.

Hundreds of stores are displaying "Pinocchio" merchandise, many of them using colorful mechanical displays. Over seventy department stores throughout the country have contracted to use a life-like "Pinocchio" display made by Old King Cole, Inc. All the characters in the feature cartoon are reproduced in this display. Many large stores are devoting window space to "Pinocchio," for example Bloomingdale's in New York is using 12 windows.

Hal Horne, eastern manager for Walt Disney Productions, is to leave for the Coast this week for conferences at the Disney studio. Before leaving he hopes to complete arrangements on the sales policy for "Pinocchio."

REVIVAL OF "WAMPAS STAR" AWARDS ASKED

Discussions among studio publicity chiefs are underway regarding a plan proposed to Fred Beetson, executive vice-president of the Association of Motion Picture Producers, by the Los Angeles Advertising Club for a yearly banquet at which stars from each studio would be honored. For many years the now defunct Western Associated Motion Picture Advertisers annually selected "10 Baby Wampas Stars," one representing each studio and including players with "big name" potentialities.

Johnston Names Thomas To Monogram Post

W. Ray Johnston, president of Monogram Pictures, on Wednesday announced the association of Harry H. Thomas with Monogram's company-owned branches in New York, Philadelphia and Washington. He will be general manager of these units.

Mr. Thomas, who was the original Monogram franchise holder in New York and Philadelphia, had been associated with Mr. Johnston in various distribution deals for twenty or more years, having joined Mr. Johnston in 1920 as manager of Arrow Exchanges, in New York, at the time Mr. Johnston was vice-president of Arrow Film. Their association continued through Rayart and Monogram distribution and until Mr. Johnston joined Republic.

Plans for Finance To Bolster British Production Begun

by AUBREY FLANAGAN
in London

Trade attention in Britain this week focussed on the preliminary steps taken by the Films Council toward the establishing of British film production on a wartime basis. The Council appointed a committee charged with the examination of the situation especially with regard to financing and the determination of whether funds to aid British producers shall come direct from the Board of Trade or from city sources. The Board of Trade, it was said, is determined to provide sufficient backing to insure production.

Committee Named

City experts and financial authorities will discuss the matter with trade representatives, the committee being composed of D. E. Griffiths, Arthur Jarratt; Norton Elvin, secretary of the Association of Cine Technicians; Professor Arnold Plant, Sir Frederick Whyte and one other city finance authority not yet selected.

It is reported that one financing plan under consideration would create a money pool, chiefly using the funds of American distributors frozen in England under the new remittance arrangement, and loans would be made to approved producers. It is believed likely that the Board of Trade would take a definite interest in rental arrangements on the product.

American interests in London are inclined to accept the possibility of such a Government step and probably would be granted an option to loan their money for this purpose if the principal and interest were guaranteed.

Following the Films Council meeting it was reported that continuance of the quota until new provisions were ready would be asked. Oliver Stanley, Board of Trade president, in his statement on the quota situation last week said the Government would "consider immediately the possibility of replacing the quota provisions by alternative arrangements." These would replace the footage and cost quota provisions by an equivalent expenditure.

Marquee Lighting Sought

Following relaxation by the Government of certain of the lighting regulations central London cinemas this week formed a liaison committee which will discuss with Scotland Yard the possibility of increasing marquee lighting displays. All theatres are now back to normal operating hours.

New Shaw Film Set

Gabriel Pascal, managing director and executive producer of Pascal Film Productions, Ltd., will produce and direct "Major Barbara," the George Bernard Shaw play for which W. C. Sheriff has prepared the script. Wendy Hiller will be starred in the production, which will go before the cameras at Denham on January 15th.

PLANS FOR OTHER FILM PREMIERES

(*Continued from page 14, column 3*)

cessive days ads appeared in other New York papers. They broke precedent in the fact that they were simple announcements of the exhibition details with no adjectives. The newspaper campaign broke 19 days before the picture opens in that city. Howard Dietz has announced that all advertisements for "Gone with the Wind" will carry the sentence: " 'Gone with the Wind' will not be shown anywhere except at advanced prices at least until 1941." The New York ads after the first day carried that line. The opening of the New York campaign, with one ad in each page, cost over $8,000. No details of the total advertising budget for the New York showing are available.

Newspapers, theatre offices and MGM exchange officials in Chicago have been barraged with questions as to when "Gone with the Wind" will open in that city. It is understood that negotiations for the Chicago showing are underway and the picture is expected to open early in January there to avoid criticism similar to that which greeted "In Old Chicago" premiere which followed openings elsewhere.

The first pictures from "Gone with the Wind" to appear in a fan magazine are in the current issue of *Screen Guide* published December 1st. Motion Picture Herald presented the first pictures from the Selznick production in the issue of November 18th.

Al Lichtman, MGM vice-president, arriving in Hollywood Wednesday, said, "If the public responds to 'Gone with the Wind' as we believe it will on the bases of the Gallup poll and our own canvass, showing 58,000,000 people intend to see the picture, the cost of the film should be returned within six months. We expect that $20,000,000 will be paid into the country's box offices for the picture."

"Gentleman from Arizona" Opens

"Gentleman from Arizona", Monogram picture produced by Golden West Productions, had its world's premiere on December 7th at Phoenix, Arizona. The local Chamber of Commerce is sponsoring the opening and the Governor of the State and other officials took part in the celebration. Members of the cast and leading Monogram players were on hand at the opening of what is said to be the first motion picture produced in its entirety in Arizona. W. Ray Johnson and other Monogram executives attended. (Review on page 72.)

"Gentleman from Arizona" was produced by Charles Goetz, Phoenix business man. Mr. Goetz plans three more features which will likewise be made in color.

"Victor Herbert" in New York

"The Great Victor Herbert," Paramount picture starring Allan Jones and Mary Martin, opened at the Paramount theatre on Wednesday. On Tuesday evening a dinner was held at Luchow's in honor of the composer's daughter, Mrs. Ella Herbert Bartlett, and the film stars. Thirty-four of Victor Herbert's melodies are sung in the film. Gene Buck, president of Ascap, and friend of the late Victor Herbert, was master of ceremonies. Allan Jones, Mary Martin and Walter Connolly were present.

Allan Jones and Mary Martin will make personal appearances with "The Great Victor Herbert" at the Chicago theatre on December 29th.

Advanced Prices for "Lincoln"

"Abe Lincoln in Illinois" will be shown only at advanced prices, according to Harry Goetz, co-producer of the RKO release. The world's premiere of the picture is scheduled for Keith's theatre, Washington, on January 22nd. Mr. Goetz and his partner, Max Gordon, plan to start production on "The American Way" in February. He also said that he had discussed the possibilities of Eastern production with Mayor LaGuardia.

FOOTBALL LEADS IN NEWSREEL FEATURES

The currently most popular feature of the newsreel are the football games of the leading college teams in the country, according to News of the Day. A survey just concluded of public reaction to recent newsreel releases in motion picture theatres revealed that, despite the war, chief interest of patrons is in the scenes of major gridiron battles.

"Four Wives" Trade Show

Warner Brothers will hold trade showings of "Four Wives" at all the companies' branches on Tuesday, December 12th. "Four Wives", starring the Lane Sisters, is a Christmas week release and the initial feature of the Sears Drive. Leading citizens, members of the press, clergy, women's clubs and exhibitors and their wives will be invited to the special preview showings. The trade showings are to be handled as important local civic events. "Four Wives" will have its world's premiere engagement at the New York Strand theatre sometime before Christmas.

"Escape from Yesterday" Openings

First run openings have been arranged in Boston, San Francisco, Los Angeles and Washington for "Escape from Yesterday", according to J. H. Hoffberg, distributor of the French motion picture which stars Jean Gabin and Annabella. The picture is now playing at the Apollo in New York, where it broke house records last week.

"Old Hickory" December 16th

Norman H. Moray, Vitaphone sales manager, has announced that the world's premiere of "Old Hickory", historical feature, will be held at the Saenger theatre in New Orleans on December 16th. The event will be marked by a special publicity campaign and high military, government, state and city officials will attend the initial showing in the locality where Andrew Jackson, the subject of the color picture, won the most important military engagement of the War of 1812.

Dual Opening for "Destiny"

"Isle of Destiny", Fine Arts picture which RKO Radio will release, will have a double premiere in Minneapolis and St. Paul in early January with members of the picture's cast and executives of Fine Arts attending.

"Child Is Born"

In connection with the world premiere of Warner Brothers' "A Child Is Born", on December 5th, Jerry Zigmond, manager of the Newman theatre in Kansas City, arranged a competition to select a baby for the place of honor at the premiere and also be the baby for the 1940 edition of the Universal Newsreel.

A line several blocks long waited for the theatre to open four hours before the picture began. Kansas City's oldest physician, Dr. Caleb A. Ritter, 88, who had brought many of the audience into the world, was honored on the stage, and a parade of nurses preceded the opening.

Kansas City was selected for the opening of the picture because it is the native city of Mary McDougal Axelson, author of the novel from which the picture was made.

Society Preview for "Alone"

A special preview was held for an audience of Kansas City civic and social celebrities and members of the press, and the presidents of Missouri's colleges in connection with the opening of "We Are Not Alone" for that city. The picture opened December 7th for its regular engagement at the Orpheum.

"That's Right" On Broadway

Kay Kyser's "That's Right, You're Wrong" opened last Wednesday at the Criterion theatre. May Robson, Lanny Ross, Ann Miller, Frank Buck, Ethyl Haworth, Florence Lake, Edmond O'Brien, and Marguerite Clark were introduced over a WHN microphone which was installed in the lobby. RKO Radio, distributor of the picture, was represented at the opening by George J. Schaefer, president; Ned E. Depinet, vice-president; S. Barret McCormick, director of advertising and publicity; Cresson E. Smith, western and southern sales manager; A. W. Smith, Jr., eastern and Canadian sales manager; Harry J. Michalson, short subjects sales manager; A. A. Schubart, manager of Exchange operations, and Rutgers Neilson, publicity manager.

1,000 Extra Days for "Mr. Smith"

In the first seven weeks of national release, Columbia's "Mr. Smith Goes to Washington" has already exceeded 1,000 extra playing days. In many places the Frank Capra picture has been extended many times beyond the original week scheduled. Where prior booking engagements prevented the picture from being held over as long as was desired, the picture continued its run in one or two other houses in the same city. "Mr. Smith" has been held over from two to five extra weeks in over 30 cities.

Pathe Laboratories Negotiating Coast Deal

O. H. Briggs, president of Pathe Laboratories, Inc., of New Jersey, is expected to consummate a deal in Hollywood this week under which International Cinema Laboratories, now known as Cinema Laboratories, will be taken over by Pathe. The deal involves creation of Pathe Laboratories, Inc., of California, which will operate the Hollywood laboratory.

No change in the personnel, headed by Marvin Travis, president of Cinema Laboratories, is contemplated at present.

Pathe Laboratories this week filed a suit in the United States district court in New York against the Du Pont Film Manufacturing Corporation claiming that it had been compelled to pay $210,000 for raw film in excess of a stipulated contract price.

The suit is based on a contract claimed to have been made in 1925 between Pathe Exchange, Inc., and the defendant which gave Pathe the right to buy all its raw stock requirements at 30 per cent over the manufacturing cost. The contract was to be for a period of five years.

STORY BUYS HIT NEW LOW; PUBLISHERS LOOK TO SCREEN AS BOOK SOURCE

Publishing Rights to Original Story Sold by Paramount and Leaves Are Granted Personnel to Do the Novel

With the war in Europe, now in its fourth month, bringing further declines in film markets, Finland is the latest loss, story purchases for November fell to the lowest level in eighteen months, producers in November buying only twenty properties in their retrenchment. Of these, twelve were original stories, five were from books or magazines, and three were stage plays. Hollywood is looking more and more to the countless manuscripts lying in their studio vaults.

Screen Story to Publisher

The procedure of producers purchasing material from publishers has been reversed for the first time. Hollywood, after paying millions of dollars for possible screen material has sold a long original story intended for the screen to a publisher to be made into a novel. Publishing rights to "Memo to a Movie Producer," purchased by Paramount for production by Arthur Hornblow, Jr., have been sold to the New York publishing firm of Duell, Sloane and Pearce, Inc. Ketti Frings, author of the original story who has been working on the screen play with Charles Brackett and Manuel Reachi has been granted a leave of absence by Paramount to do the novelization.

"Here may be the beginning," said Richard Halliday, head of the Paramount story department, "of an entirely new trend in the publishing field.

"It is hard to understand why American publishers have so long neglected Hollywood's screen offerings as a source of material. The files of movie studios are full of stories that might easily be transformed into best-sellers,—for example, "Rulers of the Sea," Frank Lloyd's story of the conquest of the Atlantic by steam.

Sees Appetite Whetted

"The fact that the public has seen a story on the screen should whet its appetite for a novel based on the same material, just as Hollywood finds that a best-seller makes an ideal basis for a film story. Also," continued Mr. Halliday, "preparation and shooting of a picture often requires so much time that it is possible to novelize an original screen story and have it on the bookstands from one end of the country to the other before the film is ready for release.

"From whatever angle you regard it," Mr. Halliday concluded, "Miss Frings' sale of 'Memo to a Movie Producer' for novelization is an important event."

For Possible Remake

Meanwhile screen rights to two old motion pictures have been purchased for possible remake. They are "Down to the Sea in Ships" and "Kiki."

"Down to the Sea in Ships" was produced in 1923 by the Whaling Film Corp., and was made in the old whaling town of New Bedford, Massachusetts, featuring Raymond McKee and Marguerite Courtot. The rights to remake the picture have been purchased from Elmer Clifton, director of the initial film, by 20th Century-Fox.

"Kiki" was first produced by Joseph M. Schenck in 1926 and distributed by First National. Clarence Brown directed the film with Norma Talmadge and Ronald Coleman in the starring roles. In 1931 the picture was made a second time with Mary Pickford, who owned the rights, in the role of "Kiki." This was produced and distributed by United Artists. Confident that another picturization will be an attraction at the box office, RKO has purchased the screen rights from Miss Pickford, and says the picture will be put into production soon.

STORY PURCHASES OF YEAR COMPARED

Month	Originals	Books	Plays	Totals
December, 1938	27	14(a)	2	43
January, 1939	42	14(b)	1	57
February	33	21(c)	1	55
March	30	15(d)	8	53
April	47	12(e)	7	66
May	29	15(f)	1	45
June	24	15(g)	4	43
July	19	5(h)	2	26
August	19	13(i)	1	33
September	23	4	2	29
October	13	13(j)	6	32
November	12	5(k)	3	20
TOTALS FOR 12 MONTHS	316	146(l)	38	502

(a) Including 12 published magazine stories.
(b) Including 7 published magazine stories and 1 radio program.
(c) Including 1 published magazine story and 2 radio programs.
(d) Including 4 published magazine stories.
(e) Including 3 published magazine stories.
(f) Including 4 published magazine stories, 3 films and 1 radio program.
(g) Including 3 published magazine stories and 2 radio scripts.
(h) Including 2 published magazine stories.
(i) Including 3 published magazine stories and 1 film.
(j) Including 2 published magazine stories, 1 newspaper serial and 1 film.
(k) Including 1 published magazine story and 2 films.
(l) Including 55 published magazine stories, 6 radio programs, 7 films and 1 newspaper serial.

The Latest Purchases

The month's purchases with all available credits, follow:

Cathleen, an original story by Kay Van Riper purchased by Metro-Goldwyn-Mayer.

Count of Luxembourg, Franz Lehar's musical purchased by Paramount as a vehicle for Allan Jones.

Countess Maritza, an operetta by Emmerich Kalman purchased by Metro-Goldwyn-Mayer.

Doctor of Lennox, The, an unfinished novel by Dr. A. J. Cronin purchased by Columbia. Wesley Ruggles will produce and direct the story.

Down to the Sea in Ships, rights purchased from Elmer Clifton by 20th Century-Fox for remake.

Flight Command, a naval aviation story by Commander Harvey S. Haislip and John Sutherland purchased by Metro-Goldwyn-Mayer.

Forsake Me Not, a story by Ossip Dymow purchased by Ludwig Landy and Ira Greene for production in the East as a Yiddish musical drama. Moishe Oysher will be starred and Max Nosseck will direct.

For Women Only, an original story by Hilda Stone purchased by 20th Century-Fox to be produced by Sol M. Wurtzel as one of the three "Hotel For Women" stories.

Green Hell, an original story by Frances Marion purchased by Universal.

Heritage of the Wild, an original story by Nathaniel West and Gordon Kahn purchased by Metro-Goldwyn-Mayer. The story concerns the conservation of American wild life and the activities of the G-men fighting against poaching on national game preserves.

House of Seven Gables, Nathaniel Hawthorne's novel purchased by Universal and to be adapted for the screen by Lester Cole.

Kiki, screen rights purchased by RKO from Mary Pickford.

Clare Boothe Stage Play

Kiss the Boys Goodbye, the Clare Boothe stage play purchased by Paramount as a vehicle for Mary Martin. The play was and the picture will be a satire on the Scarlett O'Hara talent search.

Kodiack, an original story by Corey Ford purchased by Metro-Goldwyn-Mayer.

Rig for Diving, Alec Hudson's magazine story purchased by Paramount.

Sheriff's Wife, The, an original story by Mae West purchased by Universal.

Sweetheart of Turret One, The, purchased from Samuel Goldwyn by 20th Century-Fox. Included in the deal are the services of screenplay writer Niven Busch and Jon Hall, who will star in the picture. The screenplay was adapted from the original story by Commander Frank Wead.

Untitled, an original story on the life of Eli Whitney, the inventor of the cotton gin, by Ann Morgan purchased by Metro-Goldwyn-Mayer.

Western Union, the late Zane Grey's last novel purchased by 20th Century-Fox.

Winsted, an original story by Ralph Spence optioned by Jack Skirball.

Harmon Addresses Conference

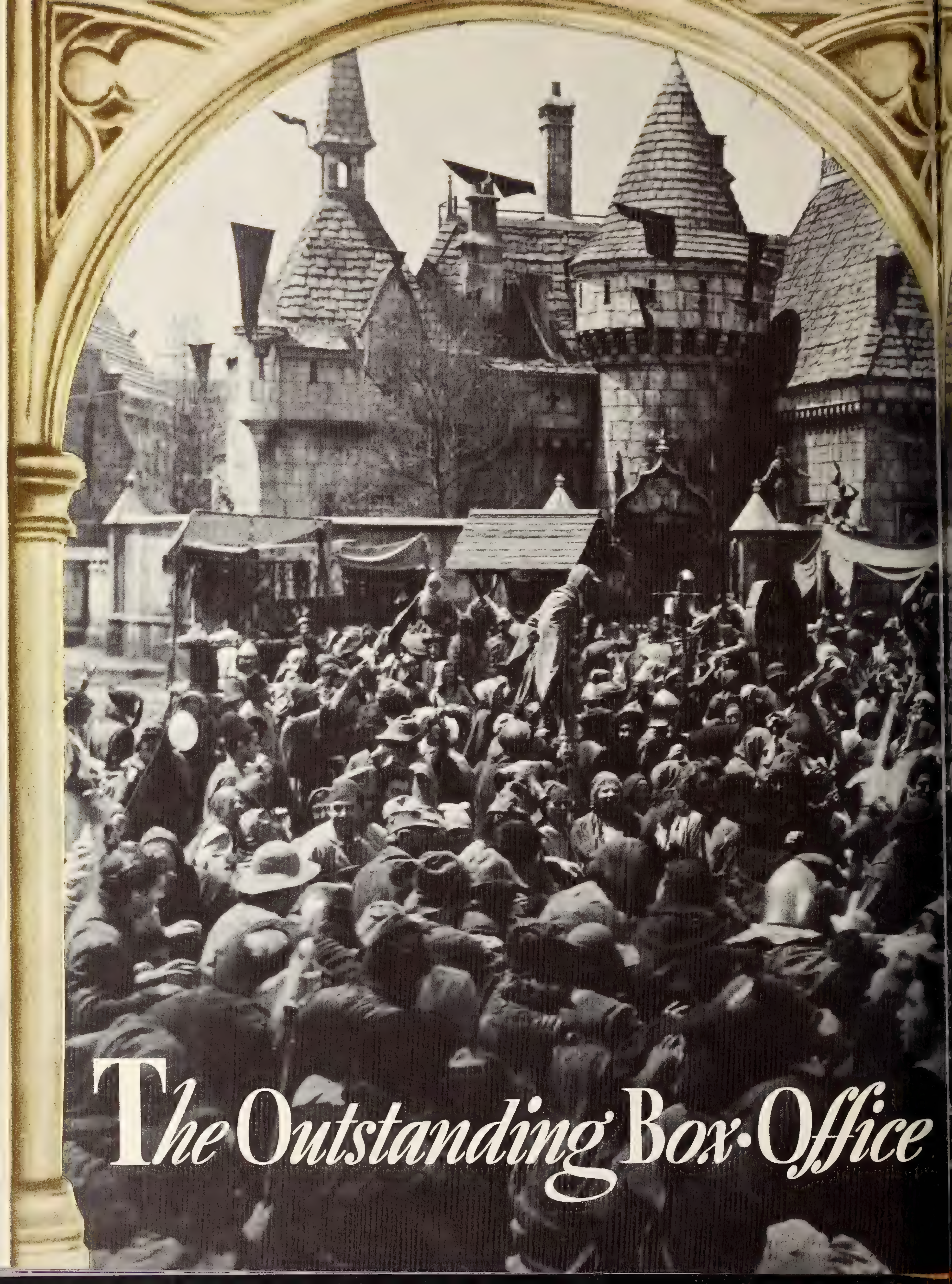
Francis F. Harmon, executive assistant to Will H. Hays, president of the Motion Picture Producers and Distributors of America, addressed a conference held under the auspices of George Washington University in Washington on Thursday. The conference was devoted to analysis and discussion of Pan-American problems. Mr. Harmon's address was entitled, "The Motion Picture,—Offspring of Democracy."

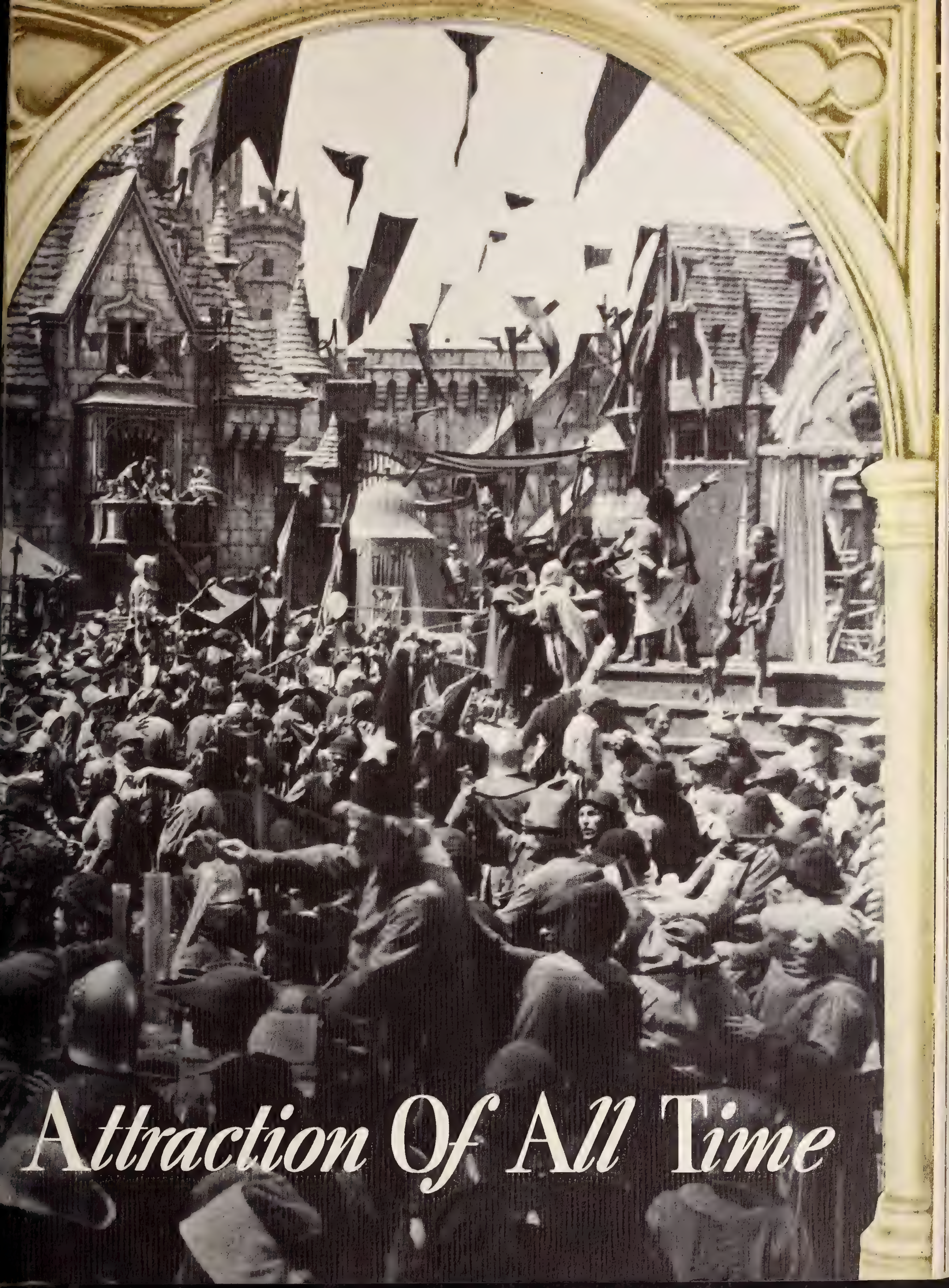
Glett Leaves Posts

Charles L. Glett has resigned as vice-president of Eastern Service Studios and Audio Productions, Inc., it was announced this week by Frank K. Speidell, president. Mr. Glett had been in charge of studio operations. He plans to devote his time to the development of major independent production units.

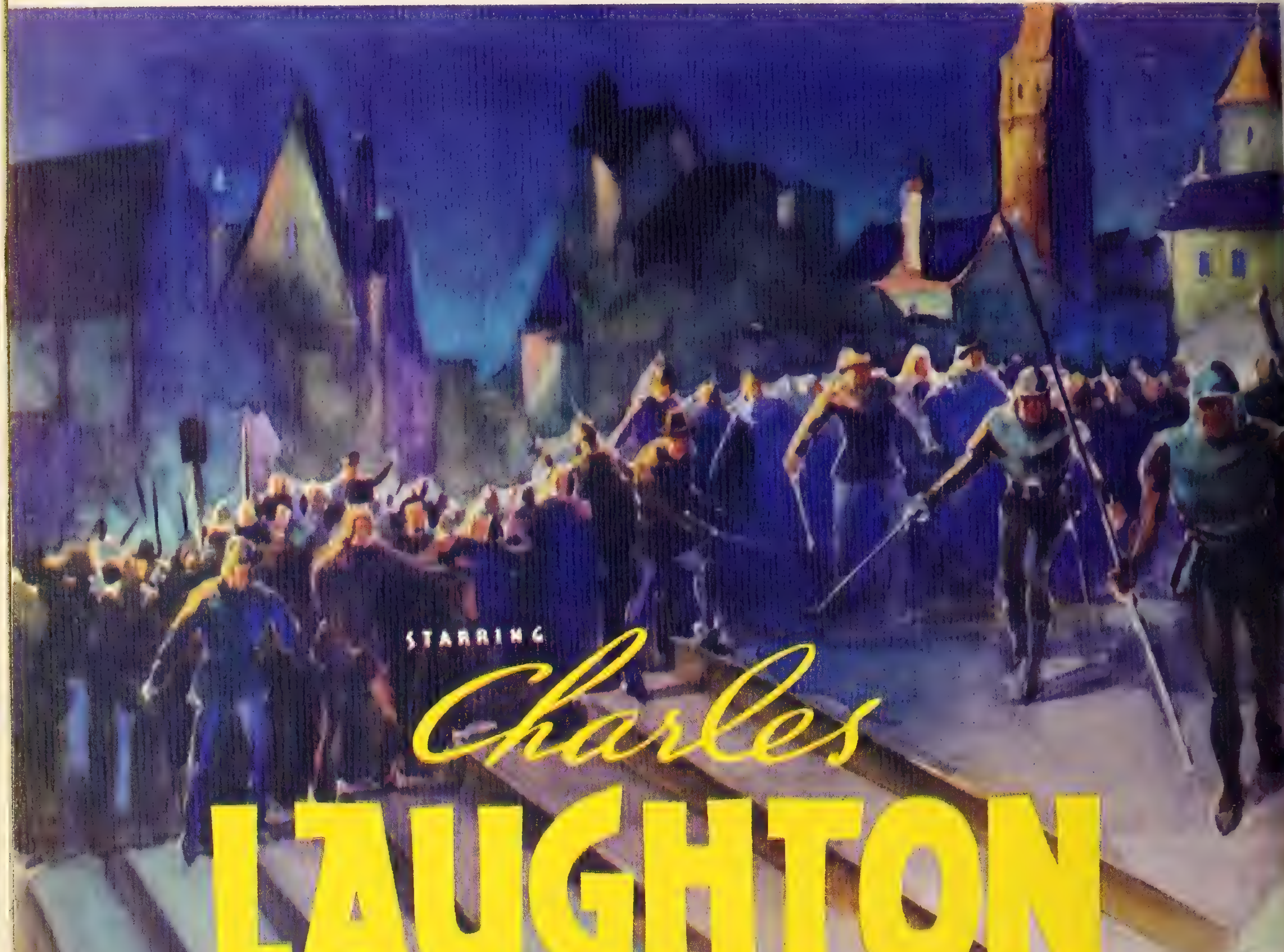
Assistant Managers Meetings

The weekly meetings of the assistant managers of Loew's New York theatres have been resumed. Exploitation and publicity on forthcoming films are discussed at the meetings.


The Outstanding Box-Office


Attraction Of All Time

THE HUNCHBAC


STARRING
Charles
LAUGHTON

BIG BEYOND WORDS!

THRILLING BEYOND BELIEF!

MAGNIFICENT BEYOND COMPARE!

Astonishing Spectacle! ***Astounding Adventure!***
Immortal Drama! ***Amazing Characters!***
Heroic Romance! ***Terrific Suspense!***
Weird Mystery! ***Tremendous Cast!***

15 – STAGGERING CLIMACTIC SEQUENCES – 15

Including:

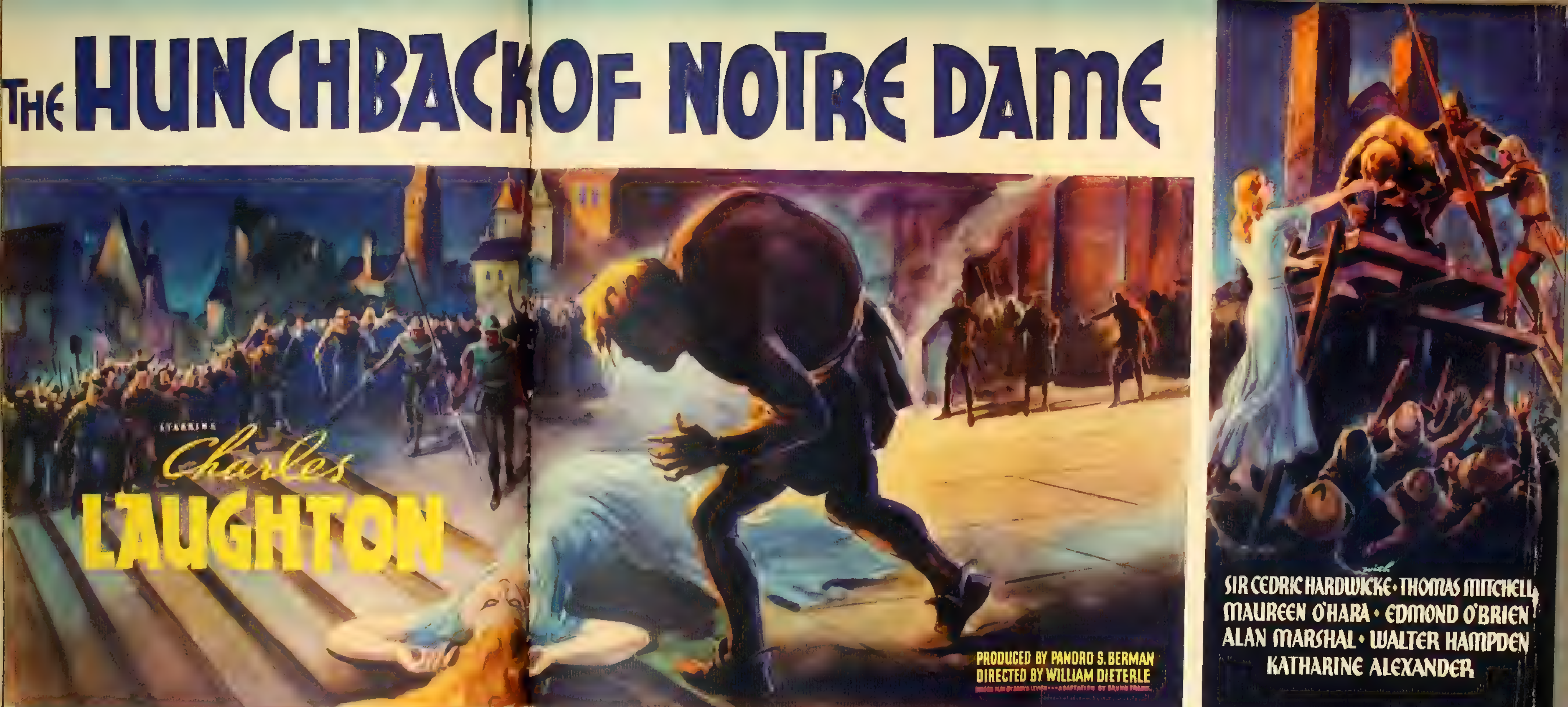
The Festival of Fools!
The Beggars' Court of Miracles!
The Flight to the Bell Tower!
The Mob Attack on The Cathedral!
The Flood of Molten Lead!
The Hunchback's Capture of The Dancing Girl!
The Torture of Beauteous Esmeralda!
The Whipping Wheel!
The Rescue From The Gallows!
The Death Struggle on the Topmost Pinnacle of Notre Dame!

100 – NAME ROLES BY FEATURED PLAYERS WITH 3621 MORE IN A CAST AS BIG AS THE BIGGEST STAGES CAN HOLD! – 100

2 HOURS – OF SOUL-STIRRING WONDERS – 2 HOURS

Drama Unparalleled in the Box-Office SENSATION OF SENSATIONS!

LOOK!

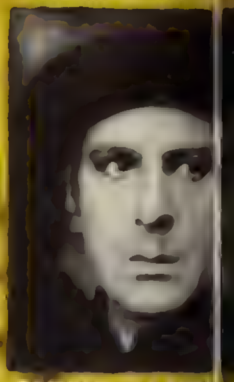

THE HUNCHBACK OF NOTRE DAME
STARRING
Charles LAUGHTON
PRODUCED BY PANDRO S. BERMAN
DIRECTED BY WILLIAM DIETERLE
with
SIR CEDRIC HARDWICKE · THOMAS MITCHELL
MAUREEN O'HARA · EDMOND O'BRIEN
ALAN MARSHAL · WALTER HAMPDEN
KATHARINE ALEXANDER

Love comes at last to beauteous Esmeralda

CHARLES LAUGHTON

MAUREEN O

THOMAS MI



CEDRIC HARDW

WALTER HAMP

Out of a storied day of mystery and intrigue, of pomp and poverty, of strength and superstition, comes the strangest, most colorful story ever told. Re-lived on a stage as vast as history itself, this immortal drama now becomes the first truly tremendous screen spectacle in a decade.

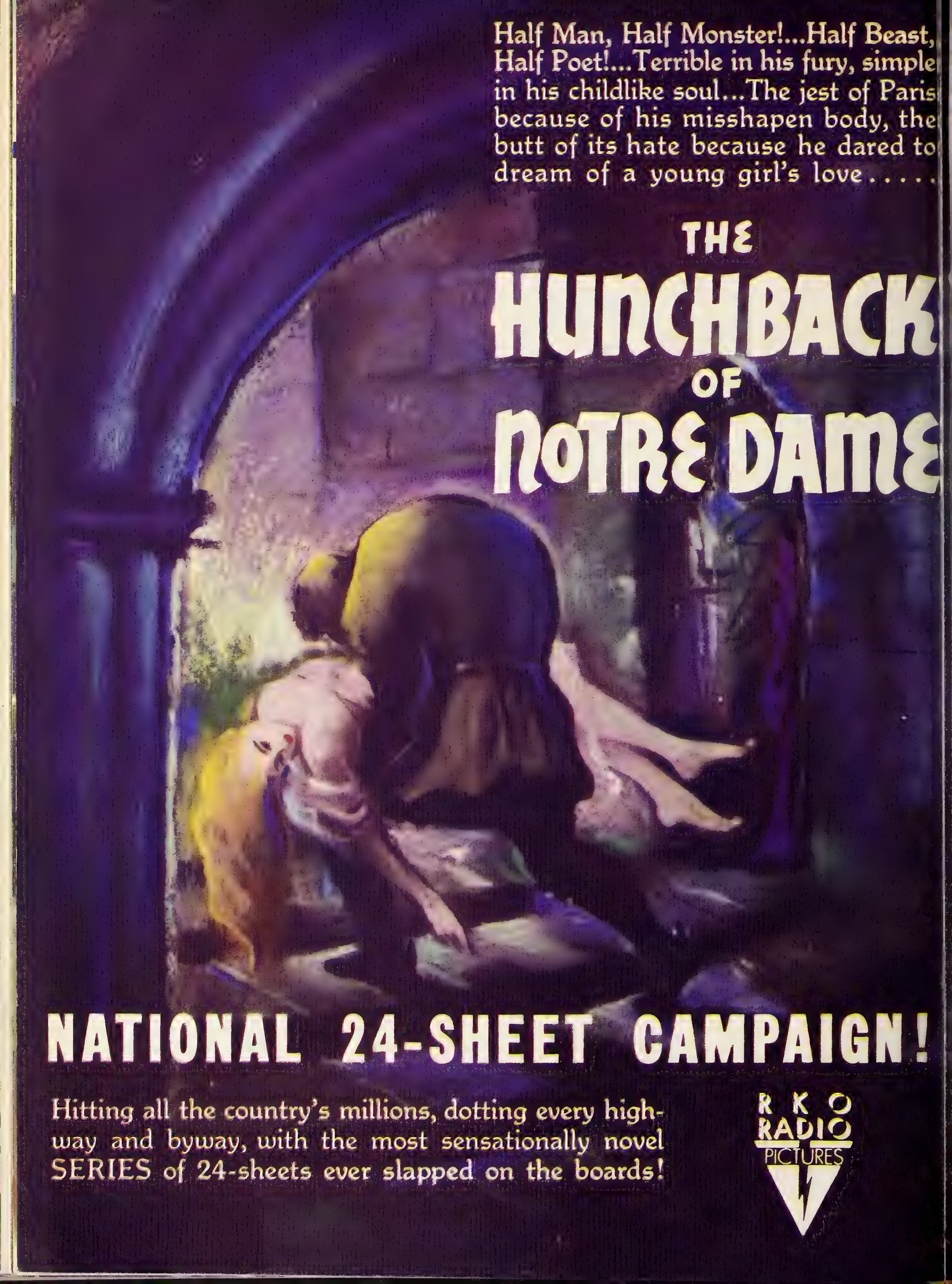
From torture to the triumph of love, all that there is of the human heart is in this great story. Thanks to the new movie magic of today's conjuring cameras, here it is at last, produced on a scale to stir the soul and stay in memory for a lifetime!

OND O'BRIEN

N MARSHAL

MINNA
GOMBELL

KATHARINE
ALEXANDER



Half Man, Half Monster!...Half Beast, Half Poet!...Terrible in his fury, simple in his childlike soul...The jest of Paris because of his misshapen body, the butt of its hate because he dared to dream of a young girl's love.....

THE HUNCHBACK OF NOTRE DAME

NATIONAL 24-SHEET CAMPAIGN!

Hitting all the country's millions, dotting every highway and byway, with the most sensationally novel SERIES of 24-sheets ever slapped on the boards!

RKO
RADIO
PICTURES

RADIO REVOLUTION BEGINS—TO JUNK 40 MILLION SETS, ALL OLD STATIONS

PART ONE

Engineers Say Maj. Armstrong's Frequency Modulation System Will Eliminate Natural and Man-Made Interference

by MARTIN QUIGLEY, JR.

A technological revolution in radio—reminiscent of what happened when sound hit the screen—impends.

The radio listener's dream of "staticless" and complete verity of reception is alleged to be at hand. Radio utopia has been reached, according to broadcasters, in the Armstrong frequency modulation system, which is said to eliminate natural and man-made interference, giving "unbelievable" high fidelity.

The new method has just been brought out of the laboratory and awaits the vote of public opinion, which will come soon, for 50 FM (as frequency modulation is abbreviated) stations are operating or projected for the spring. Public approval would be expected to make obsolescent the 40,000,000 radio sets now in use in this country and radio stations worth about $75,000,000, forcing replacement within a few years by FM transmission and receiving sets.

Dealers are pleased.

See Abrupt Change

Just as the motion picture story is divided into before and after the advent of sound radio history may be dated before and after the introduction of the Armstrong system, say radio authorities. Before this development there had been no fundamental change in radio though it had grown from an amateur's toy to one of the greatest methods of communication. Many radio experts believe that radio has come to the end of that first epoch and faces a revolution, or abrupt transition, made necessary by an American's perfection of a better radio system.

At the same time, radio folk say that Major Edwin H. Armstrong has put the radio industry in an embarrassing position, not so much because all existing radio equipment may be junked within a few years but because his frequency modulation was rejected by RCA only a few years ago. The radio industry was not convinced until Major Armstrong spent $300,000 of his own money, a part of his fortune made from radio patents, to build a full-sized FM station at Alpine, N. J., atop the Palisades across the Hudson from Manhattan.

But Not His First Invention

The radio industry finds its position made all the more difficult by the fact that Major Armstrong was not an unknown inventor when he announced, after ten years of research, his system of FM to the Institute of Radio Engineers in the spring of 1935. Although a stranger to the public, Major Armstrong already was being acclaimed as the man who had made the greatest contribution to broadcasting since Marconi. Mr. Armstrong had developed the regenerative feedback circuit which lifted radio out of the headphone era; the superheterodyne circuit, which is the basis of most modern radios and made possible long-distance reception, and the superregenerative circuit, which has special uses in short wave radio, especially for military work.

RADIO NETWORK FORMED WITHOUT USING WIRES

The first triple rebroadcast without the aid of telephone wires was made last Sunday with the Armstrong frequency modulation (FM) system. A program originating at the Yonkers FM station, W2XCR, was picked up and rebroadcast by W2XMN at Alpine, N. J., and in turn was picked up by W1XPW in Meriden. From Meriden the program was again rebroadcast and picked up at the studio of WDRC studios.

At present all network programs are carried from station to station by telephone wires. Major Edward H. Armstrong, the inventor, stated at the conclusion of the demonstration of wireless relay that "it is just the beginning of chain broadcasting of frequency modulation." K. B. Warner, managing secretary of the America Radio Relay League, said: "In 10 years there won't be any orthodox brand of broadcasting remaining, except for the lowest grade of local service."

The exact nature of Major Armstrong's FM system is beyond the layman. As far back as 1922, radio's anathema had become a target on the FM system when the Radio Engineer's Institute was told that frequency modulation "inherently distorts without any compensating advantages whatsoever." Mr. Armstrong is credited with having removed the distortion, finding that FM gave reception which radio experts hail as "literally unbelievable," of the "highest excellence" and leaving "nothing whatsoever to be desired."

On Amplitude Modulation

Radio transmission today is, and always had been until Mr. Armstrong came along, on amplitude modulation, that is, each station broadcasts on a fixed frequency and varies the power to correspond with the sound impulse which reaches the microphone. Radio men realized that amplitude modulation (AM for short) never would bring a radio utopia because there is always distortion present as the stations are so crowded together on the wave band that the natural range of sound cannot be reproduced, and they knew also that broadcasting cannot escape static. Static is both natural, chiefly lightning, and man-made, which is caused by all kinds of electrical machines.

Major Armstrong devised a method to eliminate the distortion in FM transmission. FM broadcasting, it was noted, keeps the power at a constant rate and varies the frequency. Mr. Armstrong, radio men said, discovered a way of blanketing natural disturbances and designed a receiver to eliminate most of the noise found in ordinary reception.

"Showmen will especially welcome the new system," Major Armstrong told MOTION PICTURE HERALD, "because they will find that dramatic effects can be achieved in the new method of broadcasting, that are now impossible. Even a whisper is received with unbelievable reality."

Tests have shown that FM not only transmits music with a fidelity unknown in radio, but also in a way "ghastly in its realism" brings to the receiver sounds not attempted in regular broadcasting, such as whispers, the striking of a match, tearing of paper and pouring of liquid. It is claimed that no audible sound is beyond the range of the system, which operates over a band five times the width of an AM station.

The General Electric engineers conducted a series of elaborate experiments to prove the worth of Armstrong's FM system. One transmitter was set up in Schenectady, another in Albany, only 15 miles apart. They operated on the same frequency (41mc) and sent different programs. The Albany station was using 150 watts power and the Schenectady transmitter 50 watts.

What They Found

The engineers drove a FM radio-equipped car between the two points and found that out to 10.8 miles from Albany only that program could be heard, and out to 2.7 miles from Schenectady only the program sent from that place could be received. In the center zone of two miles both programs were heard intermittently and the movement of the car a few inches would throw out one program and bring in the other. Whenever the strength of one signal was twice that of the other, the stronger signal would prevail 100 per cent.

In regular radio reception the strong signal must be 30 or 40 times stronger to blot out the weaker station. That is the reason, engineers said, why there is so much static and interference in regular broadcasting; AM stations interfere with other stations hundreds of miles away and a weak signal will disturb the station to which the radio owner wants to listen. In FM, stations do not interfere with each other except when they are very close together, the area of interference is small and the stronger station can blanket 100 per cent the other station with no difficulty, they declared.

When Major Armstrong's own powerful station went on the air, the time for speculation had passed. Even the RCA engineers who had conducted experiments for a year with Armstrong's system from the Empire State Building had no defense. The RCA men had found that the system was better than regular transmission but they had not realized how much better it was, and so Major Armstrong's equipment had been thrown out of the Empire State station to make room for television.

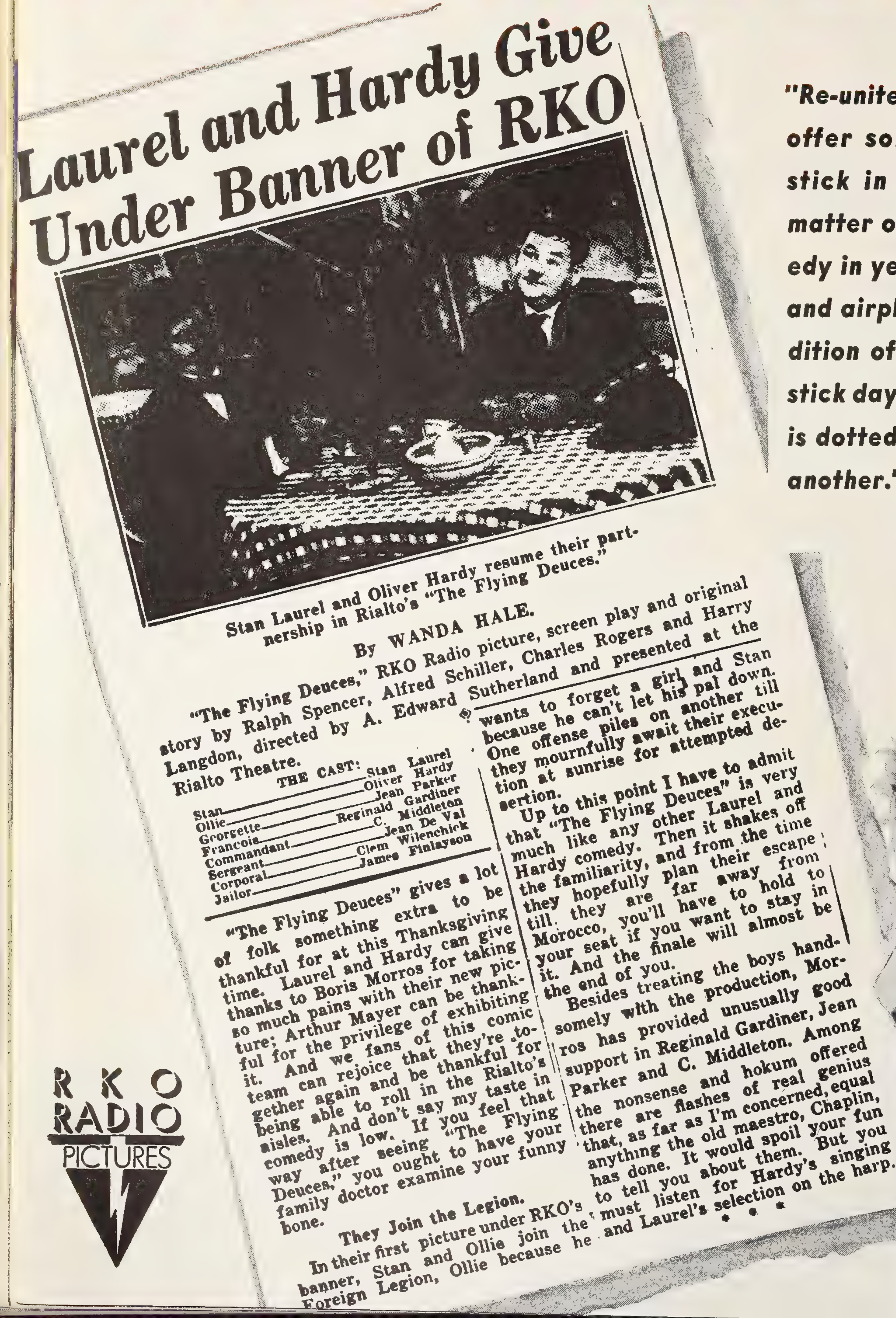
In the localities of the country that do not now enjoy good radio broadcasting, the Armstrong system, according to radio authorities, will bring reception that is better than now achieved anywhere under the AM method; the rest of the country, as the change-over is made, will have static-less reception and no interference from other stations.

[To be concluded]

Sommerer Named Manager of RCA Manufacturing Plants

Harry L. Sommerer has been appointed manager of manufacturing for the plants of the RCA Manufacturing Company. Formerly assistant to Robert Shannon, executive vice-president, Mr. Sommerer will have supervision of the company's plants located at Camden and Harrison, N. J., Hollywood and Indianapolis.

"You'll Have to



Laurel and Hardy Give Under Banner of RKO

Stan Laurel and Oliver Hardy resume their partnership in Rialto's "The Flying Deuces."

By WANDA HALE.

"The Flying Deuces," RKO Radio picture, screen play and original story by Ralph Spencer, Alfred Schiller, Charles Rogers and Harry Langdon, directed by A. Edward Sutherland and presented at the Rialto Theatre.

THE CAST:

Stan	Stan Laurel
Ollie	Oliver Hardy
Georgette	Jean Parker
Francois	Reginald Gardiner
Commandant	C. Middleton
Sergeant	Jean De Val
Corporal	Clem Wilenchick
Jailor	James Finlayson

"The Flying Deuces" gives a lot of folk something extra to be thankful for at this Thanksgiving time. Laurel and Hardy can give thanks to Boris Morros for taking so much pains with their new picture; Arthur Mayer can be thankful for the privilege of exhibiting it. And we fans of this comic team can rejoice that they're together again and be thankful for being able to roll in the Rialto's aisles. And don't say my taste in comedy is low. If you feel that way after seeing "The Flying Deuces," you ought to have your family doctor examine your funny bone.

They Join the Legion.

In their first picture under RKO's banner, Stan and Ollie join the Foreign Legion, Ollie because he wants to forget a girl and Stan because he can't let his pal down. One offense piles on another till they mournfully await their execution at sunrise for attempted desertion.

Up to this point I have to admit that "The Flying Deuces" is very much like any other Laurel and Hardy comedy. Then it shakes off the familiarity, and from the time they hopefully plan their escape till they are far away from Morocco, you'll have to hold to your seat if you want to stay in it. And the finale will almost be the end of you.

Besides treating the boys handsomely with the production, Morros has provided unusually good support in Reginald Gardiner, Jean Parker and C. Middleton. Among the nonsense and hokum offered there are flashes of real genius that, as far as I'm concerned, equal anything the old maestro, Chaplin, has done. It would spoil your fun to tell you about them. But you must listen for Hardy's singing and Laurel's selection on the harp.

* * *

"Re-united again, Laurel and Har
offer some absurdly funny sla-
stick in their newest item. As
matter of fact, it's their best com-
edy in years . . . A wild-eyed cha
and airplane escape, all in the tr-
dition of the good old silent sla-
stick days, wind up the piece, whic
is dotted with one goofy gag afte
another."

—Rose Pelswick,
N. Y. Journal & America

RKO
RADIO
PICTURES

old to Your Seat'

N. Y. Daily News

"Their new picture is reason enough for a glad hand. Anything which contributes to the generation of laughter in the body politic is okay by this department. And since laughter is what our honored friends are able to provoke plenty of, their latest effort is recommended." —B. C., N. Y. Times

"Laughs are what fly mostly in this Rialto offering — hefty, hearty, belly-laughs, most of them fresh ones, and funny enough to roll the customers in the aisles. A honey of a comedy."
—Irene Thirer, N. Y. Post

"If it's slapstick you're in search of, then the place to visit is the Rialto, where 'The Flying Deuces' is on view. Indeed, low comedy—almost extinct on the current screen—has seldom been more consistently hilarious and the stars themselves have rarely been in better form. Provided with a first-rate story and some fresh and imaginative gags, the co-stars will keep you in stitches from beginning to end."
—William Boehnel, N. Y. World-Telegram

"Should meet with the hearty approval of customers." —E. G., N. Y. Herald-Tribune

Stan
LAUREL
Oliver
HARDY

THE FLYING DEUCES

WITH
JEAN PARKER
REGINALD GARDINER
A BORIS MORROS PRODUCTION
DIRECTED BY A. EDWARD SUTHERLAND
ORIGINAL STORY AND SCREEN PLAY BY RALPH SPENCE,
ALFRED SCHILLER, CHARLES ROGERS, HARRY LANGDON

RCA SHOWS FCC NEW MOBILITY OF TELEVISION, EXTENDING PUBLIC USE

New Equipment Carried in "Suitcases", Superseding Motor Vans; Three Pickup Cameras at Various Distances

New field apparatus to give television the mobility of sound broadcasting as developed by the Radio Corporation of America and soon to be put into use in New York and Los Angeles, was demonstrated last week before officials of the Federal Communications Commission.

Instead of the two motor vans, built on inter-urban bus chasses, which now are used for field pickup, the new equipment is carried in "suitcases." All the equipment necessary for the operation of one camera can be packed in four of the small cases with a total weight of 300 pounds, and can be carried in an ordinary automobile.

Network Television in January

Network television will start January 2nd when General Electric's new station in Schenectady, N. Y., begins regular program operations. Tests have indicated that the signals received from the National Broadcasting Company's station in New York City, approximately 130 miles distant, are of sufficient strength to permit re-telecasting.

GE is also reported to be planning a station in Bridgeport, Conn., but no definite announcement concerning this station has been made thus far.

Apply for Public Use

The demonstration was staged by R.C.A. at the Commission's offices, in Washington, in support of an application now under consideration for the public use of the system. A corps of experts from RCA explained the apparatus to members of the commission.

The portable equipment, of which this was the first demonstration outside the laboratories, permits the use of three pickup cameras which may be placed at various distances to get different aspects of the scene to be televised. Whereas the cameras on the truck installation now in use are "tied" to a distance of 500 feet, with the new setup they can be carried as far as 1,000 feet from the point of initial transmission, it was pointed out.

RCA engineers explained that the new equipment costs about one-sixth, weighs only about one-tenth and consumes only about one-fifth the power of the truck installation. The lower power is offset by the use of small antennas which multiply the effective power several times. The wavelength used is below one meter, eliminating much of the electrical disturbance and static which prevails on other frequencies.

Predict Rapid Expansion

With new methods for "chaining" transmitters by radio instead of wire, the new and cheaper equipment, RCA engineers declared, should result in a rapid expansion of television transmitting activities.

While nothing definite was said as to where new stations are planned, it was suggested that the 1941 Presidential inauguration will be televised from Washington.

New television pickup apparatus, of the type demonstrated today before the FCC, has been produced by RCA for the Don Lee Broadcasting System, Los Angeles, and the National Broadcasting Company. Another set of the apparatus will be built for the Columbia Broadcasting System.

TELEVISION HAS 22 BROADCASTERS

The National Union Radio Corporation, as of this week, reports 22 television stations extant, 16 of them in the East. Following is the listing:

Columbia Broadcasting System, Inc., New York
Don Lee Broadcasting System, Los Angeles
Allen B. Du Mont Laboratories, Inc., Passaic, N. J.
Farnsworth Television, Incorporated of Pennsylvania, Springfield, Pa.
First National Television, Inc., Kansas City
General Electric Company, Bridgeport
General Electric Company, Albany
General Electric Co., Schenectady
General Electric Co., Schenectady
General Television Corporation, Boston
National Broadcasting Co., Inc., N. Y.
National Broadcasting Co., Inc., Portable, Camden, N. J., and New York, N. Y.
Philco Radio and Television Corporation, Philadelphia
Philco Radio and Television Corporation, Philadelphia
Purdue University, West Lafayette, Ind.
Radio Pictures, Inc., Long Island City
RCA Manufacturing Co., Inc., Portable, Camden
RCA Manufacturing Co., Inc., Camden
RCA Manufacturing Co., Inc., Portable-Mobile, Camden
University of Iowa, Iowa City
University of Iowa, Iowa City
Zenith Radio Corporation, Chicago

Among those who witnessed the demonstration were James Lawrence Fly, chairman of the FCC; Commissioners Thad H. Brown, Norman S. Case, and T. A. M. Cravens, members of the FCC television committee; and commission engineers, headed by E. K. Jett.

Television set manufacturers soon will slash prices of their product, it was said this week. They made the decision, it was said, after experimentation in the Newburgh-Middletown section of New York State.

The RCA, which disclosed the results of the experiment, is drawing up a mass-production schedule to permit lower prices, on a permanent basis. The first television sets were benchmade, hence their $400 to $800 price; new manufacturing methods should certainly lower the cost, it was asserted.

While RCA will continue to sell its sets outright, other companies are reported planning to lease theirs, in such locations.

The new marketing drive, featured by lower prices of sets, also will be accompanied by introduction of many new inventions, held back by manufacturers until they could be sure of a wider market for the product of their plants.

That the business men of each community join in underwriting a television station for that community, was the suggestion advanced recently by U. A. Sanabria, of the American Television Institute, in Chicago. Mr. Sanabria added his conviction that television as a popular entertainment medium would employ 1,000,000 directly and benefit 5,000,000 indirectly.

Television demonstrations in the Los Angeles area have resulted in sale of over 100 receivers, it was reported this week. Sets are now in department stores, priced from $195 to $650. KHJ, the Don Lee station, is now telecasting nine hours weekly, of "live" television shows, additional to films.

Before the end of next year, television networks are a possibility, A. H. Morton, vice-president of the National Broadcasting Company, said last week, in an address to the Pittsburgh Rotary Club. He also said television was an ally of motion pictures, not a rival.

Baird Television, British television set and equipment manufacturers and experimenters, and a subsidiary of Gaumont British, will manufacture in the United States, after the beginning of next year, Arthur Lee, American vice-president, said in New York last week. Theatre television, utilizing a screen 15 by 20 feet, will be the company's specialty, he said.

Appoint Gilmour

John G. Gilmour, formerly director of General Electric's motion picture department, has been made program manager of the company's new television station, W2XB, near Albany.

Wired Television Order

Filene's, Boston department store, has adopted the wired television system of the American Television Company.

New Television Screen

Philo T. Farnsworth, television invention pioneer and head of the radio and television set firm that bears his name, has been awarded a patent for a new type screen, in conjunction with Bernard C. Gardner, of Philadelphia.

Television Broadcasts

Among the projected or past telecasts of prominent events and personalities by the NBC television service, and others, has been that of the Canzoneri-Al Davis boxing bout at the Madison Square Garden in New York; the television debut of stage impresario Max Reinhardt on the Thomas Lee television station, W6XAO, in Los Angeles last month, and his inauguration of a series of dramas which he directs, also last month; the broadcasting of the Ridgewood Grove Arena boxing bouts on the NBC; the appearance of Rube Goldberg, Lowell Thomas, Theodore Roosevelt, Gene Tunney, Captain Edward Rickenbacker, and others on the Tex O'Rourke "Round-up" on the same service, also last month; and the televising of the Macy department store's Thanksgiving Parade by the NBC, in New York.

Undaunted by the refusal of producers to rent late film features for television, the NBC has gone ahead with telecasting of old ones, or those from independent sources. Thus, last week, the NBC-RCA service telecast "The World Gone Mad" (Majestic, 1933); "Mayerling," and "Harlem Rides the Range." This week: "Broken Melody" and "The Quitter."

NBC Commercials

The NBC has arranged its second series of commercial shows. Elizabeth Watts, fashion authority, is doing a series in cooperation with New York stores.

THREE MORE CRAFTS GET PAY RAISE; FOUR ADDITIONAL SEEK INCREASES

Agents of Producer and Union Signatories to Five-Year Basic Agreement at Studios Meet in Atlantic City

by FLOYD STONE

Effective this "payday," a 10 per cent wage increase will be pocketed by studio members of three of the "Big Four" American Federation of Labor international unions—the International Brotherhood of Electrical Workers, the International Brotherhood of Carpenters and Joiners, and the International Brotherhood of Teamsters and Chauffeurs—as the result of a five and one-half hour conference on Tuesday, at the Ritz Carleton hotel, Atlantic City, between representatives of the producer and union signatories to the five year basic studio agreement, ending in March, 1941. (Pictures by HERALD staff photographer on two following pages.)

The increase will be in effect until February 15th, when it is understood the producers will ask a reconsideration along with the other recently granted increases.

The remaining unit of the "Big Four," the American Federation of Musicians, was represented at the meeting by its president, Joseph Weber. However, the musicians are not asking a wage increase, at this time.

Two More in Basic Agreement

Two more internationals were admitted, at the meeting, to membership in the basic studio agreement. These are the International Brotherhood of Plasterers and the International Brotherhood of Laborers. The last-named claims 150,000 members nationally, is based in Quincy, Massachusetts, and its studio local is Number 724, Studio Utility Employees, claiming an enrollment of 1,000.

Inclusion of the studio locals of these two internationals in the basic agreement gives them the advantages of a closed shop; they did not ask for wage rises. Local 724 received a 10 per cent addition recently, along with other AFL Conference of Studio Unions locals. Pay of its members had been 75 cents per hour. It is now 82½ cents per hour.

The basic agreement provides generally for a three shift, six hour, five day week. The Tuesday meeting did not discuss changes in this setup. According to Pat Casey, producers' labor contact, who acted as chairman of the producers' committee at the meeting, changes in conditions may be argued at further meetings on the coast.

IATSE Not Represented

No representative of the International Alliance of Theatrical Stage Employees attended the conference. It had been thought the Alliance might seek re-entrance into the basic pact, from which it withdrew over a year ago. However, Mr. Casey remarked that no applications had been received from the Alliance, nor had he any indications of such action.

The producers granted a 10 per cent increase to the American Federation of Labor studio workers on November 25th in Hollywood and had given a similar raise to the 12,000 International Alliance of Theatrical Stage Employees, under the leadership of William Bioff, on September 25th. On February 15th the union representatives are to examine the producers' figures on the need for economy. The success of those unions in obtaining wage increases was followed by the action of the other studio internationals in requesting a similar raise.

New York executives of the large companies, including RKO's president, George Schaefer, and Loew's Nicholas Schenck, were out in force for the Atlantic City conference. Business agents of coast studio locals and chief executives of the internationals represented the unions.

Marshall for Laborers

Joseph Marshall acted as representative of the International Brotherhood of Laborers and its studio union, Number 724, members of which are classified as "general laborers," doing manual work. He was not admitted to the meeting until his application, together with that of the plasterers, had been argued and approved; this was several hours after the start of the meeting.

Applications of both internationals were made through William Hutcheson, president of the carpenters' international, and chairman of the unions' basic agreement committee.

The next annual meeting of the producers and the international unions will be in 1941, possibly for the renewal of the basic pact, although Mr. Casey remarked, "I don't know if it will be renewed; look at the length of this conference, on this subject; how can anyone predict what will happen next year?"

Estimates 2,000 Affected

Not over 2,000 workers are affected by the 10 per cent increase, Mr. Casey estimated. He refused to hazard how much the increase would cost the producers annually, pointing out the variability of employment on sound stages.

A committee from the AFM will meet with Mr. Casey in April or May, on plans for reemployment of musicians in motion picture theatres, according to Mr. Weber. He added that appointment of the committee and formulation of plans depended upon the executive board, which may meet before then, in Miami.

The musicians may discuss, with the producers, some minor changes in practices of copying music, and other things; but this will be done later, Mr. Weber emphasized.

At the meeting were, for the producers, Pat Casey, their labor contact and chairman of committee; Fred Pelton, producers' labor contact; Nicholas Schenck, president of MGM; George Schaefer, president of RKO; Harry Buckley, United Artists; William Michel, executive vice-president of Twentieth Century-Fox; Leonard Picker, Columbia attorney; Joseph Hazen, Warner attorney; Adolph Schimel, lawyer for Universal; Austin Keough, Paramount vice-president.

For the unions were William Hutcheson, president of the carpenters' brotherhood, and chairman of the unions' basic agreement committee; Mr. Weber; Dan Tracy, president of the theatrical workers' brotherhood; Joseph Tuohy, business representative of the Studio Drivers' Local 399 of the teamsters' brotherhood; M. A. Hutcheson, first vice-president of the carpenters; J. F. Cambiano, also a carpenters' representative; Frank Carothers, secretary of the unions' basic agreement committee; William Castle, business representative of the studio Carpenters' Union Local 946; Al Speede, business representative of the Studio Electricians' Local 40; Mr. Marshall, and John Gillespie, assistant to Daniel Tobin, president of the teamsters' brotherhood.

HAYS, PRODUCERS TALK ABOUT LABOR

The studio labor situation was "uppermost in the minds of all present" at a meeting of the producers called by Will H. Hays in Hollywood on December 3rd ostensibly for a review of foreign conditions. At the meeting, which lasted five hours, preparations were made for the Atlantic City meeting with labor union representatives which was held on December 5th. The producers' meeting was attended by Harry Cohn, president and in charge of production for Columbia Pictures; Barney Balaban, president of Paramount; Cliff Work, in charge of RKO divisional theatre activities and manager of the Golden Gate theatre, San Francisco; Walter Wanger, president of Wanger Productions; Louis B. Mayer, vice-president in charge of production for MGM; Joseph Schenck, chairman of the board of directors of 20th-Fox; Pat Casey, labor contact for the producers; Fred Pelton, producers' labor man and Mendel Silberberg, attorney.

A definite assurance that production schedules will be maintained without impairment of quality was voiced at the meeting of the producers following Mr. Hays' report on the foreign situation. At the meeting Lou Anger, United Artists theatre partner of Joseph Schenck as the producers' representative on the standing committee governing the Actors Guild Code for extras resigned. William Holman, former Columbia studio manager, accepted the post.

Will H. Hays arrived in New York from the Coast on December 4th.

15% Raise Asked By Actors Guild

The Screen Actors Guild is seeking a pay raise of approximately 15% for the 6,500 motion picture extras. Officials of the Guild have not revealed what action they plan to obtain the desired increase, but they feel that, since other workers in the industry have recently received a pay raise, the extras should get more money.

The Screen Actors Guild seeks a minimum of $6.33 for atmosphere players who now get $5.50 per day; regular extras now getting $8.25 would ask $9.49, and dress extras, who now receive $16.50, would get $19 a day.

Meanwhile in negotiations between the Screen Actors Guild, Actors Equity and the American Federation of Radio Artists over television jurisdiction little progress was reported.

Exchange Employees Union Seeks 25% Pay Increase

Negotiators for the Film Exchange Employees Union, John Gatelee, IATSE representative of Springfield, Mass., and Richard

(Continued on page 36)

LABOR AND STUDIO AT ATLANTIC CITY

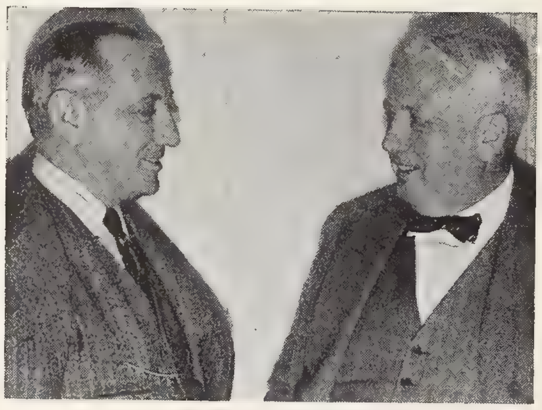
Basic Agreement Discussion Results in 10 Per Cent Increases for Three Studio Workers' Brotherhoods

(All pictures by Staff Photographer)

On the train: Leonard Picker, Columbia attorney, and Joseph Hazen of the Warner legal staff.

Nicholas M. Schenck, president of Loew's, Inc., exchanges anecdotes with Joseph Marshall of the International Brotherhood of Laborers, and Joseph Tuohy of the Studio Drivers Local 399.

At the hotel: J. F. Cambiano, representing the carpenters, and M. A. Hutcheson, first vice-president of their Brotherhood.



Left: A lull in the meeting, and Dan Tracy, president of the Electricians' Brotherhood chats with Pat Casey, producers' labor representative.

William Castle, right, business representative of the studio carpenters Local 946, explains to M. A. Hutcheson, first vice-president of the carpenters.

In the conference room: Fred Pelton, right, producers' labor contact, gets William Hutcheson, Carpenters' president, against a window.

Sam H. Harris, Broadway stage producer, bids goodbye to Nicholas M. Schenck at the station in New York.

Just before the meeting: Pat Casey, Joseph Weber, Federation of Musicians head, and Frank Carothers on a couch in the mezzanine foyer.

Harry Buckley and William Michel, above left, and George Schaefer, right, RKO president, listen to Austin Keough of Paramount, center.

On the station platform: Leo Spitz, left, and Joseph Hazen, right, of RKO and Warners, listen to Mr. Schenck of Loew's, center. Then (below)—

Left: At the station in New York: W. C. Michel and Harry Buckley.

Mr. Schenck and Mr. Hazen hear Mr. Spitz's opinions on things to come during the afternoon.

On the train: George Schaefer glances through a newspaper and Mr. Schenck examines some of the agreements.

John Gillespie, representing Dan Tobin of the Teamsters' Brotherhood, and William Hutcheson.

BIGGER AND BETTER PAY DEMANDS

(Continued from page 33)

Walsh, vice-president, were expected to ask wage increase of approximately 25% when they meet with distributor men on Thursday. The union has about 3,500 members in 31 exchange centers. The initial agreement reached two years ago provided wage increases up to about 50% for employees in the lower wage brackets. Negotiations are expected to take several weeks. The union's committee includes the following: Lou Johnson, president of the New York local; Lawrence J. Katz, Pittsburgh; W. E. Crick, Memphis; Neil C. Bishop, Chicago; Marie Holdsworth, Des Moines; Lee Cronk, Denver, and J. Jodrey Smith, San Francisco.

The New York local, B-51, Film Exchange Employees Union, were reelected for the third consecutive term on Monday night. 236 of the 300 members voted. The officers are: Lou Johnson, MGM, president; vice-president, Lew Braun, Paramount; financial secretary-treasurer, David Newman, Warners; recording and corresponding secretary, Gerard Lee, MGM; sergeant-at-arms, August Kubart, MGM. Trustees elected were: Carman George, MGM; Leonard Brooks, Warners; Rubin Beloff, 20th-Fox; Selig Epstein, RKO; Victor Petitto, Columbia; Harry Newman, United Artists.

Screen Publicists to Get Raise or Join IATSE

The Screen Publicists Guild will probably become affiliated with the IATSE if the producers do not sign a recently negotiated contract covering wages and working conditions, according to Guild officials. If the pay checks received Thursday did not contain the increase the Guild was scheduled to call a meeting for final settlement of the affiliation question. The Screen Publicists Guild is composed of a majority of publicity men in virtually all minor studios. The Guild asks that the wage increase be retroactive to October 9th.

Vaudeville Union Asks Closed Shop, More Pay

The American Guild of Variety Artists, union of vaudeville and night club performers, have sent contracts to the major circuits demanding that the union be recognized as the collective bargaining agency for all houses using vaudeville or stage presentations. This is the first action, on a national scale, of the AGVA, which was chartered last summer after the charter of the American Federation of Actors was revoked.

The union's demands include a closed shop, a 40 hour week, a maximum of 30 performances a week, minimum wages of $50 weekly for principals and $40 for chorus or $10 for principals and $7.50 for chorus on a day basis. Employers must pay $7.50 extra per week, plus expenses, to traveling shows. Special rehearsal pay is requested as follows: when two weeks of work is guaranteed, first week of rehearsal, no pay; second and third, half pay and full pay thereafter. When four weeks are guaranteed, no pay is provided for the first two weeks of rehearsal, no pay for the first two weeks, half pay for the next three weeks and then full pay. The union further asks dismissal pay of two weeks on steady employment, wardrobes must be supplied, workmen's compensation must be carried and dues must be deducted from pay and unpaid auditions, where the public is invited, are prohibited.

IATSE Sued in California

The IATSE bank account in the Hollywood State Bank was attached last week in a Superior Court suit for $18,213 brought by Ninette Nieburger, assignee for several persons involved in the fight of former Local 37 officers against IATSE officers. The I.A. and the new locals, 44, 87, 728 and 165, were named as defendants. The assignee has brought suit in behalf of Joseph W. Carpenter, Howard Hurd, attorney; Pete Ladjami, Bertha Zinn and Ethlyn, who claim that money is due them for expenses before Local 37 was taken over by the I.A. and dissolved.

HEARING ON BIOFF EXTRADITION

The hearing on the extradition of William Bioff, West Coast leader of the International Alliance of Theatrical Stage Employees and chairman of the Conference of American Federation of Labor studio unions, was to be held Thursday before Governor Horner of Illinois. State's Attorney Thomas J. Courtney had asked that the union leader be brought to Chicago from California to complete serving a sentence on a 17-year-old "vice" conviction. State Senator Abraham L. Marovitz, Bioff's counsel, had appealed to Governor Horner for a hearing on the case and the Governor granted his petition.

In California Governor Culbert Olsen gave George M. Breslin, attorney for William Bioff, assurance that the IATSE leader would have a "full hearing" before him when papers for his extradition to Chicago should arrive. On November 30th the Los Angeles county district attorney's office issued a fugitive warrant for Bioff to expedite extradition proceedings brought by Chicago authorities in connection with a conviction in 1922. The union leader had surrendered to Los Angeles police when the extradition was requested, posted a $1,000 bond and filed a writ of habeas corpus which is returnable on December 12th.

Unions To Combine New York Offices

The Screen Actors Guild, the Musical Artists Guild and the Theatre Authority have all leased offices in 545 Fifth Avenue. The groups are affiliated with the Associated Actors and Artistes of America, parent union, and member of the American Federation of Labor. The unions consolidated their offices to make it unnecessary for members to visit a half-dozen union offices scattered throughout the city.

Operators Win Point In British Columbia

Projectionists in British Columbia have obtained a revision in the fire marshal's act which requires one projectionist for each machine in theatres seating 450 or more. This action partially counters the recent order which allows all houses operating 40 hours or less per week to use only one projectionist. Few theatres in the province seat less than 450.

More Canadian Report Figures

The Canadian Government has issued a condensed summary of theatre business as of December 31, 1938, from a report compiled by the Dominion Bureau of Statistics. The figures that follow have been culled from the summary and are in addition to the statistics from the report which appeared in MOTION PICTURE HERALD, page 33, issue of November 25th.

Total receipts for 1938, $33,625,052; average receipts per theatre, $29,687; total admissions for year, 137,976,052; average number of admissions per theatre, 121,779. Population of Canada, 11,199,000; number of theatres, 1,133; number of independent theatres, 566; number of two-unit theatre groups, 57; number of three-unit theatre groups, 14; number of circuit theatre groups (four units and over), 24.

The summary points out that there are 296 villages of less than 1,000 population in which a theatre is situated; 193 towns of from 1,000 to 2,999 population having a theatre; 129 towns from 3,000 to 9,999 population having theatres and 64 places with larger population in which theatres are operated.

Only 658, or 58 per cent, of the theatres in Canada were operated on a full-time basis in 1938. In Ontario 93 per cent operated on a full-time basis; 83 per cent in Quebec and 72 per cent in the Maritime Provinces. British Columbia had 69 per cent on full time, while the Prairie Provinces had only 38 per cent operating every day throughout the year.

Ontario, with 363 theatres, reported $15,202,597 in gross receipts for 59,562,426 admissions, with a combined seating capacity of 249,575 and an average admission price of 25.5 cents, the whole working out to an efficiency rating of 30 against an efficiency of 28 for the whole country.

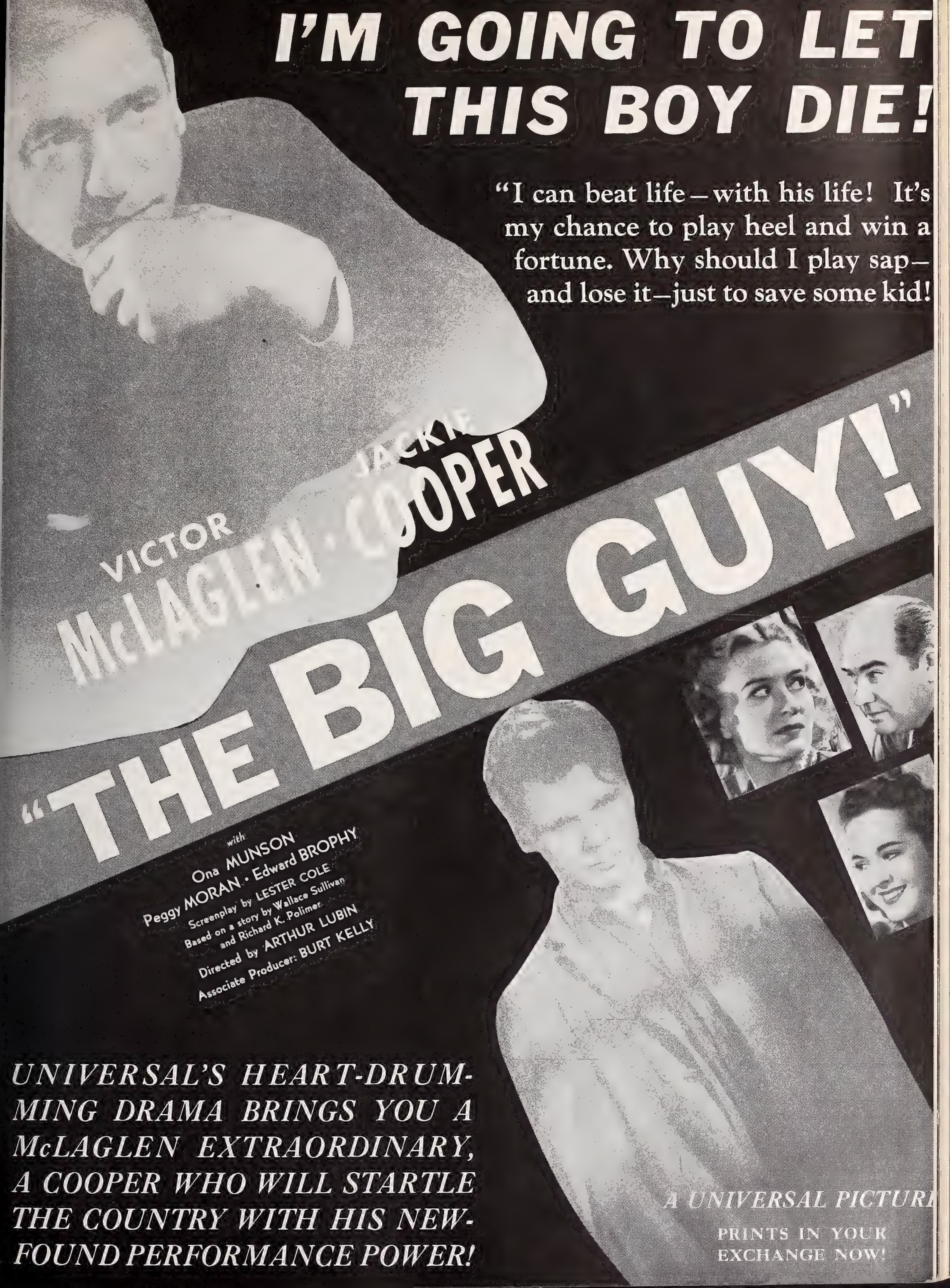
The 172 theatres in Quebec had an economic rating of 25, with receipts of $6,897,986; admissions, 29,561,273; seating capacity and average admission, 23.3 cents. The 116 theatres in British Columbia rated 32, with $3,665,264 receipts, 15,829,392 admissions, 68,680 seating capacity and 23.2 cents for average admission price.

James Roosevelt to Coast

James Roosevelt, vice-president of Samuel Goldwyn, Inc., left for the Coast Tuesday to confer there on his future plans. Prior to his departure Mr. Roosevelt would make no comment on reports that he was planning a new independent production venture for major company release.

Loew Subsidiaries Dissolved

Loew's Lexington, Inc., Fenton Amusement Corporation and Steinway-38th Street Corporation, three subsidiaries of Loew's Inc., have been dissolved and made part of another subsidiary, Loew's Theatre and Realty Corporation.



I'M GOING TO LET THIS BOY DIE!

"I can beat life – with his life! It's my chance to play heel and win a fortune. Why should I play sap – and lose it – just to save some kid!

VICTOR McLAGLEN · JACKIE COOPER

"THE BIG GUY!"

with
Ona MUNSON
Peggy MORAN · Edward BROPHY
Screenplay by LESTER COLE
Based on a story by Wallace Sullivan and Richard K. Polimer
Directed by ARTHUR LUBIN
Associate Producer: BURT KELLY

UNIVERSAL'S HEART-DRUMMING DRAMA BRINGS YOU A McLAGLEN EXTRAORDINARY, A COOPER WHO WILL STARTLE THE COUNTRY WITH HIS NEW-FOUND PERFORMANCE POWER!

A UNIVERSAL PICTUR

PRINTS IN YOUR EXCHANGE NOW!

UNIVERSAL'S *DESTRY RIDES*
EST BUSINESS THE RIVOLI, N.Y.

AL SHAYNESS

AGAIN MATCHES THE GREAT-
HAS DONE IN FIVE YEARS!

STEWART
DIETRIC
in
DESTRY RIDES AGA

and —

HOLLYWOOD'S LABOR BILL UNDER NEW WAGE SCALES

(Showing Old and New Wage Scales, Including Ten Per Cent Wage Increase Granted Sept. 20 and Retroactive to Aug. 12)

IN a day of industry turmoil caused by the lessening of overseas grosses because of war, Labor comes to the fore with demands for wage increases, some of them sought under threat of strike.

Raises in salary, however small, given any craft in Hollywood, affect major and independent studios alike, union organizations maintaining one scale for both.

On November 27, the producers gave ten crafts locals, who, with the International Alliance of Theatrical Stage Employees and other organizations, compose the Conference of Studio Unions of the American Federation of Labor, a 10 per cent wage increase, retroactive to October 10. The unions claim 3,267 workers were benefited.

On September 20, the IATSE obtained for its ten member locals in Hollywood, whose total membership is 9,405, a 10 per cent wage increase, retroactive to August 12.

On August 25, at a basic studio agreement meeting in Atlantic City, N. J., the company heads conceded, before adjourning to Tuesday of this week, a 10 per cent raise to the United Brotherhood of Carpenters and Joiners of America, whose Hollywood affiliate, Studio Carpenters Local 946, has 2,800 members. This was done because, some years ago, the carpenters were denied a 10 per cent raise given other crafts.

This week, three labor signatories—the carpenters, the International Brotherhood of Electrical Workers and the International Brotherhood of Teamsters, Chauffeurs, Stablemen and Helpers of America—won a 10 per cent increase. (See page 33.)

Later in the month, the request of the Moving Picture Painters Local 644, International Brotherhood of Painters, Paperhangers and Decorators of America, for a 15 per cent increase will be acted upon in Hollywood.

Elsewhere on the labor front come indications of moves for obtaining increases in the basic wage scales. The Screen Actors Guild is seeking a reclassification of extra players which in effect would amount to a 15 per cent increase in pay; the Society of Motion Picture Film Editors, having an agreement with the producers, seeks to have its members get 10 per cent more.

On February 15 the producers, who have declared that they recently granted the IATSE and other craft raises in Hollywood in order to avert a nationwide strike, will attempt to convince William Bioff, IATSE leader and chairman of the Conference of AFL Studio Unions, and other negotiators that the increases were doing great harm to production and the industry as a whole. Early indications from the Conference are to the effect that the crafts will refuse to rescind the increases.

Arbitration has been provided for in the event of a disagreement over the return of the overages, and, according to a letter written by Joseph M. Schenck, head of the Association of Motion Picture Producers, to Bioff, the IATSE leader has agreed, in the event that the arbiters decide in favor of the producers' contention, to see that other IATSE wage increases granted since Aug. 15, 1938, also be rescinded.

While craftsmen's wages in the production end of the industry are higher than elsewhere in the country in other businesses, the fact remains that employment in Hollywood production is casual, never steady except in cases of "key" men and department heads. With the rise and the ebb of production, men are hired and laid off. Few can tell in any given month how many pictures will be on the stages and how many will be nearing final stages of preparation—necessitating the building of sets, stages, props and the like.

As a result, there can be no average wage scale determined for an individual craft. When there is work, craftsmen are busy—even to the extent of getting time and a half and double time for overtime. When there is no work, they sit by telephones or in the union hiring halls, earning nothing.

PAY RATE OF IATSE IN HOLLYWOOD

[*Also see pages 42, 44, 46.*]

	Studio Hourly		6 Hours Studio Daily		Standby Key Men: 60 Hours 7-Day Week		Studio Unlimited Week		DISTANT LOCATION Daily Rate		DISTANT LOCATION Weekly Rate		
Craft	Old	New	Old	New	Old	New	Old	New	Old	New	Old	New	Local
Gaffers	1.41	1.55	8.46	9.30	82.90	91.19	....	....	16.64	18.30	98.92	108.81	No. 728
Best Boys	1.21	1.33	7.26	7.98	72.60	79.86	....	....	14.58	16.04	85.80	94.38	
Lamp Operators	1.21	1.33	7.26	7.98	....	....	....	....	14.58	16.04	85.80	94.38	
Wind Mach. & Explosives	1.41	1.55	8.46	9.30	....	....	....	....	16.64	18.40	98.92	108.81	No. 44
Propmaker Foreman	1.61	1.77	9.66	10.62	....	....	92.90	102.19	....	....	....	....	
Propmaker, Spec. Effects	1.41	1.55	8.46	9.30	....	....	....	....	16.64	18.30	98.92	108.81	
1st Prop Man	1.21	1.33	7.26	7.98	72.60	79.86	....	....	14.58	15.94	85.80	94.38	
2nd Prop Man	1.09	1.20	6.54	7.20	65.35	71.89	....	....	13.20	14.52	77.55	85.31	
Swing Gang	.91	1.00	5.46	6.00	....	....	....	....	9.68	10.65	56.56	62.22	
Upholsterers	1.33	1.46	7.99	8.76	....	....	....	....	16.04	17.64	94.38	103.82	
Drapers	1.21	1.33	7.26	7.98	....	....	....	....	14.58	16.04	85.80	94.38	
Projectionists	1.51	1.66	9.06	9.97	....	....	....	....	17.85	19.64	104.97	115.47	No. 165
1st Grip	1.41	1.55	8.46	9.30	82.90	91.19	....	....	16.64	18.30	98.92	108.81	No. 80
2nd Grip	1.28⅓	1.41	7.70	8.47	75.35	82.89	....	....	15.13	16.64	89.93	98.92	
Grip	1.28⅓	1.41	7.70	8.47	....	....	....	....	15.13	16.64	89.93	98.92	
Grip Foreman Rigging Crew	1.46⅔	1.61	8.80	9.68	....	....	84.45	92.90	....	....	....	....	
"B" Grip Gang Boss	.95	1.05	....	....	....	....	....	....	11.08	12.19	66.50	73.15	No. 727
"B" Grip	.82½	.91	....	....	....	....	....	....	8.80	9.69	51.42	56.56	

—And "DESTRY" stands New York critics right on their ears!

Dietrich Rides Again To Screen Triumphs

Marlene Dietrich dresses for her role as an entertainer in Rivoli's "Destry Rides Again," a dramatization of the Old West.

By KATE CAMERON.

"Destry Rides Again," Universal production, screen play by Felix Jackson, Henry Myers and Gertrude Purcell from story by Max Brand, directed by George Marshall and presented at the Rivoli Theatre.

THE CAST:

Frenchy	Marlene Dietrich
Tom Destry	James Stewart
Wash Dimsdale	Charles Winninger
Boris Callahan	Mischa Auer
Kent	Brian Donlevy
Janice Tyndall	Irene Hervey
Lily Belle Callahan	Una Merkel
Bugs Watson	Allen Jenkins
Gyp Watson	Warren Hymer
Lem Claggett	Tom Fadden
Hiram J. Slade	Samuel S. Hinds
Loupgerou	Billy Gilbert
Jack Tyndall	Jack Carson

Nineteen-thirty-nine will go down in cinema history as the year that turned Greta Garbo from the screen's greatest dramatic actress into one of its first comediennes and that brought that great sleeping beauty of the screen, Marlene Dietrich, back to life.

In Universal's production of "Destry Rides Again," which had its first showing at the Rivoli Theatre yesterday, Miss Dietrich comes to life with a bang. The bang in this case happens to be the popping of guns in a barroom battle, when the bad men of an old western frontier town carry on a death struggle with the forces of law and order.

The picture has everything that a fast-moving, fancy riding, trigger-tickling picture of the Old West should have to make it an exciting and entertaining exhibition. The story is based on Max Brand's novel of the same name and it has been whipped into fine cinema shape by a trio of clever writers whose names appear at the head of this column.

Not only has Marlene Dietrich come back to the screen more beautiful and alluring than ever, but she has been permitted to sing three songs, especially written for her, in the throaty voice that first attracted American audiences to her as a screen personality. In watching her work with a newly acquired animation, one forgets the series of static performances that sent her into voluntary retirement a couple of seasons ago.

Winninger Excellent.

The entire cast works under George Marshall's direction with splendid competence. James Stewart is delightful as the Destry of the title. He is a soft-spoken officer of the law whose words carry a wallop in their velvet drawl. He believes in outwitting his adversaries by other than tri[illegible]

Charles Winninger [illegible] job as the old [illegible] laughingly ap[illegible] the corrupt [illegible]eck, wh[illegible] the [illegible] r to [illegible] sher[illegible] mayor of t[illegible] make a joke o[illegible] saloon-keeper named [illegible] expertly by Brian Donlevy, [illegible] the law of Bottleneck, until Destry comes riding into town on a stagecoach to help old Wash Dimsdale clean up the town.

Mischa Auer and Una Merkle contribute a number of amusing sequences as an incongruously married pair. Irene Hervey brings in a pleasant breath of romance and Allen Jenkins, Warren Hymer, Billy Gilbert and Samuel S. Hinds add to the picturesque atmosphere of Bottleneck by their interesting characterizations.

George Marshall had directed western thrillers on a B budget for Universal for years, but he left [illegible] that s[illegible] for [illegible]y, howe[illegible] lot to [illegible] western on [illegible] from the a[illegible] duction values [illegible] He has [illegible] no limit. [illegible] entertaining western [illegible] "Virginian."

'DESTRY HAS EVERYTHING!"

Says News'
Kate Cameron

Universal Presents

MARLENE DIETRICH • JAMES STEWART • in "DESTRY RIDES AGAIN" • JOE PASTERNAK PRODUCTION

IATSE (Continued): SOUNDMEN (LOCAL 695)

	Hourly Rate — Men				Weekly Rate—Men				Weekly Rate—Men 3 Weeks Minimum Guarantee			
	Daily		Weekly		Daily		(54 Cum. hours) Weekly		Daily		Weekly	
	Old	New	Old	New	Old	New	Old	New	Old	New	Old	New
First	2.42	2.66	....	....	....	....	116.16	127.78	....	....	87.12	95.83
Second	1.82	2.00	....	....	....	....	87.12	95.83	....	....	72.60	79.86
Third	1.41	1.55	....	....	....	....	67.76	74.54	....	....	58.08	63.89
Fourth	1.01	1.11	....	....	....	....	....	....	....	....	....	....
DISTANT LOCATION												
First	29.65	32.62	176.06	193.67	26.32	28.95	157.00	172.70	19.06	20.97	111.02	122.12
Second	22.08	24.29	132.20	145.42	19.06	20.97	111.02	122.12	16.34	17.87	95.29	104.82
Third	16.64	18.30	98.92	108.81	15.43	16.97	89.85	98.84	13.62	14.98	79.56	87.52
Fourth	10.29	11.32	62.62	68.88	10.29	11.32	62.62	68.88	10.29	11.32	62.62	68.88

△ △ △

CAMERAMEN (LOCAL 659)

(Minimum Studio Rates for Cameramen for production of more than four reels, without Equipment)

	DAILY Eight Hours		WEEKLY Six Days—8 Hours 48 Hours		WEEKLY 54 Cum. Hours 4 Week Guarantee		WEEKLY 60 Cum. Hours 6 Mo. Guarantee		GOLDEN HOURS (over 16 hrs. same day) (Per Hour)	
	Old	New	Old	New	Old	New	Old	New	Old	New
First	54.45	59.90	272.25	299.48	217.80	239.58	163.35	179.69	15.13	16.64
Second	27.23	29.95	136.15	149.77	108.90	119.79	92.55	101.81	7.57	8.33
Still	21.78	23.96	108.90	119.79	92.57	101.83	81.68	89.85	7.57	8.33
Assistant	12.10	13.31	65.35	71.89	59.90	65.89	54.45	59.90	3.94	4.33
(Minimum Studio Rates for Cameramen for productions of four reels or less, without Equipment)										
First	43.56	47.92	217.80	239.58	163.35	179.69	163.35	179.69	15.13	16.64
Second	21.78	23.96	108.90	119.79	81.68	89.85	81.68	89.85	7.57	8.33
Still	18.54	20.39	92.57	101.83	81.68	89.85	81.68	89.85	7.57	8.33
Assistant	10.89	11.98	59.90	65.89	54.45	59.90	54.45	59.90	3.94	4.33

△ △ △

LABORATORY TECHNICIANS (LOCAL 683)

(For Six Consecutive Days of 60 Cumulative Hours. All time in excess of 60 hours to be paid for at time and a half)

CRAFT	Old	New
Positive Developer	72.60	79.86
Laboratory Contact	108.90	119.79
Negative Cutter Foreman	84.70	93.17
Positive Timer	84.70	93.17
Negative Developer or Timer	90.75	99.83
Sensitometry Foreman	78.65	86.52
Chemical Foreman	66.55	73.21
Negative Assembly Foreman	60.50	66.55
Printer Foreman	72.60	79.86
Positive Daily Assembler Foreman	60.50	66.55
Release Assembly Foreman	60.50	66.55

(Following are subject to 36 Cumulative Hours per week. All time in excess to be paid for at straight time)

CRAFT	Old	New
Chemical Mixers	.85	.94
Negative Assembly and Breaker Downs	.98	1.08
Negative Developers Aides	.98	1.08
Negative Notchers	.91	1.00
Negative Splicers	.85	.94
Positive Daily Assemblers	.91	1.00
Positive Developer Aides	.90	.99
Positive Release Splicers	.78	.86
Printers	.98	1.08
Processing and Negative Polishers	.85	.94
Release Inspectors	.85	.94
Rewinders	.78	.86
Sensitometry Aides	.98	1.08
Shift Boss Printers	1.13	1.24
Vault Clerks	.98	1.08
Film Leaders	1.01	1.11
Negative Cutters	1.26	1.39

△ △ △

MAKEUP MEN (LOCAL 706)

	Old	New	
Makeup Men (Firsts)	115.00	126.50	Per 54 Hour Week

(Contract between Producers and Makeup Artists Local 706 has many provisions for overtime, location pay, body dressers, etc.)

[*For other union scales see pages 44 and 46.*]

COSTUMERS (LOCAL 705)

	Hourly Rate		Weekly	
	Old	New	Old	New
Women	.75	.82½	32.50	36.75
First Men	1.25½	1.38	54.00	59.40
Second Men	1.00	1.10	48.00	52.80
Class 4, Men and Women	...	...	22.50	24.75

"DESTRY PERFECTLY GRAND!"

Says Frank Nugent in N. Y. Times

THE SCREEN IN REVIEW

M[illegible]ne Dietrich Reaches a High in Horse Opera With 'Destry Rides Again' at the Rivoli—'That's Right, You're Wrong' Shown at Criterion

DESTRY RIDES AGAIN, from the novel by Max Brand; screen play by Felix Jackson, Gertrude Purcell and Henry Myers; directed by George Marshall; produced by Joe Pasternak for Universal. At the Rivoli.

Frenchy	Marlene Dietrich
Thomas J. Destry Jr.	James Stewart
Wash Dimsdale	Charles Winninger
Boris Callahan	Mischa Auer
Kent	Brian Donlevy
Janice Tyndall	Irene Hervey
Lily Belle Callahan	Una Merkel
Gyp Watson	Allen Jenkins
Bugs Watson	Warren Hymer
Loupgerou	Billy Gilbert
Hiram J. Slade	Samuel S. Hinds
Lem Claggett	Tom Fadden
Jack Tyndall	Jack Carson
Clara	Lillian Yarboe
Eli Whitney Claggett	Dickie Jones
"Sister" Claggett	Ann Todd

By FRANK S. NUGENT

Type-casting, the bane of the film industry, has rarely been more successfully pied than by Producer Joe Pasternak in his "Destry Rides Again" at the Rivoli. With a sweep of his Hungarian fist he has taken Marlene Dietrich off her high horse and placed her in a horse opera and has converted James Stewart, last seen as Washington's timid Mr. Smith, into the hard-hitting son of an old sagebrush sheriff. Such epics as Max Brandt's tale of the coming of law and order to the frontier town of Bottleneck have been told often enough before. What sets this one off from its fellows, converts it into a jaunty and amusing chronicle is the novelty of finding a Dietrich and a Stewart in it and playing it as wisely as though their names were Mr. and Mrs. Hoot Gibson.

It's difficult to reconcile Miss Dietrich's Frenchy, the cabaret girl of the Bloody Gulch Saloon, with the posed and posturing Dietrich we last saw in Mr. Lubitsch's "Angel." Her "Blue Angel" comes closer to it. Once again she's hard and tough and painted to the margins of the pallette. She delivers such ballads as "Little Joe the Wrangler" and "The Boys in the Back Room" with quite the proper whisky contralto effect. She cold-decks a poker sucker with complete nonchalance, tucks her earnings down her dress front and doesn't bat an eye when a cowhand murmurs "Thar's gold in them hills." (And where the Hays office was when that line sneaked through we'll never know, not that we mind it.)

The scene that really counts, though, is the cat-fight between Miss Dietrich's Frenchy and Una Merkel's outraged Mrs. Callahan. We thought the battle between Paulette Goddard and Rosalind Russell in "The Women" was an eye-opener; now we realize it was just shadow-clawing. For the real thing, with no holds barred and full access to chairs, tables, glasses, waterbuckets and as much bottles, as may be conveniently hair as snatched from the opponent's scalp, we give you not "The Women," but the two women who fight it out in the Bloody Gulch over a pair of Mischa Auer's pants.

Marlene Dietrich

Mr. Stewart is all right, too. He usually is. Here he's Destry, son of a fighting father, who comes to Bottleneck as Charles Winninger's deputy and almost breaks that old fire-eater's heart by professing a dislike for firearms. That, naturally, sets him down as a softy, in the opinion of Brian Donlevy and the rest of the thick-necked gentry of Bottleneck. It shouldn't fool you, though; with a name like Destry and a girl like Frenchy to lend him her rabbit's foot, Mr. Stewart couldn't very well help emerging as the hero of a rather heroic occasion. And he couldn't help being Mr. Stewart, turning in an easy, likable, pleasantly humored performance.

So there it is, a bit of the old West with a good bit of the old Dietrich in it; a tightly written, capitally directed show, with perfectly grand supporting performances by Samuel S. Hinds as Bottleneck's mayor, Mr. Donlevy as the chief villain, Mr. Winninger as the shirt-tucking sheriff and Mischa Auer as a Russian cowboy. Good fun every minute of it, and another trophy for Mr. Pasternak.

Universal Presents

MARLENE
DIETRICH • JAMES
STEWART • in **"DESTRY RIDES AGAIN"** • **JOE PASTERNAK PRODUCTION**

WAGES OF OTHER AFL STUDIO UNIONS

Crafts in Conference of AFL Studio Unions Getting Increases Nov. 27

CRAFT	STUDIO HOURLY		SIX HOUR STUDIO DAILY		DISTANT LOCATION Daily Rate		DISTANT LOCATION Weekly Rate		Union Having Jurisdiction
	Old	New	Old	New	Old	New	Old	New	
Artist and Sculptor	2.13	2.34	12.78	14.06	....	....	....	....	Ornamental Plasterers Local 744, Operative Plasterers and Cement Finishers International Association. (305)
Casters and Mouldmakers	1.28 1/3	1.41	7.70	8.47	15.13	16.64	89.93	98.92	
Cement Finishers	1.28 1/3	1.41	7.70	8.47	15.13	16.64	89.93	98.92	
Staff Modelers	2.13	2.34	12.78	14.06	....	....	....	....	
Staff Modelmakers	1.37½	1.51	8.25	9.08	16.23	17.85	95.43	104.97	
Plasterers	1.37½	1.51	8.25	9.08	16.23	17.85	95.43	104.97	
Plasterer Foreman	1.54 1/6	1.69	9.25	10.18	17.98	19.68	107.91	118.70	
Plasterer Staff Foreman	1.46 2/3	1.61	8.80	9.68	....	....	....	....	
Labor Gang Boss	.85	.93½	...	...	....	....	....	....	Studio Utility Employes Local 724, General Construction and Building Laborers of America. (1000)
Laborer	.75	.82½	...	...	8.00	8.80	46.75	51.43	
Precision Machinist	1.41	1.55	...	...	16.64	18.30	98.92	108.81	Cinema Lodge No. 1185, International Association of America. (250)
Machinist Journeyman	1.28 1/3	1.41	...	...	15.13	16.64	89.93	98.92	
Machinist Helper	.85	.93½	...	...	....	....	....	....	
Plumber Journeyman	1.28 1/3	1.41	7.70	8.47	15.13	16.64	89.93	98.92	Plumbers Local 78, United Association of Plumbers and Steamfitters. (70)
Plumber Foreman	1.46 2/3	1.61	8.80	9.68	17.33	19.06	100.93	111.02	
Moulder	1.28 1/3	1.41	...	...	....	....	....	....	Molders Local 374, International Molders Union of North America. (22)
Metal Polisher	1.28 1/3	1.41	...	...	....	....	....	....	Local 67, Metal Polishers, Buffers, Platers and Helpers International of America. (20)
Blacksmith and Welder	1.28 1/3	1.41	...	...	....	....	....	....	Blacksmiths Local 212, International Brotherhood of Blacksmiths, Drop Forgers and Helpers. (15)
Sheet Metal Workers	1.28 1/3	1.41	...	...	....	....	....	....	Local 108, Sheet Metal Workers International Association. (30)
Sign & Picture Painter*	1.92	2.11	11.52	12.67	22.40	24.64	134.40	147.84	Sign and Picture Painters Local 831, International Brotherhood of Painters, Paperhangers and Decorators of America. (75)
Building Service Employe**	.60	.66	...	...	....	....	....	....	Local 212, International Building Service Employes. (1500)

NOTE: These ten craft locals, members of the Conference of AFL Studio Unions, of which William Bioff, IATSE leader, is chairman, on Nov. 27 obtained increases retroactive to Oct. 10, 1939, when negotiations begans. The numbers appearing in parentheses following the names of the locals are the approximate membership of the locals working in film studios, according to Conference figures. However, in the Building Service Employes' instance, the number indicates the union's estimate of how many workers it claims fall under its jurisdiction. The total number of men affected by the wage increase is 3,267, according to Conference figures. According to Bioff, before the wage increases were granted, the men "made an annual average salary of $900."

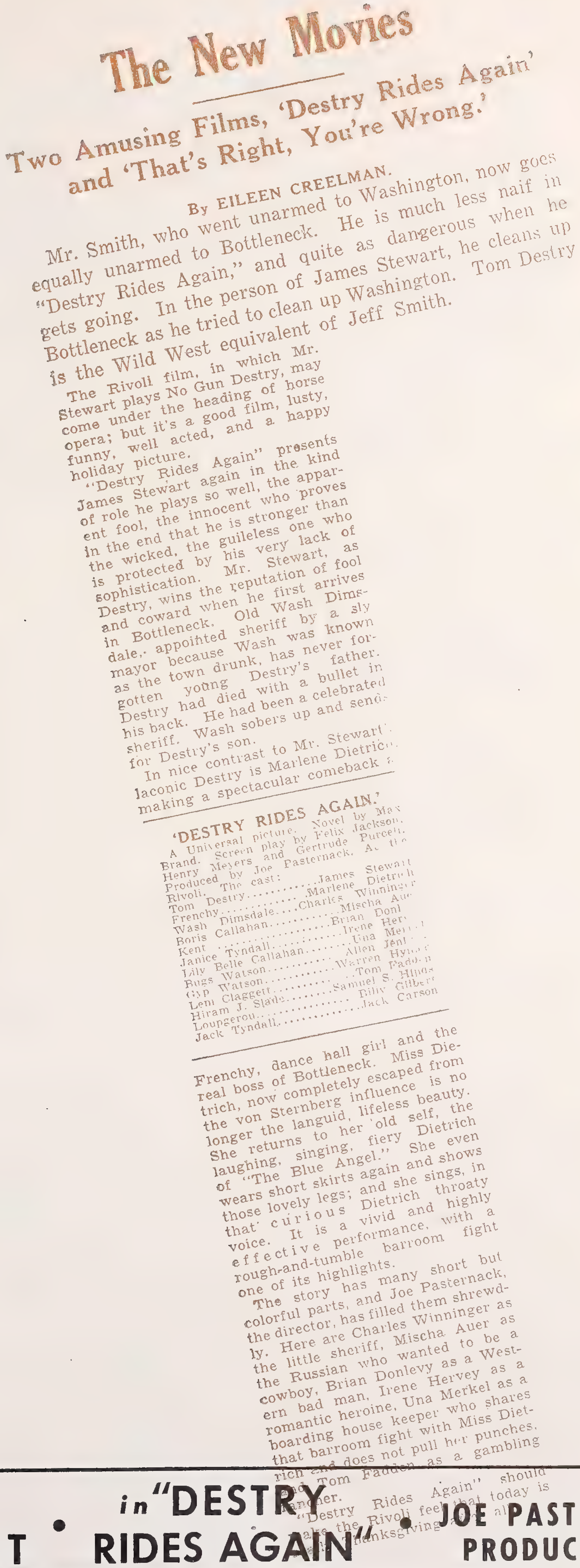
*—Jurisdiction of Local 831 is questionable, members of that organization being compelled to take out cards in Moving Picture Painters Local 644, member of the same international, which has collective bargaining agreement with producers. Conference of AFL Studio Unions claims to have obtained increase for members of Local 831 working in studios, so wage scales were computed on basis of prices contained in pact between producers and Local 644.

**—Building service employes are very loosely organized and each studio has different method of hiring its help in this classification, which includes night watchmen, janitors and the like. The 66 cent per hour rate is regarded as a basic scale, some studios paying more to the different ranks of this classification.

[*For Brotherhood signatories of the basic agreement pact see page 46.*]

"DESTRY IS A HAPPY HOLIDAY PICTURE!"

Says Creelman
in N. Y. Sun



The New Movies

Two Amusing Films, 'Destry Rides Again' and 'That's Right, You're Wrong.'

By EILEEN CREELMAN.

Mr. Smith, who went unarmed to Washington, now goes equally unarmed to Bottleneck. He is much less naif in "Destry Rides Again," and quite as dangerous when he gets going. In the person of James Stewart, he cleans up Bottleneck as he tried to clean up Washington. Tom Destry is the Wild West equivalent of Jeff Smith.

The Rivoli film, in which Mr. Stewart plays No Gun Destry, may come under the heading of horse opera; but it's a good film, lusty, funny, well acted, and a happy holiday picture.

"Destry Rides Again" presents James Stewart again in the kind of role he plays so well, the apparent fool, the innocent who proves in the end that he is stronger than the wicked, the guileless one who is protected by his very lack of sophistication. Mr. Stewart, as Destry, wins the reputation of fool and coward when he first arrives in Bottleneck. Old Wash Dimsdale, appointed sheriff by a sly mayor because Wash was known as the town drunk, has never forgotten young Destry's father. Destry had died with a bullet in his back. He had been a celebrated sheriff. Wash sobers up and send for Destry's son.

In nice contrast to Mr. Stewart' laconic Destry is Marlene Dietric making a spectacular comeback

'DESTRY RIDES AGAIN.'

A Universal picture. Novel by Max
Brand. Screen play by Felix Jackson,
Henry Meyers and Gertrude Purcell.
Produced by Joe Pasternack. At the
Rivoli. The cast:
Tom Destry............James Stewart
Frenchy..............Marlene Dietrich
Wash Dimsdale....Charles Winninger
Boris Callahan.............Mischa Au
Kent ....Brian Donl
Janice Tyndall.............Irene Her
Lily Belle Callahan........Una Mer
Bugs Watson............Allen Jen
Gyp Watson.............Warren Hym
Lem Claggett.........Tom Fadd
Hiram J. Slade.......Samuel S. Hinds
Loupgerou..........Billy Gilbert
Jack Tyndall..........Jack Carson

Frenchy, dance hall girl and the real boss of Bottleneck. Miss Dietrich, now completely escaped from the von Sternberg influence is no longer the languid, lifeless beauty. She returns to her old self, the laughing, singing, fiery Dietrich of "The Blue Angel." She even wears short skirts again and shows those lovely legs; and she sings, in that curious Dietrich throaty voice. It is a vivid and highly effective performance, with a rough-and-tumble barroom fight one of its highlights.

The story has many short but colorful parts, and Joe Pasternack, the director, has filled them shrewdly. Here are Charles Winninger as the little sheriff, Mischa Auer as the Russian who wanted to be a cowboy, Brian Donlevy as a Western bad man, Irene Hervey as a romantic heroine, Una Merkel as a boarding house keeper who shares that barroom fight with Miss Dietrich and does not pull her punches, and Tom Fadden as a gambling rancher.

"Destry Rides Again" should make the Rivoli feel that today is [illegible] Thanksgiving al

Universal Presents

MARLENE DIETRICH • **JAMES STEWART** • in **"DESTRY RIDES AGAIN"** • **JOE PASTERNAK PRODUCTION**

BASIC AGREEMENT WAGE SCALES

Brotherhoods Which Won 10 Per Cent Raises December 5th

CRAFT	Studio Hourly	6 Hours Studio Daily	44 Hour Week	54 Hour Week	54 Week Week 3 Week Guarantee	Standby Key Men 60 Hours 7 Day Week	Studio Unlimited Week	Distant Location Daily Rate	Distant Location Weekly Rate	Permanent Construction	Organization
Carpenter Journeyman and Skilled Mechanic	1.41	8.46	....	....	....	75.35	....	16.64	98.92	1.21	International Brotherhood of Carpenters and Joiners of America. Hollywood Affiliate: Studio Carpenters Local 946 (Approximate Membership, 2800)
Carpenter Foreman	1.61	9.66	....	....	....	....	84.75	19.06	111.02	...	
Electrician Journeyman	1.41	8.46	....	....	....	....	....	16.64	98.92	...	International Brotherhood of Electrical Workers. Hollywood Affiliate: Studio Electricians Local 40. (Approximate membership, 630)
Electrician Foreman	1.61	9.66	....	....	....	....	....	19.06	111.02	*	
						*—Supervising				1.50	
						Job Foreman				1.37½	
						Journeyman Wireman				1.25	
Sound Maintenance Cl. 2	1.81½	10.89	....	87.10	72.60	....	....	....	132.20*	...	
						*—Hourly				22.08	
						....	....	....	111.02†	...	
						†—Weekly				19.06	
						....	....	....	95.29‡	...	
						‡—3 Week Guarantee				16.34	
Air Conditioning Eng. and Mechanic	1.34	8.04	....	....	....	....	88.00	....	....	...	
Air Conditioning Foreman	1.53	9.18	....	....	....						
Chauffeurs and Drivers	1.05	(Time and One Half after 36 Cumulative Hours Except when returning to starting point)				....	....	10.75	65.50	...	International Brotherhood of Teamsters, Chauffeurs, Stablemen and Helpers. Hollywood Affiliate: Studio Transportation Drivers Local 399. (Approximate membership, 927)
Horseman & Wranglers	1.05	...	....	....	....	....	....	10.75	65.50	...	

N. B.: These scales do not include the increases granted these three Brotherhoods at Atlantic City, December 5th.

△ △ △

FEDERATION OF MUSICIANS LOCAL IN HOLLYWOOD

Hollywood Affiliate: Musicians Mutual Protective Assn. Local 47

(Approximate membership, 6,800. Approximate membership working in studios, 1000)

VITAPHONE, MOVIETONE AND ELECTRICAL TRANSCRIPTIONS and SIMILAR WORK

(Actual Recording)

Single Session

3 hours or less per man . . $30.00
Two Sessions, same day, ending not later than 6 A.M., per man 50.00
Leader or Contractor 50% Extra

Weekly Price
(33½ hours, 5½ days, not more than two sessions per day)

Per man $200.00
Overtime, 15 minutes or fraction thereof, per man 2.50
Leader or Contractor 50% Extra

Pianist Alone When Engaged by Week (All Studio Work Except Recording)

33 hours $100.00
40 hours 115.00
44 hours 125.00
48 hours 135.00
Overtime . . $1.25 per ¼ hour

On Location

Same Rates.

For engagements on location over 25 miles but not more than 100 miles from point inside jurisdiction, for time consumed in traveling to and from location . . $5.00 per hour

Over 100 miles, to be arranged by local representative.

TRYOUTS, TEST OR REHEARSALS WHEN NOT RECORDED
(less than week)

Orchestra or one musician, 3 hours or less $15.00
Two sessions, same day (six hours) 25.00
Overtime, per 15 min. or fraction thereof, per person 1.25
Leader or Contractor . . . . 50% extra

(weekly price)
(33 hours, 5½ days, not more than two sessions per day)

Per person $100.00
Overtime, per 15 minutes or fraction thereof 1.25
Leader or Contractor . . . . 50% extra

ON THE SCREEN

By HOWARD BARNES

"Destry Rides Again"—Rivoli

"DESTRY RIDES AGAIN," a screen drama by Felix Jackson, Henry Myers and Gertrude Purcell, based on a novel by Max Brand, directed by George Marshall, produced by Joe Pasternak and presented by Universal at the Rivoli Theater with the following cast:

Frenchy	Marlene Dietrich
Tom Destry	James Stewart
Wash Dimsdale	Charles Winninger
Boris Callahan	Mischa Auer
Kent	Brian Donlevy
Janice Tyndall	Irene Hervey
Lily Belle Callahan	Una Merkel
Bugs Watson	Allen Jenkins
Gyp Watson	Warren Hymer
Lem Claggett	Tom Fadden
Hiram J. Slade	Samuel S. Hinds
Loupgerou	Billy Gilbert
Jack Tyndall	Jack Carson

"DESTRY RIDES AGAIN" continues the cycle of super-Westerns with great skill and gusto. The new Rivoli offering is as conventional as a handshake in story outline, but in its production, from the casting to the cutting, it has all the excitement of a knockout punch. This is the picture which was supposed to be chiefly intriguing for the fact that it had Marlene Dietrich engaging in a frontier town saloon scuffle and had James Stewart playing cowboy. Those rather odd assignments add no little to the dramatic thrust and suspense of the film, for Miss Dietrich and Mr. Stewart fill them brilliantly, but the stars alone do not make for a first-rate show.

What is chiefly responsible for the robust and captivating entertainment, I think, is the splendid supervision which it has had. Joe Pasternak, whose principal concern in Hollywood has been the guiding of Deanna Durbin's unprecedented career, produced "Destry Rides Again," and he has demonstrated that he is as shrewd a showman with a six-shooter spectacle as he is with comedy of adolescence. The continuity is full of the usual Wild West hokum, but it has been handled with such exuberant good humor and such telling melodramatic effect that the motion picture, instead of being a latter-day reprint of a successful formula, is one of the best examples of its genre.

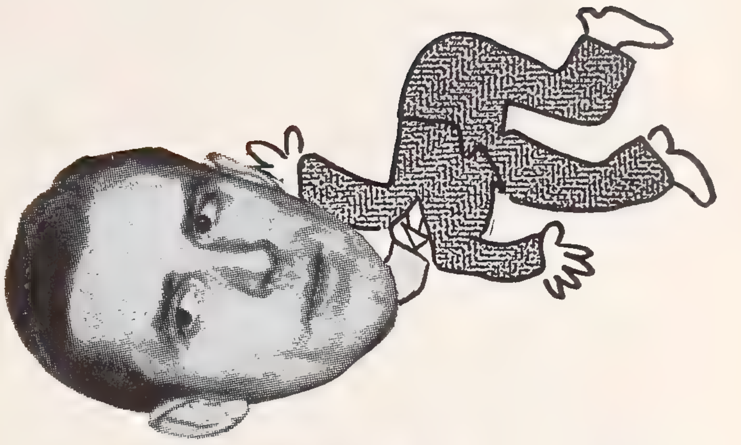
Much has been made in advance of Miss Dietrich's assumption of a gambling joint hostess role for all the world as though she were attempting something sensational. I would say that she is perfectly cast in "Destry Rides Again." Whether she is singing barroom ditties in a low, husky voice, engaging in a hair-pulling and kicking contest with an indignant wife or helping to fleece a rancher in a crooked poker game, she is convincing and extremely attractive. Here is a part which is reminiscent of the one she played in "The Blue Angel." It should convince anyone that Holywood made a bad mistake by trying to change her into a sophisticated glamour girl.

It is James Stewart, though, who keeps a helter-skelter script unified and engrossing from an acting standpoint. His portrayal of a deputy sheriff who doesn't carry guns because someone might get hurt, but cleans up a bad town in record time is perfectly in key with the peculiar mood of the piece. When the photoplay wants humor, he contrives it; when it asks for melodramatic urgency, he never fails to whip it out of the proceedings. It is not only a superb piece of acting, but it demonstrates that Mr. Stewart is one of the most [illegible] actors [illegible] the screen.

Marlene Dietrich

In "Destry Rides Again"

The supporting players are fine, too. Charles Winninger plays a town drunk, who turns square on being mockingly appointed sheriff, with a consummate sense of comic values; Mischa Auer adds brilliant touches of buffoonery, and Brian Donlevy, Una Merkel, Allen Jenkins and Samuel S. Hinds contribute the sort of persuasive burlesque impersonations without which the Rivoli presentation would be definitely dull. Meanwhile, George Marshall has staged the production with pace and a nice eye for showy details. Altogether, "Destry Rides Again" is a singularly satisfying show, and for my part I'll thank Mr. Pasternak as much as anyone for the fact that this is so.



"DESTRY IS A KNOCKOUT PUNCH!" Says

Barnes in Herald-Tribune

Universal Presents

MARLENE DIETRICH • **JAMES STEWART** • in "DESTRY RIDES AGAIN" • **JOE PASTERNAK PRODUCTION**

FINNISH MART HIT; POLAND'S SHIFTED; AUSTRALIA INCOME RAISED BY WAR

Germany Reopening Theatres in Occupied Poland; Decline in Hollywood Revenues from Europe Less Than Predicted

WAR NEWS:

Soviet's invasion and bombing of Finland last week further reduces foreign film markets for Hollywood product, in a country where 56 per cent of the pictures shown are American. The extent of the loss is still to be determined.

U. S. newsreels turn their cameras on Finland, latest victim in Europe's wars.

Germany, realigning ownership of theatres on Nazi-occupied Poland, pushes efforts to reopen the houses, all of which were closed on the Nazi-Soviet invasion.

New Australian war taxes raise duties on film imports.

Montreal is washed by wave of war propaganda films.

Official assurance has been given that the Dominion Government will not interfere with distributors or exhibitors in Canada through its newly-created National Film Board, headed by John Grierson.

Wall Street estimates that the decline in Hollywood film revenues from Europe will not be as severe as was at first predicted.

The United States Department of Commerce observes that many millions of dollars belonging to American companies, including millions of U. S. motion picture money, invested in Europe, are now "fighting" for both sides, all countries having drafted foreign capital for war service.

The international situation is one reason given for the action of distributors in the United States in releasing an unprecedented number of big films during the holidays "off" season. See page 13.

War sends Hollywood producers deeper into story vaults for feature material, sending story purchases to a new low. See page 18.

American companies petition U. S. Ambassador Joseph Drew in Tokyo to protest Japan's "discrimination" growing out of the Sino-Japanese conflict. See page 50.

International situation is brought by Hollywood producers into discussions with studio labor. See page 33.

London authoritatively reports for a money pool to assist British production, the money to come from American distributors' "frozen" funds.

"GOOSE STEP" NOW TITLE OF "HITLER"

The Producers Pictures film, "Hitler, Beast of Berlin," has been permanently retitled "Goose Step" at the suggestion of the Production Code Administration which has issued a certificate for the film under the new title.

Judge Robert W. Arnold of the Richmond, Va., circuit court has affirmed the action of the State Division of Motion Picture Censorship barring the film from Virginia. In upholding the rejection the judge held that the court was not a censorship body; that it was empowered merely to sustain or reverse a decision of the censorship authority.

Colonel Robert T. Barton, Jr., counsel for Trio Productions, distributor of the film in that territory, indicated that the censors may be asked to pass upon the film again, after certain changes have been made.

Finland Newest Problem For U. S. Distributors

The "little democracy" of Finland seems destined for the same position as a customer for American motion pictures as Austria, Bohemia, Moravia, Poland and other European countries upon which a strong anti-Hollywood arm has been placed by the Nazis and Reds in Europe in the last two years.

While distributors' home offices in New York have yet to hear of the exact nature of immediate losses, and of the predictions of potential losses of invaded Finland, they recognize that Finland's bombed cities are not at the moment tenable for motion picture exhibitions.

Paramount, Fox, Metro-Goldwyn-Mayer and Warners have offices in the most seriously affected city of Helsingfors.

American pictures have about 56 per cent of the market. German and French pictures run second in foreign competition; however, strongest competition comes from relatively large native production, which, in boxoffice value, is estimated as "six times" that of a foreign film.

There are 282 theatres, six of them new. The country's total theatre capacity is for 82,440.

Estimates of the U. S. film industry's revenue derived from the country are not obtainable in New York due to the fact that some American distributors sell outright to Finnish agents, whereas others carry on their own distribution.

Foreign department executives are convinced that in the event the Soviet carries out a complete conquest and absorption of Finland the market will be closed thereafter to American films, as in Russia. However, if the Soviet stops with the seizure of desired military and naval bases in Finland, it is believed that the market would be open, partially, as it is in Esthonia, Latvia and Lithuania.

Newsreels Rush Films On Invasion of Finland

American newsreels this week shifted their war scenes to little Finland, all five reels immediately making the invasion the leading item of their subjects, rushing to their libraries for stock shots to document material recently taken as Russia started to threaten the country.

Typical of the newsreel releases following the invasion was RKO Pathe's pictures of buildings of Helsingsfors (Helsinki), where the 1940 Olympic Games were to take place, commentators explaining that the buildings had become targets for Red bombs. Finnish Minister Hjalmar Procope was filmed in Washington explaining his Government's official stand.

Paramount News this week released "last minute" pictures from stricken Helsingfors, showing hasty evacuations of women and children before the Russian bombs were dropped on the Finnish Capital.

Minister Procope also appeared for Paramount News, and in the others, all of them playing up pictures from the newest scene of Europe's theatre of war.

Radio Unable to Get Finnish Hookup

Neither the National or Columbia broadcasting systems were able to put through a single program from Finland with Russia's invasion.

N. B. C. had originally scheduled a broadcast by Foreign Minster Eljas Erkko from Helsingfors. It was to have been relayed through Geneva, Switzerland, but the Helsingfors-Geneva circuit could not be established.

C. B. S. had scheduled an address by Premier Aimo K. Cajander as part of its nightly roundup from European capitals. The New York office was advised by its Geneva representative that communication could not be established with the Finnish capital.

Nazis Realigning Polish Exhibition

Germany's motion picture industry, cooperating with the military and civil authorities, is making every effort to have the motion picture theatres in occupied Poland resume operations, according to a report to the U. S. Department of Commerce, Washington, from Assistant Trade Commissioner Paul H. Pearson, Berlin.

Polish theaters in the possession of persons of German origin, the report points out, will continue to be operated by the present owners. It is estimated that about 80 cinemas in East Upper Silesia and 60 in the Corridor district will remain under their present management. In the greater number of cases, however, German commissioners will be installed and they will manage the theaters until the question of ownership is settled.

For several weeks German distributors have been supplying re-opened Polish picture houses with features, only German films already released in Germany being offered. In addition to the features, numerous shorts pertaining to "social" and political developments in Germany are also being shown in Poland.

Assistant Trade Commissioner Pearson also has informed the Department of Commerce that proposed Czechoslovak motion picture productions which have received the approval of Germany's Film Advisory Board will be granted a subsidy of 200,000 crowns (about $8,000) which in exceptional cases may be increased to 300,000 crowns ($12,000).

War Brings Boost In Australia Taxes

Australia has imposed a new duty of one-pence per foot on raw stock imported into the commonwealth and has increased the duty on color prints and all other positives from four-pence to five-pence a foot, according to information received in home office foreign departments in New York Monday from company representatives in Australia.

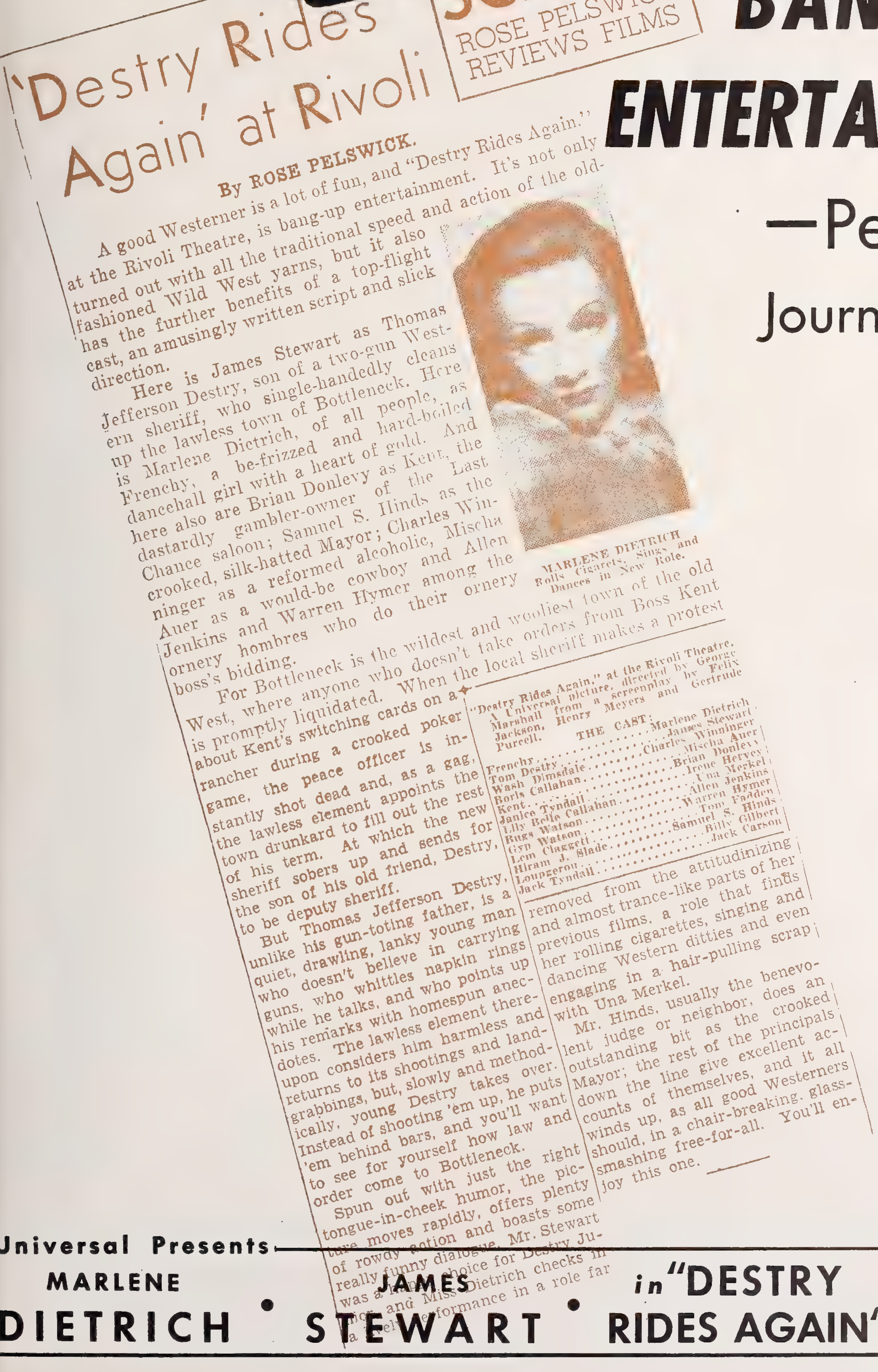
The increases were ascribed to the need for increased governmental revenues as a result of war-time expenditures.

Heretofore, raw stock has been admitted to the commonwealth duty-free The increased tax on black-and-white positive imports, however,

(*Continued on page* 50)

"DESTRY IS BANG-UP ENTERTAINMENT!"

—Pelswick
Journal-American



SCREEN
ROSE PELSWICK REVIEWS FILMS

'Destry Rides Again' at Rivoli

By ROSE PELSWICK.

A good Westerner is a lot of fun, and "Destry Rides Again," at the Rivoli Theatre, is bang-up entertainment. It's not only turned out with all the traditional speed and action of the old-fashioned Wild West yarns, but it also has the further benefits of a top-flight cast, an amusingly written script and slick direction.

Here is James Stewart as Thomas Jefferson Destry, son of a two-gun Western sheriff, who single-handedly cleans up the lawless town of Bottleneck. Here is Marlene Dietrich, of all people, as Frenchy, a be-frizzed and hard-boiled dancehall girl with a heart of gold. And here also are Brian Donlevy as Kent, the dastardly gambler-owner of the Last Chance saloon; Samuel S. Hinds as the crooked, silk-hatted Mayor; Charles Winninger as a reformed alcoholic, Mischa Auer as a would-be cowboy and Allen Jenkins and Warren Hymer among the ornery hombres who do their ornery boss's bidding.

MARLENE DIETRICH
Rolls Cigarets, Sings and Dances in New Role.

For Bottleneck is the wildest and wooliest town of the old West, where anyone who doesn't take orders from Boss Kent is promptly liquidated. When the local sheriff makes a protest about Kent's switching cards on a rancher during a crooked poker game, the peace officer is instantly shot dead and, as a gag, the lawless element appoints the town drunkard to fill out the rest of his term. At which the new sheriff sobers up and sends for the son of his old friend, Destry, to be deputy sheriff.

But Thomas Jefferson Destry, unlike his gun-toting father, is a quiet, drawling, lanky young man who doesn't believe in carrying guns, who whittles napkin rings while he talks, and who points up his remarks with homespun anecdotes. The lawless element thereupon considers him harmless and returns to its shootings and land-grabbings, but, slowly and methodically, young Destry takes over. Instead of shooting 'em up, he puts 'em behind bars, and you'll want to see for yourself how law and order come to Bottleneck.

Spun out with just the right tongue-in-cheek humor, the picture moves rapidly, offers plenty of rowdy action and boasts some really funny dialogue. Mr. Stewart was a happy choice for Destry Junior, and Miss Dietrich checks in a lively performance in a role far removed from the attitudinizing and almost trance-like parts of her previous films, a role that finds her rolling cigarettes, singing and dancing Western ditties and even engaging in a hair-pulling scrap with Una Merkel.

Mr. Hinds, usually the benevolent judge or neighbor, does an outstanding bit as the crooked Mayor; the rest of the principals down the line give excellent accounts of themselves, and it all winds up, as all good Westerners should, in a chair-breaking, glass-smashing free-for-all. You'll enjoy this one.

"Destry Rides Again," at the Rivoli Theatre. A Universal picture, directed by George Marshall from a screenplay by Felix Jackson, Henry Meyers and Gertrude Purcell.

THE CAST:

Frenchy	Marlene Dietrich
Tom Destry	James Stewart
Wash Dimsdale	Charles Winninger
Boris Callahan	Mischa Auer
Kent	Brian Donlevy
Janice Tyndall	Irene Hervey
Lily Belle Callahan	Una Merkel
Bugs Watson	Allen Jenkins
Gyp Watson	Warren Hymer
Lem Claggett	Tom Fadden
Hiram J. Slade	Samuel S. Hinds
Loupgerou	Billy Gilbert
Jack Tyndall	Jack Carson

Universal Presents

MARLENE DIETRICH • JAMES STEWART • in "DESTRY RIDES AGAIN" • JOE PASTERNAK PRODUCTION

POWERS TAKE OVER U. S. FILM CASH

(*Continued from page* 48)

will not affect American distributors to any large extent as virtually all black-and-white prints are made within Australia.

It was indicated in New York that the raw stock impost will be passed along to importers.

Film Propaganda Floods Montreal

Montreal theatre patrons this week were washed by a wave of propaganda films as first-run houses along St. Catherine street made their first test of public reception of such pictures.

Most heavily pushed was Alexander Korda's "The Lion Has Wings," described as "an authorized inside story of the British Royal Airforce," with Merle Oberon and Ralph Richardson. Heavy advertising, good press reviews, and printed comments of local military authorities drew good crowds at the Palace, of Consolidated Theatre, Ltd., having an all-but-one first-run monopoly.

Starting Tuesday, at His Majesty's theatre, a screen and legitimate house, there ran another big feature, "War," Herbert Wilcox's "Our Fighting Navy," film of the British Navy, with H. B. Warner, Noah Beery. Also well advertised, with a paraphrase of Admiral Lord Nelson's famous "England Expects Every Man To Do His Duty" reading "England Expects Everyone to See 'Our Fighting Navy'" this picture, too, was well treated.

At the Capitol theatre ran a 15-minute short, "The Democratic Way," filmed by Associated Screen News Limited, Montreal. A hodgepodge of newsreels covering 1914 mobilization; Canadian War Memorial Ceremony at Vimy, France, three years ago; this spring's Royal Visit and all cuts available on Canadian Legion gatherings in the past five years, the film was accompanied by a commentary, to confuse audiences more than anything else. Poorly received, it was possibly the poorest film ever produced in Canada.

Newsreels were also liberally sprinkled with propaganda pictures. At various houses were shown some of the best British propaganda output to date, a film talk by First Lord of The Admiralty Winston Churchill; shots of the Royal Canadian Navy defending the east coast of the Dominion; England's music hall star, Gracie Fields, crooning to soldiers in barracks.

Optimistic on Foreign Decline

Wall Street feels that, so far as can be seen, the decline in U. S. film rentals from Great Britain, which account for around half of receipts from abroad, has not been as bad as was originally feared and business there has even been improving a little in recent weeks; best estimates are that British business now is running about 80 per cent, Wall Street Journal reported Thursday.

It was observed, however, that the full effects of the upheaval that has taken place in the foreign income of American producers probably have not yet been felt. Meanwhile, disruption of office and bookkeeping personnel abroad, and the curtailment of communication facilities, have made accounting returns late.

More disturbing than the actual decline in revenues, however, were said to be growing exchange restrictions, not only in Britain, but in its colonies and in France.

French business was estimated to be off around 50 per cent from normal levels and exchange restrictions will probably be imposed, it was said.

American dollars, including millions belonging to U. S. film companies, are being marched off to war side by side with the franc, the pound and the mark. Whether they like it or not, United States companies are contributing millions to the cost of Europe's conflict.

Nearly $3,000,000,000 in American money, the U. S. Commerce Department estimates, is invested directly in industrial plants and other commercial establishments in Germany, France and the British Empire. And American money, like the rest, has been drafted for war service.

For years it has been impossible to take cash out of Nazi Germany. Now England, France and Canada, the department said, are requiring permits for the exportation of money, some of them prohibiting all or partial currency exports.

American investors are not likely to bring home any profits they may make abroad—at least not for the present—for the belligerents are laying heavy taxes against war profits, the Government said.

Warner Club Party Set

The annual Warner Club Christmas Party for the children, nieces, nephews, of Warner Brothers' metropolitan New York employees will be held December 16th at the Warner Vitaphone studio in Brooklyn.

Majors Petition Ambassador to Protest Japan's "Discrimination"

The major motion picture companies, through their representatives in Tokyo, have asked the American Ambassador, Joseph C. Grew, to file a formal protest against what they term discriminatory tactics and restraint of trade on the part of the Japanese Government. This is the most recent development in the negotiations that have been going on for some time for loosening restrictions, monetary and otherwise, on American companies in Japan.

More than $1,500,000 in motion picture receipts of Paramount, Twentieth Century-Fox, MGM, RKO, Warner Brothers, and United Artists is frozen in Japan because the government has refused to grant remittance permits. The company men also told the ambassador that many films were being held up by the Japanese customs officials.

Difficulties in Japan became acute in September, 1937, when the importation of films was banned. About a year after that an agreement was made under which the companies could import $30,000 worth of film with the value fixed at 1.5¢ per foot. Receipts, in addition to the $30,000 of actual film cost, could not be converted into dollars immediately but were to be held for three years without interest at the San Francisco branch of the Yokohama Specie Bank. The Japanese Government insisted on this because it was feared that the yen would fall if a large sum was changed into dollars in any short period. About 3,000,000 yen, accumulated between September, 1937, and May, 1938, were covered by the plan which expired almost a year ago.

The companies are now trying to work out arrangements for the yen receipts of the last year. They hold that the government has not lived up to its part of the agreement. About 80 per cent of the $30,000 actual film cost has been allowed up to date but that, they say, is not a great consideration in relation to the total receipts. The American companies want dollars and not yen but the Japanese Government has not permitted the exchange.

The home offices have no additional information about the latest move by their representatives but the men in Japan have full authority to negotiate an agreement and when the proposal takes final form it will be referred to New York for approval, they said. The foreign departments in New York held that no threat was being made against the Japanese Government and that the protest was just a step in the negotiations.

The Japanese Government has been astonished by Ambassador Grew's vigorous protests against interference with American business in the Orient. The petition of the film companies will be the basis of additional material for discussion when the abrogated trade treaty with Japan comes up for discussion in December.

Exhibition of Stills

English 49, the Columbia University course in "The History and Art of the Motion Picture," under Dr. Duncan B. M. Emrich, has arranged with the Columbia College Library for a series of exhibits of stills of various films and phases of the development of the film. The current exhibit is Universal's "All Quiet on the Western Front" and the stills are on display in the College Library.

Ross in Florida

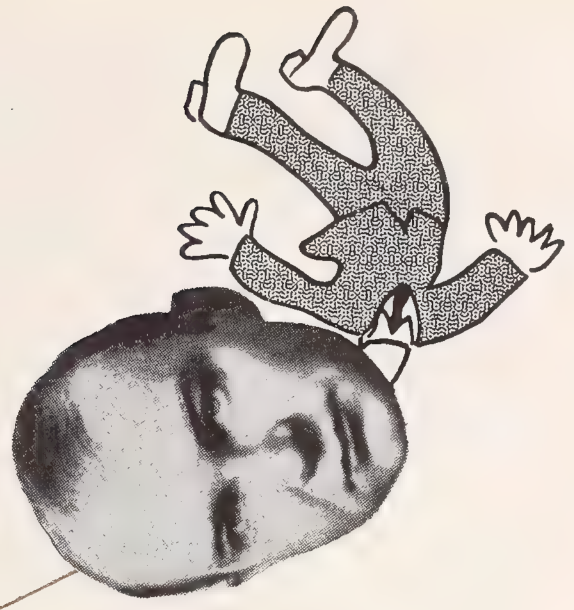
Harry A. Ross, president of Ross Federal Service, is in Florida recuperating from an attack of the grippe.

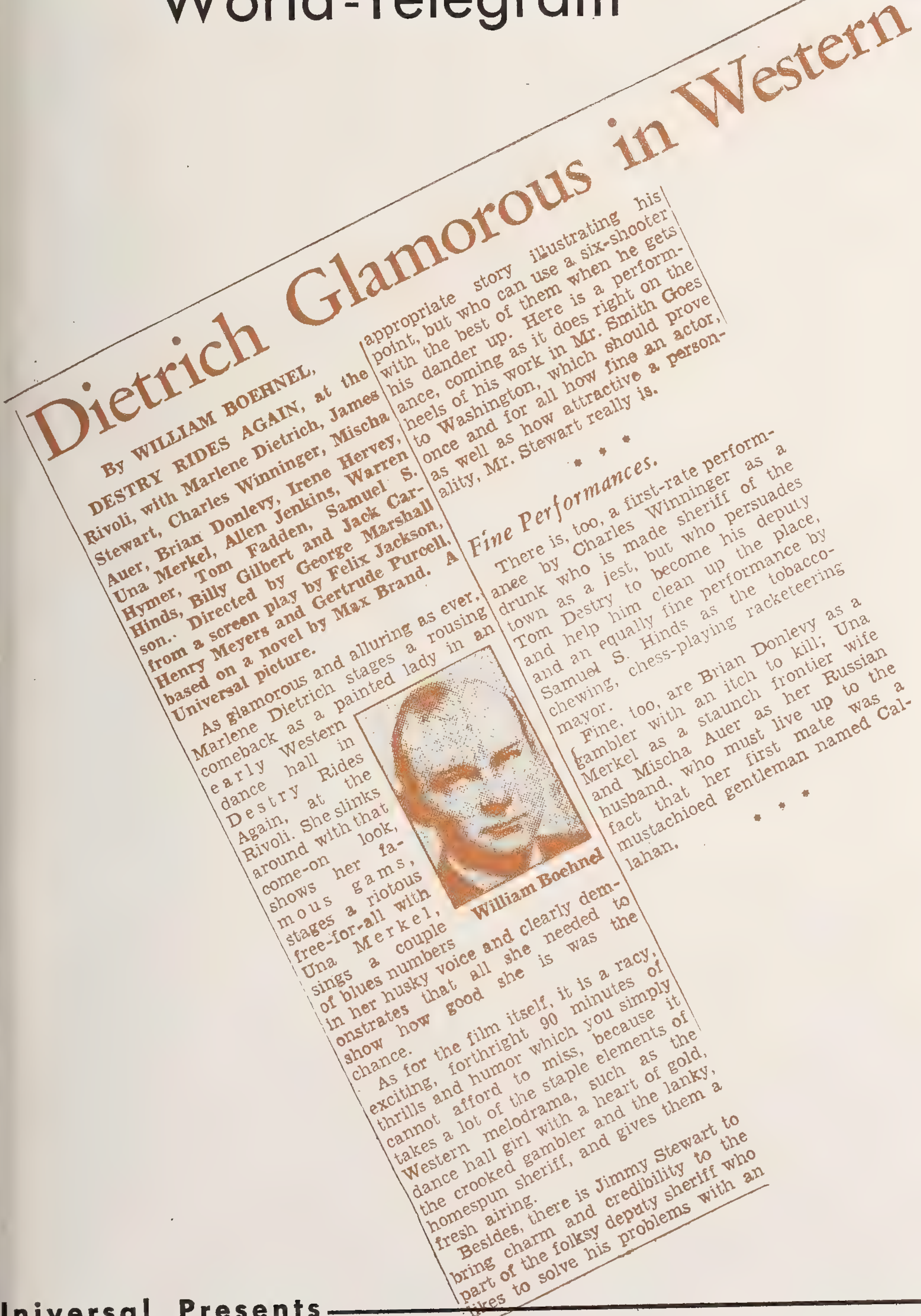
Elite Production Scheduled

"Vilner Balibessal," Elite production, started in work this week. As soon as it is finished the company's second feature will start production.

"YOU CAN'T MISS IT!"

—William Boehnel
World-Telegram





Dietrich Glamorous in Western

By WILLIAM BOEHNEL.

DESTRY RIDES AGAIN, at the Rivoli, with Marlene Dietrich, James Stewart, Charles Winninger, Mischa Auer, Brian Donlevy, Irene Hervey, Una Merkel, Allen Jenkins, Warren Hymer, Tom Fadden, Samuel S. Hinds, Billy Gilbert and Jack Carson. Directed by George Marshall from a screen play by Felix Jackson, Henry Meyers and Gertrude Purcell, based on a novel by Max Brand. A Universal picture.

As glamorous and alluring as ever, Marlene Dietrich stages a rousing comeback as a painted lady in an early Western dance hall in Destry Rides Again, at the Rivoli. She slinks around with that come-on look, shows her famous gams, stages a riotous free-for-all with Una Merkel, sings a couple of blues numbers in her husky voice and clearly demonstrates that all she needed to show how good she is was the chance.

William Boehnel

As for the film itself, it is a racy, exciting, forthright 90 minutes of thrills and humor which you simply cannot afford to miss, because it takes a lot of the staple elements of Western melodrama, such as the dance hall girl with a heart of gold, the crooked gambler and the lanky, homespun sheriff, and gives them a fresh airing.

Besides, there is Jimmy Stewart to bring charm and credibility to the part of the folksy deputy sheriff who likes to solve his problems with an appropriate story illustrating his point, but who can use a six-shooter with the best of them when he gets his dander up. Here is a performance, coming as it does right on the heels of his work in Mr. Smith Goes to Washington, which should prove once and for all how fine an actor, as well as how attractive a personality, Mr. Stewart really is.

* * *

Fine Performances.

There is, too, a first-rate performance by Charles Winninger as a drunk who is made sheriff of the town as a jest, but who persuades Tom Destry to become his deputy and help him clean up the place, and an equally fine performance by Samuel S. Hinds as the tobacco-chewing, chess-playing racketeering mayor.

Fine, too, are Brian Donlevy as a gambler with an itch to kill; Una Merkel as a staunch frontier wife and Mischa Auer as her Russian husband, who must live up to the fact that her first mate was a mustachioed gentleman named Callahan.

* * *

Universal Presents

MARLENE **DIETRICH** • JAMES **STEWART** • in **"DESTRY RIDES AGAIN"** • **JOE PASTERNAK PRODUCTION**

1,000 FIGHT "POT O' GOLD" AIR SHOWS; RADIO'S "CONTRIBUTIONS" TO FILMS

Livingston of Lincoln Capitol Says Theatres Are Applying His Tactics of Making Counter - Offers to Public

Exhibitors the country over are joining Robert (Bob) Livingston, of the Capitol theatre, Lincoln, Nebraska, in the fight he launched two weeks ago (see MOTION PICTURE HERALD, November 25, page 34), to combat "the devastating box office slump" being caused nationally by the Tums stomach-pills' "Pot O' Gold" $1,000 cash giveaway.

Figuring that the airshow, as conducted for Tums by Horace Heidt and his orchestra, is cutting into Tuesday night theatre business by as much as 45 per cent, Mr. Livingston adopted a counter offer, agreeing, by newspaper advertising and otherwise, to give $1,100—$100 more than Tums' offer—to any person in Lincoln and environs who was in his Capitol theatre when Tums called by telephone and found the person not at home.

Says 1,000 Theatres Act

One thousand theatres, both independent and affiliated, are represented as having adopted similar tactics in fighting the new cash competition, which, according to Mr. Livingston, is keeping scores of thousands of potential theatre customers at home Tuesday nights beside their radio and telephone in anticipation of the call from Tums announcing their winning of the thousand dollars.

P. J. Woods, Ohio MPTOA head, went even further, and should the person called be in an Ohio MPTOA theatre the person will be paid double the amount of the radio giveaway. Mr. Woods indicated this action was taken because two of the Tums winners had been in Ohio, and the Tuesday night slump there was very sharp. Furthermore, a committee of Ohio showmen is round-tabling with Warners and RKO circuit heads in that state, to get them also to join in a mutual insurance scheme to be used to pay the $1,000 when a patron not at home when called by Tums is the winner.

The Independent Ohio Theatre Owners Association, through Mr. Wood, with headquarters at Columbus, concluded that "'The Pot O' Gold' may be gold for the radio sponsor, but theatre owners are finding it to be something entirely different."

Mr. Wood told Ohio's owners that if they had been wondering why their Tuesday nights' business had been on the downgrade since the middle of October, investigation would prove that many of their patrons were "hugging" their telephones between 8:30 and 9:00 (E.S.T.) to listen to the "Pot O' Gold" program.

Board of Governors Meets

"Realizing the seriousness of the situation," continued Mr. Wood, "the board of governors of this organization met this week and decided that Ohio theatre owners could recover this Tuesday night business by offering to give to the person whose telephone number is called in this "Pot O' Gold" contest, double the amount offered by the program's sponsor if the person is in a Ohio motion picture theatre and properly identifies him or herself as the person whose telephone number was called. If the 'Pot O' Gold' award is $1,000, we will offer $2,000; if the 'Pot O' Gold' prize is $2,000, our offer will be $4,000.

MORNING SHOWS PROVE SUCCESS

Harry F. Shaw, Loew-Poli division manager, New Haven, reports that a move in all towns of the circuit to sell theatres to local merchants and organizations for holiday morning shows, has resulted in additional revenue. The circuit, however, will also run its own benefit kiddie shows.

"The campaign will be open to all Ohio picture theatres irrespective of their membership in this association. The amount to be assessed against each participating theatre shall be decided upon after we know the number of theatres that will participate. However, before we can definitely set any assessment, we must first know how many theatres are interested. The more theatres participating the lower we can make the assessments.

"The campaign will be sponsored by this association which will guarantee the payment of the prize money to any winning contestants during the period of the campaign," said Mr. Wood, who expects the counter move to start December 12th.

Crescent Circuit Applying Plan

J. M. Savage, of the Crescent Amusement Co., Nashville, Tenn., with theatres throughout the south, has written for tear-sheets on Mr. Livingston's ads in the Lincoln papers, and will install the same plan over his circuit. New England theatres also have grouped for mutual protection. Ralph Goldberg, who has a circuit of neighborhood houses in Omaha, is using the plan, also.

Another circuit to join is Fox-Intermountain, with Rick Ricketson, the district chief saying he believed it to be the most comprehensive attack on the radio money giveaway problem devised so far.

Mr. Livingston's test so far has shown these results at his Capitol:

Prior to the Tums giveaway, he averaged his Tuesday nights for some time to find the normal, or 100 per cent business.

After Tums started dishing out cash but prior to Mr. Livingston underwriting, business had slumped to 55 per cent.

Since the underwriting, business has once more shown an upturn and is now up to 87 per cent.

Another Turn

The Capitol theatre advertising has taken this new turn:

"You probably won't win the $1,000 if you sit home by the radio and telephone on Tuesday night, but you can't lose by attending the Capitol theatre. . . . "

With radio broadcasting now taking this new turn as a box office competitor, in a manner as threatening as the guest radio appearances of Hollywood stars about which exhibitors have been complaining for years, New York's principal advertising agencies, which handle virtually all of the placements of national air shows for advertisers, are understood to be flooded with "carbon-copys" of the "Pot O' Gold" selection-by-telephone-number, as made at random, peddlers of the new forms calling for selection by social security card number, automobile license plates, auto engine serials and whatnot.

Broadcasters Name Dozens of Players Taken from Radio for Film Work; Largest Group Orchestras and Bands

Following renewal of attacks by motion picture exhibitors, both organized and otherwise, on the continued appearances of film players on national and sponsored radio programs, broadcasters this week were look-Hollywood stars on national, sponsored radio ing for tangible lines of defense to strengthen their contention that film players' guest spots on the air not only are not competition but actually help the theatre box offices.

Point to "Contributions"

With many state and city exhibitor groups renewing attacks of late, led by New York's ITOA, the broadcasters now are pointing up to their "contributions" to Hollywood talent rosters, naming dozens of players who were taken by the studios from radio for film work, after radio had spent months buildings talent.

Executives of the nation's two largest radio networks, Columbia Broadcasting System and National Broadcasting Company, point out that a number of performers who either began in radio work or achieved national note in that medium, are now strong attractions at motion picture theatres.

The largest group of those who became nationally known on the radio and then were appropriated by the motion picture industry is made up of orchestras and bands. Radio, it is said, has built many dozens of bands and their leaders are known and liked everywhere and these units have made numerous motion pictures and some of them have also been starred.

The most recent example is RKO's "That's Right, You're Wrong," which features radio's Kay Kyser and his orchestra. At the recent world's premiere of the Kyser picture, radio played a part in the celebration because the orchestra's regular radio program was broadcast from the stage at Rocky Mount, N. C.

Orchestras featured in recent motion pictures include those of Artie Shaw, Larry Clinton, Phil Spitalny, Russ Morgan, Gene Krupa, and numerous others. Ben Bernie, Benny Goodman, Rudy Vallee, Cab Calloway and Rubinoff are only a few of numerous other orchestra men who achieved part or all their national reputation in radio before they appeared in films.

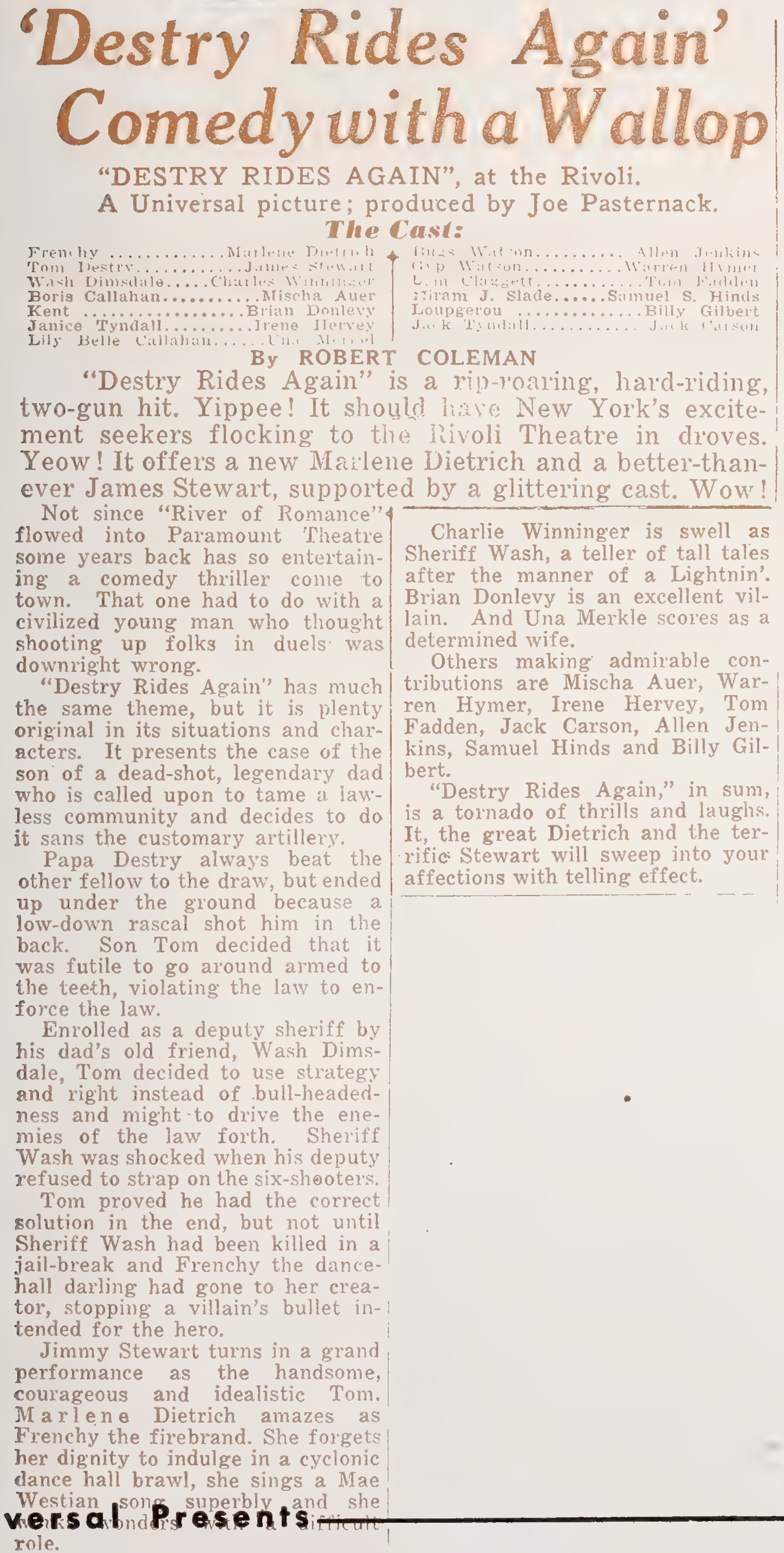
Air Stars Become Film Players

Broadcasters also mention dozens of radio personalities, who have become stars in motion pictures. Included in this group are Don Ameche, Bing Crosby, Deanna Durbin, Dorothy Lamour, the Dead End Kids.

Radio has supplied some well-known motion picture comedy teams such as Gracie Allen and George Burns, Fibber McGee and Molly and "Charlie McCarthy" and Edgar Bergen (not to mention "Mortimer Snerd"). Other radio personalities, or partly of radio, include Jack Benny, Bob Hope, Parkyarkarkus, Joe Penner.

Among the singers, the following are mentioned: Kate Smith, Lanny Ross, James Melton, Kenny Baker, Jerry Cooper, Virginia Verrill, Frances Langford.

Others in films who achieved fame on the air include Bob Burns, John Archer, Dorothy Arnold, Lucille Ball, Minnie Dupree, Alice Eden, Sid Fields, Jane Froman, Jack Haley, Betty Janes, Walter King, Mary Livingstone, Barbara Luddy, Benay Venuta, Meredith Wilson.



'Destry Rides Again' Comedy with a Wallop

"DESTRY RIDES AGAIN", at the Rivoli.
A Universal picture; produced by Joe Pasternack.

The Cast:

Frenchy	Marlene Dietrich	Bugs Watson	Allen Jenkins
Tom Destry	James Stewart	Gyp Watson	Warren Hymer
Wash Dimsdale	Charles Winninger	Sam Claggett	Tom Fadden
Boris Callahan	Mischa Auer	Hiram J. Slade	Samuel S. Hinds
Kent	Brian Donlevy	Loupgerou	Billy Gilbert
Janice Tyndall	Irene Hervey	Jack Tyndall	Jack Carson
Lily Belle Callahan	Una Merkel		

By ROBERT COLEMAN

"Destry Rides Again" is a rip-roaring, hard-riding, two-gun hit. Yippee! It should have New York's excitement seekers flocking to the Rivoli Theatre in droves. Yeow! It offers a new Marlene Dietrich and a better-than-ever James Stewart, supported by a glittering cast. Wow!

Not since "River of Romance" flowed into Paramount Theatre some years back has so entertaining a comedy thriller come to town. That one had to do with a civilized young man who thought shooting up folks in duels was downright wrong.

"Destry Rides Again" has much the same theme, but it is plenty original in its situations and characters. It presents the case of the son of a dead-shot, legendary dad who is called upon to tame a lawless community and decides to do it sans the customary artillery.

Papa Destry always beat the other fellow to the draw, but ended up under the ground because a low-down rascal shot him in the back. Son Tom decided that it was futile to go around armed to the teeth, violating the law to enforce the law.

Enrolled as a deputy sheriff by his dad's old friend, Wash Dimsdale, Tom decided to use strategy and right instead of bull-headedness and might to drive the enemies of the law forth. Sheriff Wash was shocked when his deputy refused to strap on the six-shooters.

Tom proved he had the correct solution in the end, but not until Sheriff Wash had been killed in a jail-break and Frenchy the dance-hall darling had gone to her creator, stopping a villain's bullet intended for the hero.

Jimmy Stewart turns in a grand performance as the handsome, courageous and idealistic Tom. Marlene Dietrich amazes as Frenchy the firebrand. She forgets her dignity to indulge in a cyclonic dance hall brawl, she sings a Mae Westian song superbly and she works wonders with a difficult role.

Charlie Winninger is swell as Sheriff Wash, a teller of tall tales after the manner of a Lightnin'. Brian Donlevy is an excellent villain. And Una Merkle scores as a determined wife.

Others making admirable contributions are Mischa Auer, Warren Hymer, Irene Hervey, Tom Fadden, Jack Carson, Allen Jenkins, Samuel Hinds and Billy Gilbert.

"Destry Rides Again," in sum, is a tornado of thrills and laughs. It, the great Dietrich and the terrific Stewart will sweep into your affections with telling effect.

"WOW!"

Cries Coleman about **DESTRY** in New York Mirror

Universal Presents

MARLENE DIETRICH • **JAMES STEWART** • in **"DESTRY RIDES AGAIN"** • **JOE PASTERNAK PRODUCTION**

Movies Clean Despite Vulgarists, Says Runyon

Finds Production Code Saves "Vast Contingent of Customers"

(By special permission of King Features Syndicate, Inc., and the New York Daily Mirror)

Damon Runyon, private in the Minnesota Volunteers in the Spanish-American War, reporter, sports writer and war correspondent, also poet and author of stories and plays, helped Shirley Temple to her several years' ranking of THE money making star in the Fame - Motion Picture Herald *annual poll of exhibitors. Mr. Runyon's original story was the basis of "Little Miss Marker", of 1934.*

THE movies are kept clean in spite of themselves. We owe their comparative purity not to the producers and directors out there in Hollywood, but to forces outside the movie business. We owe it to the moral influences of the church people and others who compelled a censorship without which you can bet the picture makers would be trying to out-do the stage in what some call forthrightness, another name for dirt.

We hear squawks now and then from the movie colony about the way Will Hays' office gums up the best laid plans of the picture makers to run in a little vulgarity in the guise of wit on their product, and it may be that sometimes the censorship does seem over-stringent, but without that censorship we fear the movies would be in plenty of trouble.

One of their troubles would probably be the absence from the movie theatres of a vast contingent of cash customers who prefer their entertainment without suggestiveness or smut. We are inclined to think that these customers far outnumber those who enjoy it otherwise. If the movie makers do not agree with us let them abandon the censorship for a while and see who is right.

We frequently note a tendency on the part of the movie makers to outfumble the censorship and sneak in a little off-color junk into their pictures. In fact, we are sometimes surprised at the extent to which these maneuvers succeed. We then wonder if Mr. Hays' office was caught napping or if it was just too naive to understand what was going on. Perhaps the office needs an expert in modern double entendre.

▽

Still, when you consider the number of master minds of vulgarity in Hollywood that are always working to circumvent the censorship, the Hays office does very well. We get a minimum of pictures that contain suggestive dialogue or situations, both of which we consider a lot worse than the gangster picture to which the Hays office also objects, but which has too many forms to be completely suppressed.

Thus, as we say, we generally feel safe at the movies. The picture may be awful, but we can be pretty sure that our artistic sensibilities are not going to be offended by some expression of frightful vulgarity from one of the actors or some reference that may not sit any too well on a full dinner. There is one successful play in New York right now that you should attend only on an empty stomach. Can this be art?

▽

We prefer the moving pictures to the stage, because at the movies we feel generally safe from the smutty cracks and vulgar innuendo and downright filthy language that is characteristic of much of the dialogue of the theatre nowadays.

Indeed this fifth is so common that no one pays much attention to it any more. It is supposed to reflect real life and sophistication and perhaps it does, but when we want to hear that kind of stuff we know places where we can go and get a big earful without paying our good dough for the privilege and without the embarrassment we feel when it is uttered in the mixed company of a theatre audience.

However, it must be that chit-chat of this nature is what the theatre public wants because several of the current New York successes reek of vulgar language and equally vulgar situations and who are we to quarrel with the public about its taste? It just seems curious to us that presumably respectable persons who appear to enjoy the stage vulgarity are the types who would kick you out of their homes if you gave off that same vulgarity at their tables or in their drawing rooms.

▽

Another thing that strikes us as curious is that we seldom read any protests from the dramatic critics about stage vulgarity, disguised as real life or otherwise, and we think this is curious because the critics represent the only .98 per cent clean mediums of public expression left to us. Meaning the newspapers. They are cleaner than the movies. They are about the only reading matter that can be safely placed in the hands of the children or old Aunt Emma in these times when even a novel is judged by the amount of filthy language it contains.

Occasionally a newspaper will print a cuss word out in full instead of eliminating some of the letters and substituting dashes, like D—M, which was the formula of the old time editors who wanted to appear advanced and daring. Occasionally, too, a newspaper will publish details of indecencies beyond the bounds of good taste, but these instances are rather rare.

In an age when obscenity has come to be regarded as smart, the newspaper editors have preserved their sense of decency mighty well. It is a cinch that no newspaper editor would publish the unexpurgated dialogue of some of the current New York stage successes with which thousands of men and women profess to be highly entertained. Therefore on the standards of their newspapers alone we think it curious that the dramatic critics do not belt the vulgarities of the stage with greater frequency.

Few More French Theatres Reopen

by PIERRE AUTRE

Somewhere in France

A few more theatres have reopened in Paris and operate up to 11 P. M. (The Herald's Paris correspondent reported on page 55, issue of November 18th, that 83 motion picture theatres were operating in Paris to 11 P. M. out of approximately 300 theatres in the French capital. It was pointed out that some other theatres are operating until 8:30 P. M. while some of the larger theatres have remained closed because of the limitation to 300 patrons at a performance.)

Two French features, produced before the war, are being shown for the first time in two of the first run cinemas in Paris. Apart from the fact that one film which the war had found unfinished has been completed after five days of renewed production, other production has not been resumed. The Ministry of Information, which includes the cinema, does its best for it, but it is not easy to get the players and technicians already mobilized.

The French trade paper *La Cinematographie Francaise,* whose P. A. Harle, owner and editor, is mobilized, as well as all of the men of the staff, publishes fortnightly a reduced war edition on six or eight pages. The French film fan magazines continue to publish and are concerned for the most part with news of mobilized male actors.

National Decency Legion Classifies 13 Pictures

Of 13 pictures reviewed and classified by the National Legion of Decency in its listing for the current week three were approved for general patronage, seven were listed as unobjectionable for adults and three were cited as objectionable in part. The films and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Legion of the Lawless," "Roll, Wagons, Roll," "Sante Fe Marshal." Class A-2, Unobjectionable for Adults: "The Amazing Mr. Williams," "Barricade," "Demon Barber of Fleet Street," "Four Wives," "Joe and Ethel Turp Call on the President," "Night of Nights," "Return of the Frog." Class B, Objectionable in Part: "The Big Guy," "Miracle on Main Street," "Of Human Bondage" (Reissue).

Ohio Censors Make 30 Cuts

The Ohio censors ordered 30 eliminations in a total of 680 reels reviewed during the five-week period of November. In October 678 reels were reviewed and 26 eliminations ordered. The figures for November 1938 were 665 reels and 47 eliminations.

Farewell Skating Tour

In order to devote more time to motion pictures, Sonja Henie is contemplating making her coming tour of the country her farewell appearance on the ice rinks, according to Twentieth Century-Fox. She starts a two-months tour on Friday in Houston, Texas. Miss Henie recently finished "Everything at Night" for the company and plans to make three films a year instead of two following the tour.

Take a Tip from the Critics . . .

and the Business at the Rivoli—

MAKE YOUR

"YIPPEE" NEW YEAR'S RESERVATION EARLY!

Call Your Universal Exchange for Dates NOW!

National Release Dec. 29th!

MARLENE DIETRICH

JAMES STEWART

in

"DESTRY RIDES AGAIN"

with Charles WINNINGER · Mischa AUER · Brian DONLEVY

Irene HERVEY · Una MERKEL · Allen JENKINS · Warren HYMER · Billy GILBERT

Original Screenplay by FELIX JACKSON, GERTRUDE PURCELL, HENRY MYERS

Based on the novel by Max Brand

Directed by GEORGE MARSHALL · Produced by JOE PASTERNAK

A JOE PASTERNAK PRODUCTION

A NEW UNIVERSAL PICTURE

RKO-Atlas Plan Due This Week

Atlas Corporation, headed by Floyd B. Odlum, has been given one week to submit an underwriting agreement for $1,500,000 of reorganized RKO's common stock by William Bondy, federal judge. The judge last Tuesday criticized the delay and refused a two week adjournment. H. C. Rickaby, Atlas counsel, told the court that the war conditions made various economies necessary for RKO and that the company had met and "surmounted" the new conditions.

The directors of RKO have been discussing the terms of the Atlas Corporation proposal. The board met last Monday and a final meeting on the question is scheduled for Friday. But Judge Bondy pointed out at the hearing that the underwriting agreement does not require the approval of the RKO board of directors, but merely his approval.

The judge said: "As I understand the reorganization plan, Atlas is to present an underwriting offer to the court. I expect this to be done promptly and if it is a liberal offer I will approve it. If not, we will seek one elsewhere."

One cause for delay in submitting the underwriting agreement is that the Supreme Court is expected to rule in the near future, perhaps on Monday, on a petition of H. Cassel & Co. for a writ of certiorari attacking the legality of the RKO reorganization plan. If the Supreme Court denies the Cassel appeal, it is believed that the RKO reorganization will be swiftly completed.

New York Critics to Judge Newsreels and Stars

The New York Film Critics have been appointed judges for the first annual newsreel award sponsored by W. French Githens, president of Newsreel Theatres, Inc. Mr. Githens will award a cup for the best newsreel subject released during 1939. The five newsreel companies will each submit three subjects and a special screening will be given for the judges. The cup will be presented late in January.

The critics at a meeting held last Saturday drew up plans for the presentation of their 1939 acting awards on January 9th. Mayor LaGuardia has been asked to be master of ceremonies and Kate Cameron, critic for the *News,* will introduce the winners over a WJZ-NBC hookup. Acceptance of the awards will come from Hollywood as well as New York.

Johnston, Monogram, Buys Leichter Films

Mitchell Leichter, a producer from Hollywood, now in New York, announced Wednesday that W. Ray Johnston, Monogram Pictures, had purchased for distribution in territory still unsold, Mr. Leichter's pictures, "Hell's Harbor," "She Goes to War" and "Sudan."

Signs Mexico Contract

Luis Lezama has closed a contract to distribute Republic product in Mexico. He will make his headquarters in Mexico City.

Grand National Plans Delayed

When Grand National representatives were able to report only slight progress on refinancing measures on Wednesday in New York, Referee Peter B. Olney proposed that a conference of all principals be held Saturday afternoon and the results reported to the company's creditors at an adjourned hearing on Monday morning.

Expected at the conference, details of which were to be arranged, were Mr. Olney, E. W. Hammons, Grand National president; Saul Rogers, his attorney; T. Kennedy Stevenson, president of Erpi, a principal in the refinancing; representatives of the Reconstruction Finance Corporation; Patrick E. Shanahan, chairman of the creditors committee, and Joseph Dannenberg, committee counsel.

Testimony on Wednesday indicated that the delay was caused by the RFC's insistence upon obtaining stand-off agreements from secured creditors of Grand National which would provide the company with a moratorium for a reasonable period.

Syracuse "U" Fund Film

The University of Syracuse has prepared a two-reel motion picture for the use of the Syracuse Community Fund. The picture was made by the drama department of the University and highlights activities of local Fund members. Professor Sawyer Falk, head of the Drama department, directed the film and was the commentator. Sound and projection was handled by R. W. Stanmyre. This is the first of a series of screen workshop productions planned as part of the regular drama department course.

Chilian Subsidiary Chartered

Republic's Chilean subsidiary, Cia. Republic Films Chilena, Inc., was chartered last week in New York state. Harry Davis is on the way to Chile from New York to take charge of the new branch. Paul Ris takes over Mr. Davis' position as Republic manager in Panama.

McConville to South America

Foreign Manager J. A. McConville of Columbia was scheduled to leave by plane for Argentina Friday to hold a meeting in Buenos Aires with company managers of Brazil, Chile, Peru and Argentina. En route Mr. McConville will make stopovers at Cristobal, Lima and Santiago.

More Drive-In Theatres

Phil Smith, Boston circuit operator, who operates nine New England theatres and Drive-Ins at Detroit and Cleveland, plans six more Drive-In theatres early next year in various sections of the country. The theatres will be equipped with RCA Photophone sound.

Wometco Circuit School

Classes in theatre management for assistant managers and ushers are being held twice a week by the Wometco theatres of Miami. The classes began November 3rd and will continue for eight weeks.

Honig Appointed

Pearl Honig has been appointed editor of *Modern Screen,* succeeding Regina Cannon.

Ad Budget Raised By Paramount

Paramount is increasing its expenditures in newspaper and magazine advertising in order to develop to a greater extent the domestic market, Barney Balaban, president, announced Tuesday before his departure from Hollywood for New York with Stanton Griffis, Russell Holman and John W. Hicks. Mr. Balaban declared that the company had increased its advertising outlay in the last few months $500,000 as compared with the previous period.

The value of newspaper and magazine advertising plus intelligent exploitation for both the picture company and for the exhibitors was stressed by Mr. Balaban. The coordination of advertising and distribution was praised. Mr. Balaban said that "Paramount has not been stampeded into any so-called economy drive that might jeopardize the high quality of our product. We will continue to furnish exhibitors with outstanding films."

Mr. Balaban pointed to Paramount's extensive theatre holdings as the best proof that the company would make high quality pictures to supply those houses and others.

He said that all of Paramount's current pictures, scheduled through June, already had been completed.

Preliminary plans for Paramount's proposed new studio in west Los Angeles were discussed by executives with William Pereira, architect in charge.

Producers Set Film

"Kingdom Come," original story by Adela Rogers St. John, will be filmed by the Producers' Corporation of America, according to Sig Schlager and George Green, president and vice-president of the company.

Hedy LaMarr Back at Work

Hedy LaMarr, who has been having a salary dispute with Metro-Goldwyn-Mayer, returned to the studio this week to fulfill her contract obligations. She is now working on added scenes for "I Take This Woman," in which she is starred with Spencer Tracy. The film is now planned for release after having been shelved.

World Acquires "The Patriot"

World Pictures Corporation has acquired the American distribution of Harry Baur's "The Patriot," a film directed by Maurice Tourneur from the Alfred Neumann novel. The cast, in addition to Baur, includes Pierre Renoir and Suzy Prim.

Witt Leaves Standard

Peter Witt, having completed his campaign on the New York opening of "The Mill on the Floss," has resigned as director of advertising and publicity from Standard Pictures owing to previous commitments.

Lupe Velez - Errol Films

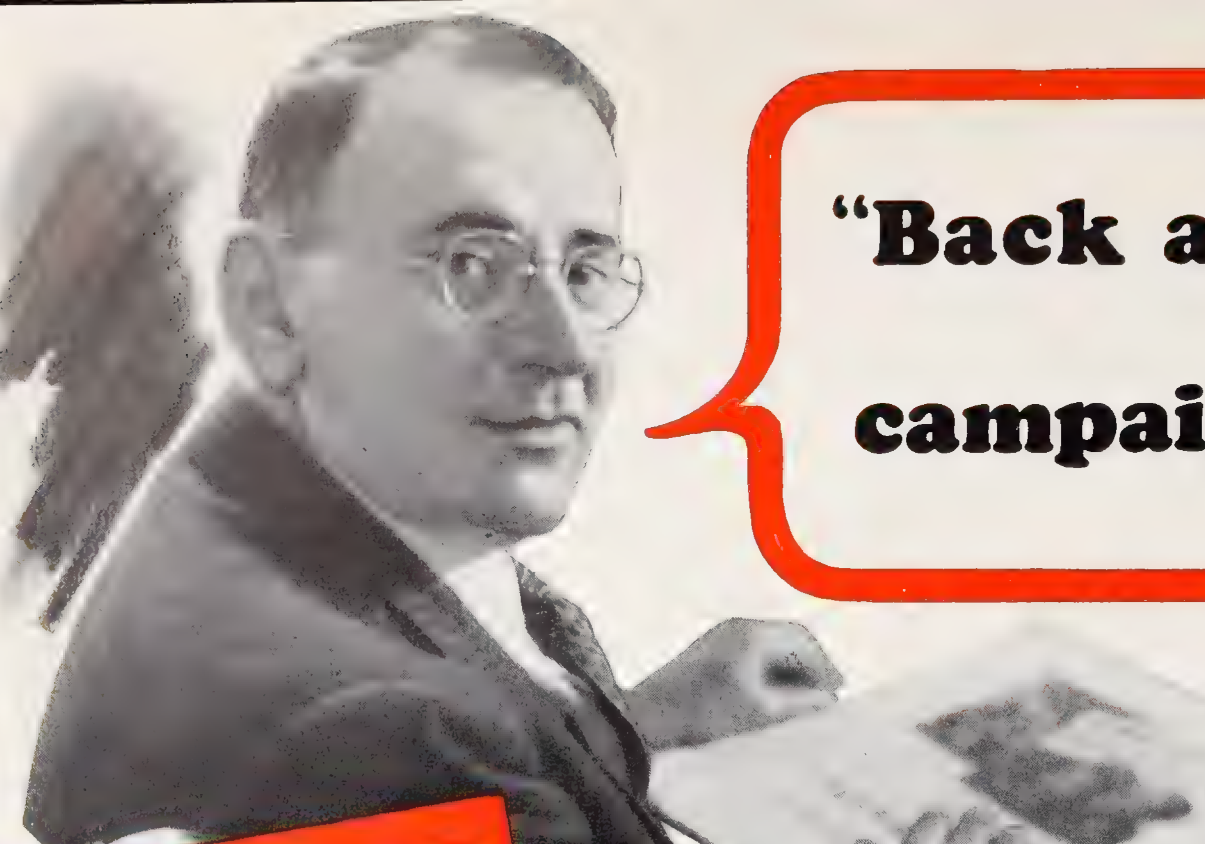
RKO has decided to make three more pictures with Lupe Velez and Leon Errol, using the same characterizations as in "Mexican Spitfire," as a result of audience reaction at sneak previews, according to the company.

I don't thank Providence. I thank Paramount Pictures and elbow grease!

ED. REED Manager, Strand Theatre, Providence, R. I.

For 25 years Paramount Pictures and Ed Reed have been making the Providence Strand one of the most successful theatre operations in New England.

Turn the page, boys, and let ED. REED tell you how he continues to pack 'em in to that big 2,100 seat house of his with Paramount Pictures.



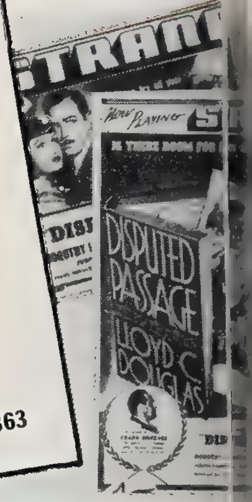
“Back a big Paramo
campaign and you r

“DISPUTED PASSAGE”

"I knew 'Disputed Passage' would be as big as I made it by advertising. So I used these Paramount ads on the space schedule you see here."

Oct. 24-25—561 lines	Journal-Bulletin
25-26—1030 "	" "
26-27—720 "	" "
27—504 "	Bulletin
27—120 "	Pawtucket Times
28—122 "	Journal-Bulletin
29—184 "	Sunday Journal
30—122 "	Journal-Bulletin

TOTAL LINEAGE—3363

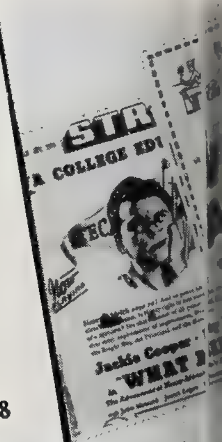

STRAND
DISPUTED PASSAGE
LLOYD C. DOUGLAS

“WHAT A LIFE”

"Teaser ads . . . three of them in one day (Sunday) had the town talking about 'What a Life' days ahead of the opening. But we didn't trust to them alone. We gave the picture a good opening day shot and a hard hitting follow through."

Sept. 23—100 lines	Journal-Bulletin	Teaser
24—102-102-60 (3 Ads)	Sunday Journal	Teaser
25—102 lines	Journal-Bulletin	Teaser
26—100 "	" "	Teaser
26—140 "	Pawtucket Times	
26—389 "	Journal-Bulletin	
27—760 "	" "	
28—830 "	" "	
29—333 "	" "	
30—116 "	" "	
Oct. 1—140 "	" "	
2—116 "	" "	

TOTAL LINEAGE—3288


STR
A COLLEGE ED
Jackie Cooper
"WHAT

“THE CAT AND THE CANARY”

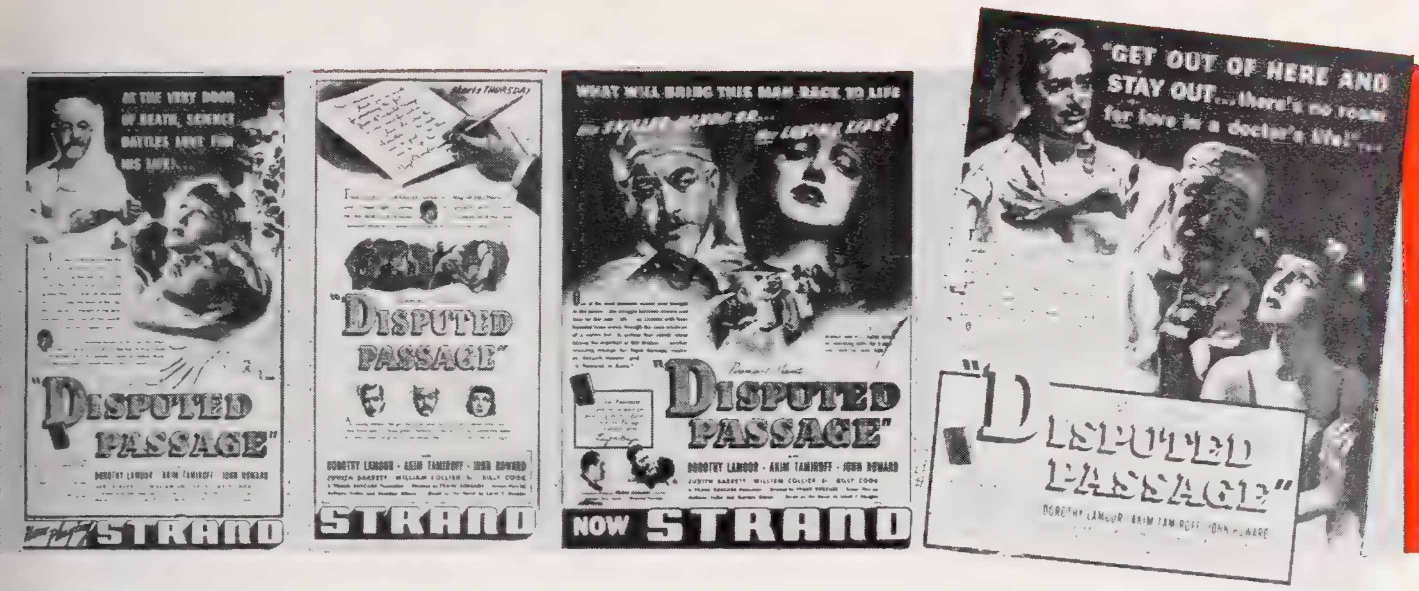
"Teasers started off our campaign on this swell comedy mystery. Paramount gave us a wide enough choice so we could play both angles . . . horror and laughs."

Nov. 3—98 lines	Journal-Bulletin	Teaser
5—100 "	Sunday Journal	Teaser
6—100 "	Journal-Bulletin	Teaser
7—270 "	Journal-Bulletin	
8—688 "	" "	
9—900 "	" "	
9—144 "	Pawtucket Times	
10—294 "	Journal-Bulletin	
11—114 "	Journal (Armistice Day)	
12—114 "	Sunday Journal	
13—112 "	Journal-Bulletin	

TOTAL LINEAGE—2934

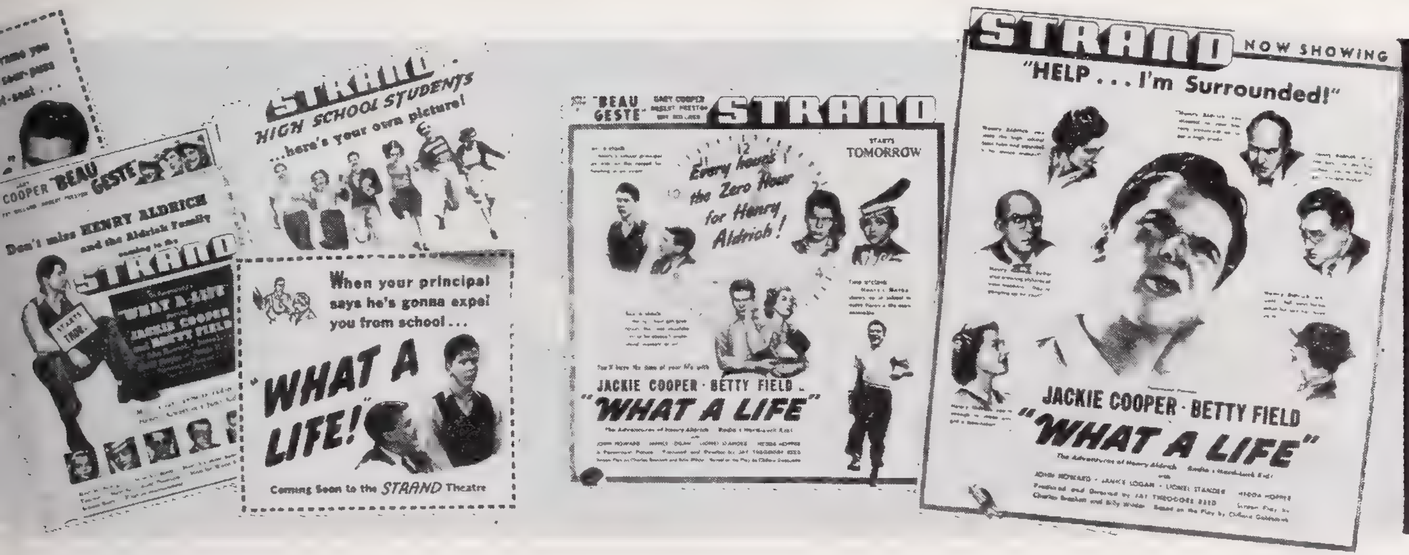
STRA
THE KILLER-DILLER OF THRILL SHOWS!
The CAT and th
See Paramount's
"THE CAT AND THE
Coming Thursday

t Picture with a real big time ad
dn't worry about your competition"


AT THE VERY DOOR OF DEATH, SCIENCE BATTLES LOVE FOR HIS LIFE!
"DISPUTED PASSAGE"
STRAND
Starts THURSDAY
"DISPUTED PASSAGE"
STRAND
WHAT WILL BRING THIS MAN BACK TO LIFE
"DISPUTED PASSAGE"
NOW STRAND
"GET OUT OF HERE AND STAY OUT... there's no room for love in a doctor's life!"
"DISPUTED PASSAGE"

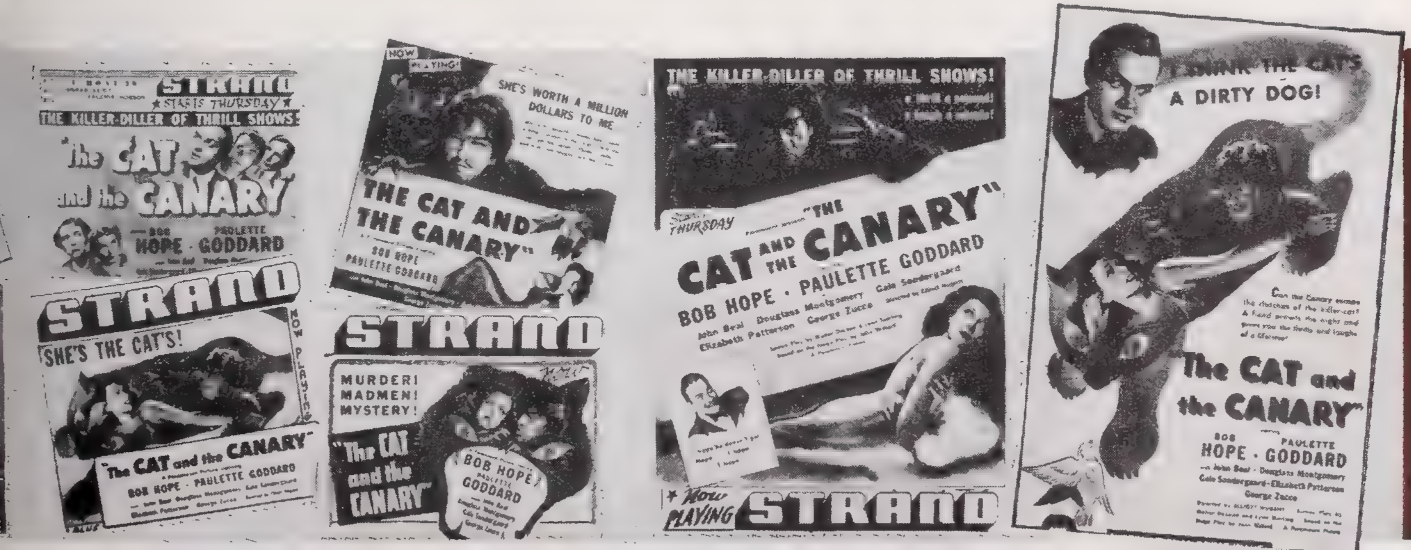
Results

"'Disputed Passage' gave us a record week. Proved a terrific women's draw. Naturally, the advertising expenditure was justified by the grosses."


COOPER "BEAU GESTE"
Don't miss HENRY ALDRICH and the Aldrich Family
STRAND
STRAND
HIGH SCHOOL STUDENTS ...here's your own picture!
When your principal says he's gonna expel you from school . . .
"WHAT A LIFE!"
Coming Soon to the STRAND Theatre
"BEAU GESTE"
STRAND
STARTS TOMORROW
Every hour's the Zero Hour for Henry Aldrich!
JACKIE COOPER · BETTY FIELD
"WHAT A LIFE"
STRAND NOW SHOWING
"HELP . . . I'm Surrounded!"
JACKIE COOPER · BETTY FIELD
"WHAT A LIFE"

Results

"A picture that was potential dynamite proved to be just that due to adequate promotion. One of our best weeks all fall."


STRAND
STARTS THURSDAY
THE KILLER-DILLER OF THRILL SHOWS!
"The CAT and the CANARY"
BOB HOPE · PAULETTE GODDARD
STRAND
SHE'S THE CAT'S!
"The CAT and the CANARY"
NOW PLAYING
SHE'S WORTH A MILLION DOLLARS TO ME
"THE CAT AND THE CANARY"
STRAND
MURDER! MADMEN! MYSTERY!
"The CAT and the CANARY"
BOB HOPE GODDARD
THE KILLER-DILLER OF THRILL SHOWS!
THURSDAY
"THE CAT AND THE CANARY"
BOB HOPE · PAULETTE GODDARD
Now PLAYING STRAND
I THINK THE CAT'S A DIRTY DOG!
"The CAT and the CANARY"
HOPE · GODDARD

Results

"One of the very big weeks of the year. The ads pulled the crowds and the picture lived up to all the ads had said about it. You can't beat that combination."

Word-of-mouth advertising is fine but you've got to get them to see your picture before they can talk about it!

"OUR NEIGHBORS-the CARTERS"

When Paramount's interviewers visited Mr. Reed he was playing "Our Neighbors—the Carters" and despite a week of terrific competition in Providence, the Strand was doing plenty of business. Reason for this was easy to see by a glance at the Journal and the Bulletin where Mr. Reed was running a 2864 line campaign. Note on last page of this insert how marquee plugs picture with punch copy line.

Frank Lloyd's "RULERS OF THE SEA"

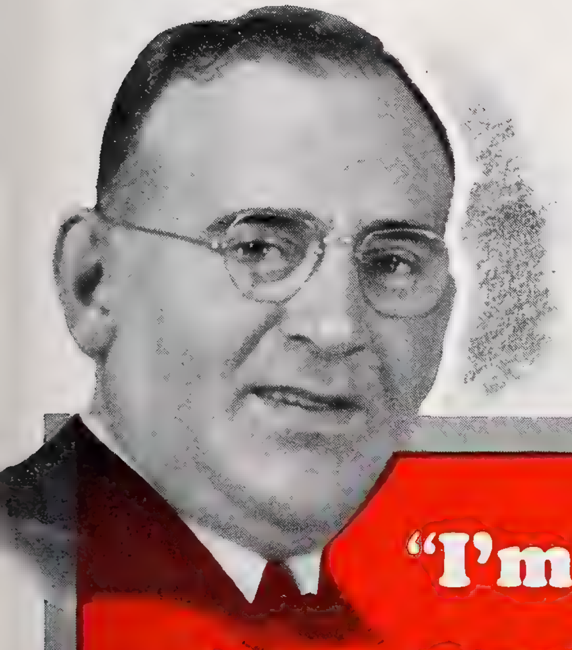
Preparation for next picture, "Rulers of the Sea," had been going on for months. Armistice night preview had already proved picture was hot. 12 by 18 foot board in lobby smashed bigness of "Rulers" to customers. And, as you can see on last page, inside panel of marquee plugged picture. WEAN Man on the Sidewalk, Strand six times a week fifteen-minute radio program, had been working up interest for weeks. Ads had been selected and readied for publication a whole week ahead of opening . . . and campaign was starting Sunday with usual four-day buildup, including thousand liner day before opening and 500 line follow-up on Friday... A typical Reed "elbow grease" job.

Mr. Reed makes us all good Paramount salesmen!

Vincent Carrocia, Assistant Chief Usher, and, of course, member of the Strand Sunshine Club, Mr. Reed's peppy employee mutual aid organization, has been taught Mr. Reed's program of "selling with a smile." "Makes 'em want to come back to your theatre," says Mr. Reed.

Candid camera scared grin from Ticket Taker Christopher Horan's usually smiling face. But note Christopher's neat appearance. "My boys must be neat . . . and so must my theatre. Neatness pays, especially when women and children are your public."

We went from top to bottom of the Strand and we'll bet there's no Providence housewife who keeps her own home any neater. Mary Kennedy, ticket seller above flashes that Strand Sunshine smile on a customer.

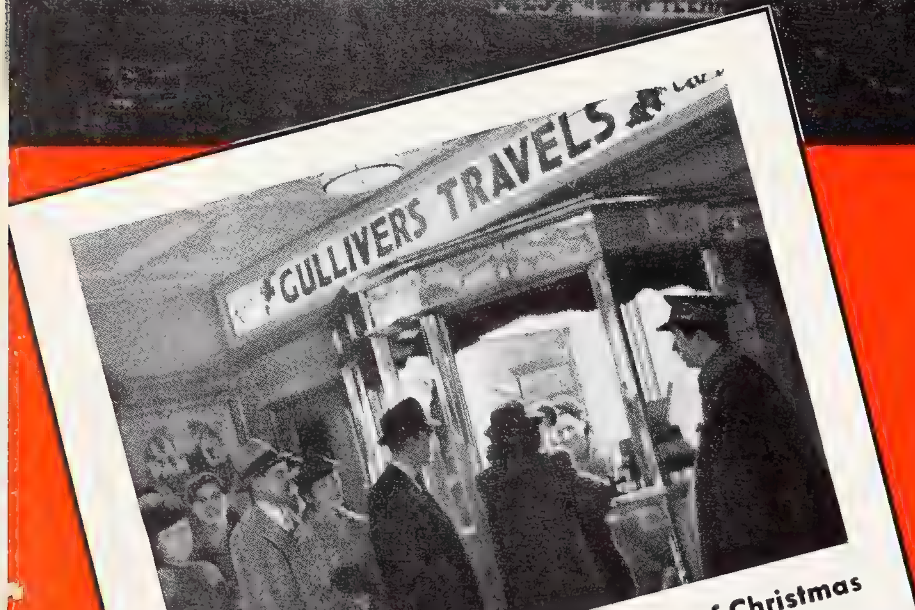


"I'm not too proud to get out and do a little two-fisted selling myself!"

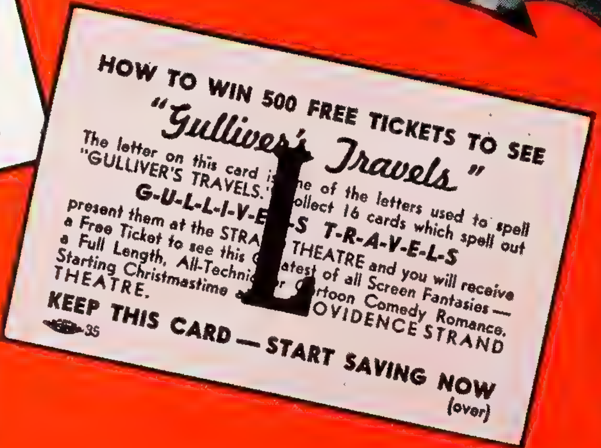
"I don't just sit at my desk and wait for business to come in. I go out and get it. A lot of boys in this business don't realize how much they can do to fill their theatres by direct personal selling. For instance, right now I've got all the waitresses at the Biltmore here entered in our Gulliver contest. They're selling "Gulliver" for us. I call up people and talk our pictures to them. I sell them on the street. And apparently nobody resents my enthusiasm . . . I've been doing business at the same stand for 25 years . . . and plenty of it, too."

The early bird gets the business these days. We promote our pictures sometimes 3 months ahead of their playing date.

RAN
STRAND
THE GRANDEST FAMILY YOU'VE EVER MET!
"OUR NEIGHBORS THE CARTERS" WITH FRANK CRAVEN FAY BAINTER EDMUND LOWE
WILLIAM BOYD, AS HOPALONG CASSIDY "LAW OF THE PAMPAS"


GULLIVERS TRAVELS

Lighted panel above box-office tells of Christmas attraction a whole week before Thanksgiving...



HOW TO WIN 500 FREE TICKETS TO SEE
"Gulliver's Travels"

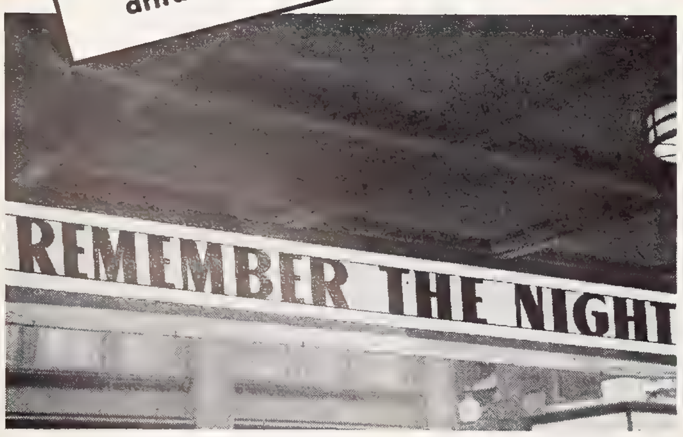
L

The letter on this card i ne of the letters used to spell "GULLIVER'S TRAVELS." ollect 16 cards which spell out
G-U-L-L-I-V-E -S T-R-A-V-E-L-S
present them at the STRA THEATRE and you will receive a Free Ticket to see this atest of all Screen Fantasies — a Full Length, All-Technic r rtoon Comedy Romance. Starting Christmastime OVIDENCE STRAND THEATRE.

KEEP THIS CARD — START SAVING NOW

(over)

35


REMEMBER THE NIGHT

Large inside marquee lighted panel, advertising coming attraction weeks ahead of playdate.

For 97 days before his Christmas playdate, Mr. Reed has been selling "Gulliver's Travels" on the big "Gulliver" board in the lobby . . . using the "number of days until" gag to draw attention to it. 165,000 of these cards have already been distributed. The whole town's talking about the contest.

Day he was interviewed, November 24th, Mr. Reed was advertising "Remember the Night," to be released January 19th. "Get 'em interested ahead of time. Make 'em look forward to a picture and the longer you can do that the bigger they think it is."

"REED" IT AND REAP!

You've seen how Ed Reed of Providence stays out in front of the parade by playing and promoting Paramount Pictures . . . in the next few weeks Paramount gives you four of the greatest promotional pictures of the year . . .

"THE GREAT VICTOR HERBERT"

Backed by a $75,000 national magazine campaign . . . by terrific radio plugs . . . a natural for every Victor Herbert Fan . . . for Mary Martin and Allan Jones fans . . . for everybody . . .

"GERONIMO!"

A Big-time Western as only Paramount can make them . . . the breadth and the thrill-a-minute drama of "The Plainsman" and "Wells Fargo" . . . a cast of thousands . . . plugged by radio and national magazine advertising to start you off . . .

"GULLIVER'S TRAVELS"

The only full-color feature-length cartoon to be released for holiday business . . . the Max Fleischer triumph, backed by $250,000 of national advertising . . . by countless radio plugs of its eight hit parade songs, by $100,000,000 of merchandise tie-ups . . . the biggest marquee news of the entire year . . .

"REMEMBER THE NIGHT"

The picture which will definitely do for Barbara Stanwyck and Fred MacMurray what "It Happened One Night" did for Claudette Colbert and Clark Gable . . . a picture which combines comedy, young love and true-to-life heart-throbs into a highly promotional hit of the first class.

In Providence...

In Peoria...

In Portland, Ore...

POSITIVELY

Paramount Pictures

EVERYWHERE

IT PAYS TO PLAY *and promote* A PARAMOUNT PICTURE

U.S. AND MAJORS SWAP QUESTIONS; NEW TRUST SUIT BY INDEPENDENTS

Judge Urges Both Sides in New York Action to Set Trial Date and Decides on December 15th for Answer

The United States Government last Thursday filed a brand new set of interrogatories to be answered before trial by the producer-distributor defendants in the New York anti-trust suit action, "key" suit of the Department of Justice in its prosecution of the organized industry, and the companies came right back with an equally long list of interrogatories to be answered by the Government. The Department of Justice's set were in effect a simplification of the very lengthy and complex interrogatories filed some time ago.

Meanwhile, the federal court, through Judge John C. Knox, started pushing both sides to set a trial date, and himself set December 15th for an answer.

The New Interrogatories

The Government served its 59 interrogatories on Monday in New York federal court. The original number of interrogatories numbered 68, and ranged back as far as 1918. The amended set asks questions about the season 1930-31 to the present. The previous questions were concerned with detailed itemization of each picture since 1918: stars, distribution setup, and cost. The amended questions do not consider cost.

In the new interrogatories, details on pictures seem to have been limited in many instances to the season of 1936-37. Complete information of rentals obtained have been confined to New York, Philadelphia, Kansas City, and Atlanta, and are constrained to five pictures from each company.

The Government has also changed its inquiries on newsreels and short subjects; it now seeks only information on the 1936-37 season.

The majors were expected to serve their interrogatories this week. The serving was delayed, it was reported, because the form of the questions might have to be revised, inasmuch as Paul Williams, special assistant to the United States Attorney General, said that the Government would answer defense interrogatories if these followed the form of that submitted by United Artists some time ago. The scheduled majors' interrogatories were known last week to differ materially from the United Artists' questions.

The majors expected to submit new interrogatories are Paramount, Loew's, Warners, Columbia, Twentieth Century-Fox, and Universal. RKO, as well as UA, has already served questions on the Government.

U. S. Trial Motion Postponed

The Government's motion for trial calendar preference, and to set a trial date, originally scheduled to be heard last Friday, has been postponed to next Friday.

Attorneys for the majors this week indicated they might be able to answer the new set of Government questions by the beginning of February or March. This would allow an early Spring trial. The attorneys agreed in court last Friday, before Federal Judge John Knox, to confer with Mr. Williams and with William P. Farnsworth, on a trial date agreeable to both sides. They are to report on their efforts to reach agreement, at the next Friday hearing.

NO CANCELLATION, SAYS NATHANSON

MGM product in Canada will not be distributed with the 20 per cent cancellation clause, Henry L. Nathanson, general manager of Regal Films, Ltd., Canadian MGM distributor, said in Toronto Monday. Mr. Nathanson declared the Canadian company's policy was entirely independent of the U. S. organization, and added that distribution costs were higher in that country.

In the same city, three officials are studying plans for a clearance board. The three are M. A. Milligan, general manager of Paramount Film Service, Ltd.; N. A. Taylor, vice-president of the Independent Theatres Association and general manager of the Exhibitors Booking Association, and Colonel J. A. Cooper, president of the Motion Picture Distributors of Canada.

Judge Knox will set a date, if no agreement is reached.

Mr. Williams declared the Government would be ready for trial in February; or, as soon as answers to Government interrogatories were obtained. He predicted that the trial would start "before Summer."

The case already has been removed from the regular court calendar, by stipulation of attorneys from both sides, it was disclosed last Friday.

Mr. Williams' statements last week, after receiving RKO's interrogatories, 43 in number, and mainly concerned with names and addresses of Government witnesses—that the Government would answer these, was said this week to be an "about face" by the Government in view of its statements last April that it feared intimidation of witnesses.

Mr. Williams indicated last week that the Government might ask for a "pre-trial" on certain questions, in order to hasten disposition of the actual anti-trust action.

The interrogatories of the majors to the Government were expected this week to have substantially the same tone of that of UA and RKO: to find out the names of the Government witnesses, and the instances in which the Government charges the majors conspired in production, distribution, or the operation of theatres.

Industry's Jubilee Press Comment

Press comment on the golden jubilee of the motion picture industry was 96.7 per cent favorable, according to a tabulation made by the Motion Picture Producers and Distributors Corporation. Only one-half of one per cent of the comments were unfavorable, while 2.8 per cent were neutral, said the report.

Standard Franchise Signed

Gene Marcus, vice-president of Allied Pictures, Inc., of Philadelphia, has signed a franchise with Standard Pictures. George Trainor, general manager of Standard, concluded the deal with Mr. Marcus.

Linden Theatre in Baltimore Charges Conspiracy; Defendants File Decree in Chicago Consent Decree Case

In the matter of anti-trust suit actions in the field, other than the New York case (see column one), the list of actions against the large companies was added to, this week, when the Frank H. Durkee and the J. Louis Rome Baltimore theatres and the eight majors were charged in that city with conspiracy, in the local federal district court.

Charges Monopoly

The plaintiff is the Linden theatre, independently operated; its specific charges, in a 50 page bill of complaint, were that the Rome-Durkee houses conjoined with the majors in effective monopoly of product; that the Linden was unable to bid properly on the open market, for pictures; that clearance operating in favor of the Durkee-Rome houses, was excessive. The suit charges that Rome and Durkee control 32 of the 78 "white" theatres in the city; and it asks that they be enjoined from building more theatres.

In Chicago, Balaban and Katz and the majors have filed briefs to the Government's charges of violation of a 1932 consent decree; these briefs contending the Government failed to prove its case.

Two briefs were filed: one for Loew's Twentieth Century Fox, United Artists, and Vitagraph; author for Paramount, B. and K., Barney Balaban. The Government has withdrawn its charges against Universal and RKO.

U. S. Has 15 Days to Reply

The brief for the first group was 91 pages; that for the second, 41.

Balaban and Katz attorneys summed up their side, thus: "Balaban and Katz occupies the first run field in the Loop. Jones, Linick and Schaefer, Essaness, et al, would like to break in. There are not enough quality pictures to go around; so if Jones, Silverman, et al. move in Balaban and Katz must move out to make room for them. What law compels this?

The Government has 15 days to offer a reply. The defense then may offer a rejoinder. Then oral arguments may start or the Master in Chancery may review the case. It was indicated this week that no decision would be reached before February 1st.

Philadelphia Suit Moved

In Philadelphia, Harry Fried's anti-trust suit against the majors and the Stanley Warner circuit has been moved in that city's courts, back to February 5th, it was reported this week. Mr. Fried operates three suburban houses; he charges excessive clearance, and "unlawful combination, agreement, and conspiracy" on the part of the distributors. The only major exempted from the charges is Twentieth Century Fox.

In Los Angeles, next Thursday has been set by Federal Judge Beaumont as the date for hearing on arguments over the defendants' request for a bill of particulars from the Government, in that body's criminal contempt case against the Fox West Coast circuit and the majors. The defendants are also expected to enter a plea to the charges, at the deferred hearing.

A crowded court calendar was blamed for the postponement.

NEELY BILL, 16 mm. SHOWS, PREVIEWS, MOVEOVERS, CODE, BEFORE OWNERS

Harry Brandt, in Hollywood, Says Exhibitor Conferences Show Majority Opposition to Bill to Bar Block Booking

The Neely Bill to abolish block booking was assailed, also propaganda in films; the "threat" of 16 mm exhibition again came to attention; the large distributors were commended for their efforts to include in film contracts some provisions of the defunct, because adjudged "illegal," trade practice code; and officers of individual exhibitor units were elected when state theatre owners' organizations met this week and last, and sales managers and exhibitor spokesmen voiced their opinions on trade topics.

Harry Brandt in Hollywood

Harry Brandt, president of the Independent Theatre Owners' Association of New York, and co-owner of the Brandt circuit, of the same city, arrived in Hollywood this week, after talking to exhibitor leaders in most of the cities in which he stopped on his way. He conferred with them on distribution problems, exhibitor organization, and on the Neely Bill.

Almost immediately on his arrival in Hollywood this week, Mr. Brandt spoke against the Neely measure. He was scheduled to discuss it at a luncheon meeting Friday, of independent exhibitors, in Hollywood.

In Kansas City, last week, he said his conferences with exhibitor leaders convinced him the majority opposed the measure. In St. Louis, Mr. Brandt assailed the bill before the local MPTOA, saying it would increase rentals and cause product shortage.

Mr. Brandt also has called the appearance of screen stars on the radio a ruinous evil.

—

Charles C. Pettijohn, general counsel to the Motion Picture Producers and Distributors of America, and David Palfreyman, chairman of that association's theatre relations committee, are to discuss the Neely Bill next Thursday at a luncheon meeting of the Associated Motion Picture Advertisers, in New York. A. Montague, general sales manager of Columbia, also has been invited to talk.

Carolina Owners Against Propaganda, Neely Bill

The Theatre Owners of North and South Carolina, in annual convention at Charlotte, N. C., Sunday and Monday, adopted resolutions declaring taht the efforts of the majors to include some trade practice concessions in their business contracts, such as the 20 per cent cancellation clause, were praiseworthy; that the other majors not doing such should join at once; that the distributors, working together and extending their concessions, could eliminate the agitation for the Neely Bill; and that the screen was for entertainment, not propaganda.

They heard William F. Rodgers, sales manager of MGM, say the Neely Bill would end in defeat, and urge them to write their Congressmen in opposition. They heard Mr. Rodgers assert that the bill would cause a product shortage, and predict that a trade practice code would be adopted. They also heard him advocate longer playing time for pictures.

Another speaker was Ed Kuykendall, president of the Motion Picture Theatre Owners of America; he also predicted a product shortage, and said there was one, of better pictures, at the present. He urged a board of conciliation for arbitration.

ANALYZE NEW YORK FAIR ATTENDANCE

Market Analysts, a statistical organization for the New York World's Fair Corporation, has completed a survey of attendance at the Fair. The survey shows that 22 per cent of the visitors made return visits to the Fair.

It also revealed that the transportation area was the most popular, that one in every five visitors went to the "Town of Tomorrow" and that five-sevenths of the visitors had incomes of more than $2,000 a year and "consequently were in a position to buy the products displayed".

Other data in the survey include: One in every six visitors was a member of a profession, and 50 per cent owned automobiles; Fair visitors had twice as much high school education and ten times as much college training as the nation at large.

Officers elected were H. R. Berry, president; Pauline Griffith, secretary-treasurer; Harry E. Buchanan, and George W. Parr, vice-presidents.

Another Complaint About Competition from 16 mm.

The Allied Motion Picture Theatre Owners of Western Pennsylvania, in Pittsburgh last week, protested the growth of 16 mm. shows. Directors of the organization, it was said, will "take steps" to persuade distributors of the mistake of allowing their product to be transformed into 16 mm., and shown in competitive situations.

It was said one 16 mm. distributor had collected $18,000 this year from 16 mm. exhibitors.

Seattle Group Changes Name; Still in MPTOA

As a successor to the former Motion Picture Theatre Owners of the Northwest, a new organization was named this week, the Independent Theatre Owners of Washington, Northern Idaho, and Alaska, based in Seattle. The new group is affiliated with the Pacific Coast Conference of Independent Exhibitors. Robert Poole, the latter group's executive secretary, attended last week's session which resulted in the new group, which still retains its membership in the national MPTOA.

Trustees are M. Kenworthy, Charles Grieme, Bill Riples, Fred Mercy, Jr., Ed Halberg, Howard McBride, Mike Barovick, George Dean, Gene Groesbeck, LeRoy Johnson, Ben F. Shearer, Paul Westlund, John Danz, and L. Lukan. M. F. Hone continues as executive secretary.

Strengthening the Connecticut Allied

E. Thornton Kelly, formerly executive secretary of the New York Allied when that organization was considered part of the national Allied, is acting as field representative of the Independent Exhibitors of New England (New England Allied) in an attempt to gain more members for the three Connecticut Allied units, in New Haven, Hartford, and Bridgeport.

Poole Hits "Commercial" Previews, and Moveovers

Robert Poole, executive secretary of the Independent Theatre Owners of Southern California and for the Pacific Coast Conference of Independent Exhibitors, asked sales managers of the majors, in letters last week, to eliminate commercialized previews and abuse of "moveover" policies.

New York Allied Meeting on Monday

The New York Allied upstate regional meeting will be held next Monday at the Ten Eyck hotel, Albany. Mitchel Conery, of the Conery circuit, and a regional vice-president; and Edward E. Souhami, general secretary, will speak.

January, in Columbus, Ohio, ITO Meet Date

The convention of the Independent Theatre Owners of Ohio, earlier postponed, will probably occur in Columbus, same state, in January, it is reported. The convention would be held simultaneously with a special convention of the state legislature.

Warners Selling Away From Sparks Circuit

Warner Brothers are selling away their 1939-40 product from the E. J. Sparks circuit in Florida, due to an inability to agree on terms. "We are developing our own outlets in the Sparks territory, and have already made deals with independents in Jacksonville and St. Petersburg," Carl Leserman, assistant general sales manager, said this week. "Similar deals are being negotiated elsewhere," he added.

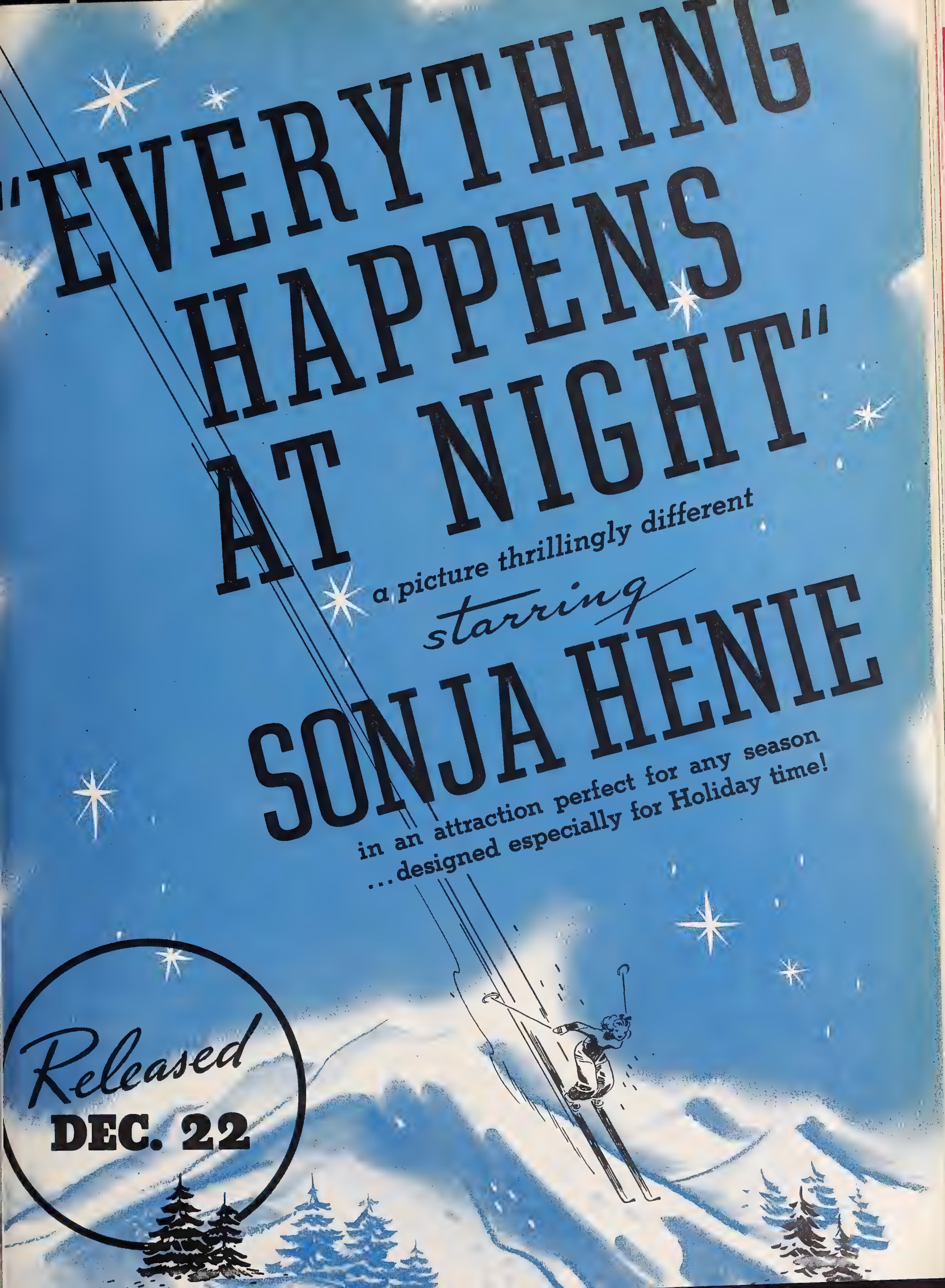
Establish New Youth Forum School Awards

Youthbuilders, Inc., a New York City organization, has announced the establishment of Youth Forum Awards, to be presented to that motion picture, book, radio program, newspaper article or series, which, during the 1939-40 school year, encourages best the pride and understanding of children in democratic government.

The school children themselves, members of the Youth Forums, established by the organization, will select the items for award, make the presentations, and explain the reasons for such, at the annual Spring luncheon of the Youthbilders, Inc.

Bequeaths Money to Charity

Jewish charities and the Chicago Community Fund will receive a total of $9,500 from the $25,000 estate left by Morris Katz, father of Sam and Harry Katz, who died November 17th at the age of 70. Bequests are to the Marks Nathan Jewish Orphans' Home, the B. M. Z., Old People's Home and the Chicago Sinai congregation, $1,500 each; the Jewish Charities of Chicago, $2,500; the Jewish People's Institute, $1,000; the American Jewish committee, $250, and the community fund, $1,250.



"EVERYTHING HAPPENS AT NIGHT"

a picture thrillingly different

starring

SONJA HENIE

in an attraction perfect for any season
...designed especially for Holiday time!

Released
DEC. 22

"EVERYTHING HAPPENS AT NIGHT"

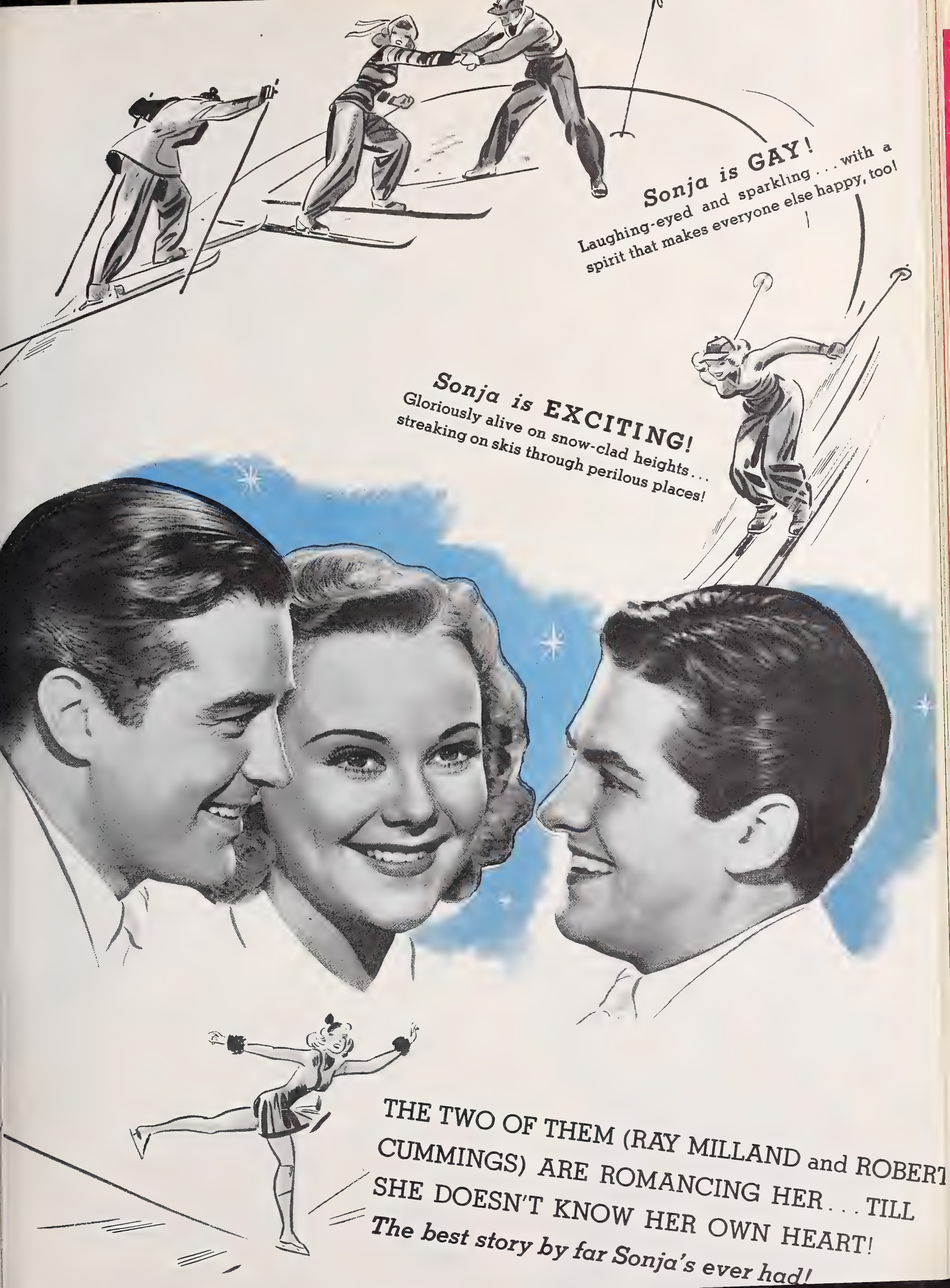
...*everything* in entertainment!

Sonja is SPECTACULAR!

Revealing ice surprises surpassing those which made her the world's greatest "In Person" star!

Sonja is ROMANTIC!

Dangerously in love...unaware of the drama her happiness is leading to!



Sonja is GAY!
Laughing-eyed and sparkling . . . with a spirit that makes everyone else happy, too!

Sonja is EXCITING!
Gloriously alive on snow-clad heights . . . streaking on skis through perilous places!

THE TWO OF THEM (RAY MILLAND and ROBERT CUMMINGS) ARE ROMANCING HER . . . TILL SHE DOESN'T KNOW HER OWN HEART!

The best story by far Sonja's ever had!

ALL WRAPPED UP AND READY FOR CHRISTMAS!

Sonja HENIE in

"EVERYTHING HAPPENS AT NIGHT"

with

Ray MILLAND • Robert CUMMINGS

and

MAURICE MOSCOVICH • LEONID KINSKEY
ALAN DINEHART • FRITZ FELD

Directed by Irving Cummings
Associate Producer Harry Joe Brown • Original
Screen Play by Art Arthur and Robert Harari
Skating Numbers staged by Nicholas Castle
Darryl F. Zanuck
in Charge of Production

More BREATH-TAKING than
"ONE IN A MILLION"

More ROMANTIC than
"THIN ICE"

More HAPPINESS than
"HAPPY LANDING"

More DAZZLING than
"MY LUCKY STAR"

More THRILLING than

20th CENTURY FOX
THE KEYSTONE

THE HOLLYWOOD SCENE

The Spirit Revives

Unperturbed as ever by the march of events over the hills and across the water, Hollywood this week perked up a bit and started twice as many pictures as it had last week or the week before. At the same time, certain of its more adventuresome citizens were looking for gold in the Hollywood Bowl, home of open air concerts.

Braving the legendary curse of Cahuenga (now the name of a road), one Ray Johnson, who has no connection with Monogram's W. Ray Johnston, and a Henry Jones started digging themselves a pit some 14 feet deep, convinced that quantities of the precious metal would reward their endeavors. With them in their search, in addition to crowds of the curious, was an electric metrograph in charge of Frank Haekstra, which machine was purported to be infallible in giving indication of the treasure buried by the Hollywood Spaniards of years ago.

And with them in spirit was Los Angeles County, which gave the treasure seekers permission to tear up a part of Hollywood Bowl on condition that their findings be split 50-50 with the County. Latest reports confined their findings to an alarm clock of ancient vintage and dubious rust-resistant qualities. The County not yet put in its claim for 50 per cent.

In addition to starting 10 pictures as against the five of each of the preceding weeks, seven were finished by the studios this week, compared to last week's five, while 36 were in work, three more than the week before.

RKO-Radio wound up work on three: "Swiss Family Robinson," a Gene Towne-Graham Baker production; "Vigil in the Night," and "The Saint's Double Trouble." Paramount completed "The Man from Bar 20"; Hal Roach releasing through United Artists, "Two's Company," Twentieth Century-Fox, "Young as You Feel," and Walter Wanger, also for United Artists release, "The House Across the Bay."

RKO-Radio also led with regard to the number started, putting in work "Irene," "Little Orvie," "Glamour Boy No. Two" and "Bullet Code." Columbia started "Five Little Peppers Midway" and "Daughters of Today"; Monogram, "Mr. Wong at Headquarters"; Republic, "Wolf of New York" and "The Dark Command", and Edward Small, for United Artists, "My Son, My Son."

Metro-Goldwyn-Mayer and Columbia each furnished one short subject, while the former started four, and the latter, one. MGM also had four shooting and one being prepared, in which classification Columbia had four, and Warners and RKO-Radio one apiece. Being edited were 14.

Time Out

Saks-Fifth Avenue, of New York, Chicago and Beverly Hills, California, brightest jewel in the merchandising crown worn these many years by the House of Gimbel, and outlet eagerly sought by film exploiteers, is currently advertising spats, or, if the reader prefers, spattees, for women.

Along with bustles and such, says Saks, spats, or spattees, are the "newest bit of fashion fun."

In fact, these spats, or spattees, also possess the virtue of being very definitely "gay and pre-war."

One detail is lacking in the report. Which war?

THIS IS THE CATS!

Hollywood's felines, without resort to strike threats for improved conditions, have managed to attain some of the more luxurious things of life. This, of course, applies to the aristocracy, though even the alley cats have a shade more hauteur than their Eastern cousins, noticable in the plume of a tail, the arch of a neck.

Operating successfully, according to reports, is a hotel for cats in North Hollywood, which takes "guests" at a dollar a day — weekly and monthly terms arrangable. Felines without baggage pay in advance. Food is strained, but relationships, never, separate sleeping and plumbing facilities being provided.

The trend is apparently growing, Universal reporting that its Sigrid Gurie has established a "beauty parlor" for her pets, which include 12 Great Danes, two South American ocelots and a silver fox. Therein are bathing tubs, spraying, clipping and stripping machines and a private medical cabinet.

Name News

J. Cheever Cowdin, Universal board chairman, has returned to New York after a studio visit in which he went over the remainder of the current season's product.

▽

David Hempstead has started his association as associate producer at the RKO studio.

▽

Arthur Freed, Metro-Goldwyn-Mayer producer, has left on a business trip to New York.

▽

Sam Wood has been set to direct "Our Town" by **Sol Lesser**.

▽

Murray Silverstone, chief of United Artists operations, has left for New York after conferences here.

▽

Milton Bren will produce "Angel City," starring **Robert Taylor**, for Metro-Goldwyn-Mayer.

▽

George Bruce has had his writing contract extended by Edward Small Productions.

▽

Allan Dawn has been assigned to direct "The Sweetheart of Turret One," recently purchased by Twentieth Century-Fox from Samuel Goldwyn Inc.

▽

Louis Phillips, Paramount attorney, has returned to New York after a two-week stay at the studio.

▽

Wallace Beery has had his contract extended by Metro-Goldwyn-Mayer, after completing his 13th year at the studio.

▽

Lou Smith has been named director of Columbia's studio advertising and publicity department, succeeding **George Browne**, recently resigned.

▽

Milton Sperling has been assigned by Twentieth Century-Fox to write the screen play of "Fifth Avenue."

▽

Wesley Ruggles and **Claude Binyon** have arrived from Chicago.

▽

Ben Kalmenson, Warner Brothers southern and western sales manager, is on the Coast for visits to the Los Angeles and San Francisco exchanges.

▽

John Monk Saunders has completed his screen play for Paramount's forthcoming "Battalion of Death."

▽

Henry Ginsberg, who is ending his affiliation as Selznick-International vice-president and general manager at the end of the year, has left for New York to attend a series of meetings with eastern executives of the company.

▽

Leslie Fenton has had his director's contract at Metro-Goldwyn-Mayer extended.

▽

Irene Lee, of Warner Brothers coast story department, has returned from New York where she looked over Broadway stage material.

▽

Frances Marion has been assigned by Paramount to work on the script of "Miss Susie Slagle's."

▽

William S. Holman, formerly Columbia's studio manager, has accepted an appointment as producers' representative on the standing committee governing the Screen Actors' Guild code for extras.

▽

Frank Kennedy, chief engineer of the Mutual-Don Lee Broadcasting System, has left for Washington conferences with the Federal Communications Commission.

▽

Troy Orr has succeeded **J. Albert Hirsch** as Universal advertising manager, the latter having resigned to arrange for production of a play in New York.

▽

Ernest L. Scanlon has been named treasurer of Selznick-International, where he has been assistant treasurer since joining the company.

▽

William Dover has resigned from the Orsatti agency and left for New York to handle talent and story properties there. He had formerly been a Twentieth Century-Fox executive.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Gentleman from Arizona

(Monogram)

Action and Color

Produced by Charles Goetz, ice manufacturer of Phoenix, Ariz., this is the first of four films contemplated both as features for the entertainment market and by way of demonstrating the virtues of Arizona as a site of production. The film is in Cinecolor and compares favorably with much western product produced in and around Hollywood, although somewhat less tightly constructed as to story and somewhat more leisurely in lens canvassing of natural backgrounds.

John King and J. Farrell MacDonald are the best known of the Hollywood players imported by Mr. Goetz, the large cast including many, such as diminutive Ruth Reece, who have Arizona followings of one kind and another. Mr. King and Miss Reece sing several songs, an entertainer named in the film and credits as Adrianna both sings and dances, and there is orchestral music in the Spanish manner on the expansive grounds of the Phoenix Biltmore. Arizona is presented as an extremely attractive place, both in town and on the range, convincingly.

Earl Haley, who wrote the story and directed the film, uses a horse, Rex Jr., to open and close the picture, and provides the best entertainment of the production in a horse race (The Phoenix Handicap) for the closing sequence. This is handled not dissimilarly to previous handlings, the winning of the race saving the ranch for the heroine's father, exposing the villain, vindicating the hero, and so on. It generates considerable interest for its own sake, however. The picture's strong point throughout is the use of color on fascinating exteriors.—WILLIAM R. WEAVER.

Produced and distributed by Monogram Pictures. Producer, Charles E. Goetz. Associate producer and director, Earl Haley. Photographer, John Boyle. Sound director, Corson Jowett. Musical score, C. Bakaleinikoff. Original story, Earl Haley. Screen play, Earl Haley and Dack O'Donnell. P.C.A. Certificate No. 5340. Running time, 73 minutes. Release date, December 5, 1939. General audience classification.

CAST

John King
J. Farrell MacDonald
Joan Barclay
Craig Reynolds
Ruth Reece
Nora Lane
Doc Pardee
Ross Santee
Adrianna
Sherry Hall
John Morris
Rex Jr.

Nick Carter, Master Detective

(MGM)

Boyhood Hero

Rapid-fire action and excellent characterizations mark this first of what bids fair to be as popular a series, film-wise, as were in their field, the Nick Carter stories on which it is based.

As the Nick Carter remembered by successive generations of boys, Walter Pidgeon provides an interpretation which should be welcome to those who have only been able heretofore to picture him on the printed page. Donald Meek, as an eccentric apiarist with leanings toward criminology, provides some hilarious moments, while Rita Johnson and Henry Hull give good accounts of themselves.

Engaged to ferret out the method by which secret plans are being stolen from a plane factory, the detective portrayed by Pidgeon succeeds in his job; a story which in its screen telling moves with a swift sureness towards its finale without a single let-down en route.

Topical in its content to the extent of its concern with planes and the attempts of foreign agents to steal or sabotage, the picture also has in its main character a name known to the countless readers of the 1,200 Nick Carter yarns.

Directing his first feature after short subjects experience, Jacques Tourneur has imbued it with life and vitality more than sufficient to maintain a level which should please old followers of Nick and create new ones.

Previewed at the Village theatre, Westwood, Cal., to a highly enthusiastic audience.—WALTER SELDEN.

Produced and distributed by Metro-Goldwyn-Mayer. Producer, Lucien Hubbard. Director, Jacques Tourneur. Screen play, Bertram Millhauser. Based on a story by Bertram Millhauser and Harold Buckley. Musical score, Edward Ward. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associate, Howard Campbell. Set decorator, Edwin B. Willis. Director of photography, Charles Lawton, A.S.C. Film editor, Elmo Veron. P.C.A. Certificate No. 5621. Release date, December 15, 1939. Running time, 60 minutes. General audience classification.

CAST

Nick Carter Robert Chalmers	Walter Pidgeon
Lou Farnsby	Rita Johnson
John A. Keller	Henry Hull
Doctor Frankton	Stanley C. Ridges
Bartholomew	Donald Meek
Hiram Streeter	Addison Richards
J. Lester Hammil	Henry Victor
Dave Krebs	Milburn Stone
Otto King	Martin Kosleck
Pete	Frank Faylen
Bee-Catcher	Sterling Holloway
Cliff Parsons	Wally Maher
Denny	Edgar Deering

All Women Have Secrets

(Paramount)

College vs. the Biological Urge

This moderately if not modestly produced little offering is notable, if at all, as the film in which first screen use is made of the timing of labor pains for entertainment purposes. This incident, following upon long and varied discussion of the question as to whether college boys and girls should marry and the further question of whether, having done so, they should have babies, is of a sort to seem to warrant somewhat specific description in the interests of showmen who may contemplate exhibition of the film.

The coed whose labor pains are referred to above is one of three who have married fellow students and found out that the necessity of making a living while going to school interferes with their studies. This one lives with her spouse in a trailer attached to a jaloppy. Her husband's away when her pains start, but another pregnant coed and a drunken fullback have dropped in and the girl abed checks the progress of her condition by repeatedly asking the football player what time it is. When he and the visiting mother-to-be find out what's going on they hitch the trailer to the jaloppy and start for the hospital but run out of gas. A gas station attendant who was studying to be a doctor when he got married and had to quit school delivers the baby before the ambulance arrives.

The picture is notable otherwise as the first appearance of Jean Cagney, sister of James.

Previewed at the Alexander theatre, Glendale, Cal.—W.R.W.

Produced and distributed by Paramount. Associate producer, Edward T. Lowe. Directed by Kurt Neumann. Screen play by Agnes Christine Johnston. Story by Dale Eunson. Photographed by Theodor Skarpuhl. Edited by Arthur Schmidt. P.C.A. Certificate No. 5690. Release date, Dec. 15, 1939. Running time, when seen in Glendale, 70 minutes. Adult audience classification.

CAST

Jennifer	Virginia Dale
John Gregory	Joseph Allen, Jr.
Kay Parker	Jean Cagney
Slats Warwick	Peter Hayes
Susie Blair	Betty Moran
Joe Tucker	John Arledge
Doris	Janet Waldo
Professor Hewitt	Lawrence Grossmith
Mary	Una O'Connor
Flo	Kitty Kelly

The Devil Is an Empress

(Columbia)

Old-Russia Intrigue

A French production that is being released in this country by Columbia, "The Devil Is an Empress," has been based on the H. Dupuy-Mazuel story, "The Chess Player of Vilna." It concerns a bizarre character, an Austrian baron whose hobby it was to create robots, of which "The Chess Player" was one, and in which the Baron attempts to smuggle a Polish patriot out of Catherine the Second's realm.

Russian court intrigue plays its important role. Catherine is here presented as an eccentric woman who wears male riding attire, smokes a long clay pipe and in the semi-privacy of her chambers dons large-rimmed spectacles. The acting is uniformly good, with the cast including such well-known performers as Conrad Veidt, Francoise Rosay, Micheline Francey, Paul Cambo and Gaston Modot. The film was directed by Jean Dreville.

"Boleslas," the Polish patriot, is in love with "Sonia," born of Russian parents but reared in Vilna. The Baron is a friend of both, and when "Boleslas" is tricked into a fight with a Russian officer a price is set on his head. The Baron hides him in the "Chess Player." The Russian officer finds out about the hiding place and has the "Chess Player" sent to Catherine, who orders a firing squad to fire at it. In the meantime the Baron has substituted himself in the automaton and it is he who is killed while "Boleslas" and "Sonia" escape.

Reviewed at the Belmont theatre, New York. A small afternoon audience viewed the film intently but without applause.—PAUL C. MOONEY, JR.

Distributed by Columbia Pictures. Directed by Jean Dreville. From the story "The Chess Player of Vilna," by H. Dupuy-Mazuel. Music by Jean Lenoir. French dialogue with superimposed English titles. P.C.A. Certificate No. 02401. Running time, 70 minutes. Release date, Dec. 1, 1939. General audience classification.

CAST

The Baron	Conrad Veidt
Catherine II of Russia	Francoise Rosay
Sonia	Micheline Francey
Wanda	Edmonde Guy
Prince Serge	Bernard Lancret
Boleslas	Paul Cambo
Major Nicolaieff	Gaston Modot
Prince Potemkin	Jacques Gretillat

(Reviews continued on page 74))

RING OUT THE OLD!....

SING IN THE NEW!....

with

SWANEE RIVER

in TECHNICOLOR

THE GREATEST
NEW YEAR'S
ATTRACTION IN
THE HISTORY OF
SHOW BUSINESS!

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

Joe and Ethel Turp Call on the President

(MGM)

Comedy

This MGM picture is a homey drama, based on the adventures of a "typical" Brooklyn couple who visit the President of the United States in an effort to gain pardon for a mailman who destroyed a registered letter. The events of the story are told through a "flashback" process, interrupted time and time again to bring the tale up to date.

Of interest to exhibitors are the items: that this is from a story by Damon Runyon, who devotes his widely syndicated Sunday column to the interests of the "Turps"; that Ann Sothern, of "Maisie" fame, is "Mrs. Turp"; that Lewis "Judge Hardy" Stone portrays the President; and that Walter Brennan, character actor par excellence, William Gargan, comedian, and Marsha Hunt, who created a surprise bit of acting in MGM's "These Glamour Girls," are also in the cast.

Melville Baker executed competently the task of writing the screenplay from the Runyon story. Robert B. Sinclair, entrusted with the direction, obtained the most from the elementals of the story. Edgar Selwyn was the associate producer.

The "Turps" call on the President to obtain a pardon for the mailman who, after years of service to their community in Brooklyn, was charged with destroying a registered letter. They tell the Chief Executive the story of the mailman's devotion to the woman to whom he years ago was too bashful to propose and whose romance in later years was shattered by her wayward son, and the President, given an interlude from drastic affairs abroad in which America is threatened by an unnamed dictator, gives the postman clemency.

Previewed at the Westwood Village Theatre, West Los Angeles, where the audience, aroused by the charm of the human interest drama, really sat back and enjoyed it.—V.K.

Produced and distributed by MGM. Associate producer, Edgar Selwyn. Directed by Robert B. Sinclair. Screen play by Melville Baker. Based on a story by Damon Runyon. Musical score by Edward Ward and David Snell. Art director, Cedric Gibbons. Associate, Gabriel Scognamillo. Photographed by Leonard Smith. Edited by Gene Ruggiero. P.C.A. Certificate No. 5662. Running time, when seen in West Los Angeles, 70 minutes. Release date, Dec. 1, 1939. General audience classification.

CAST

Ethel Turp	Ann Sothern
The President	Lewis Stone
Jim	Walter Brennan
Joe Turp	William Gargan
Kitty Crusper	Marsha Hunt
Johnny Crusper	Tom Neal
Henry Crusper	James Bush
Fred	Don Costello
Francine La Vaughn	Muriel Hutchison
Parker	Jack Norton
Mike O'Brien	Aldrich Bowker
Bishop Bannon	Frederick Burton
Father Reicher	Al Shean
Pat Donegan	Robert Emmett O'Connor
Garage Owner	Cliff Clark
Mr. Graves	Russell Hicks
Senator	Paul Everton
Cabinet Member	Charles Trowbridge

Private Detective

(Warner-FN)

Melodrama

A trim little picture presenting trim little Jane Wyman as a girl detective competing with her sweetheart of the detective bureau in solution of a murder mystery, this Bryan Foy creation steers clear of hackneyed situations and runs up a neat total of entertainment points. It screens in slightly less than an hour and is paced swiftly, holds interest steadily throughout.

Complications, which are many, grow out of the murder of a man suing his wife for custody of their son in order to obtain possession of a fortune. The audience knows who did it but the detectives don't. Kay Krause wrote the story and Earle Snell and Raymond Shrock prepared it for the screen, with a keen eye and ear to audience values. Noel Smith's direction is high grade.

Previewed at the studio.—W.R.W.

Produced and distributed by Warner Brothers. A First National picture. Associate producer, Bryan Foy. Directed by Noel Smith. Screen play by Earle Snell and Raymond Shrock. Story by Kay Krause. Photographed by Ted McCord. Edited by Harold McLernon. P.C.A. Certificate No. 5543. Release date, Dec. 9, 1939. Running time, when seen at studio, 57 minutes. General audience classification.

CAST

Myrna Winslow	Jane Wyman
Jim Rickey	Dick Foran
Mona Lannon	Gloria Dickson
Brody	Maxie Rosenbloom
Donald Norton	John Ridgely
Nat Flavin	Morgan Conway
Millard Lannon	John Eldredge
Murphy	Joseph Crehan
Evans	William Davidson
Sanger	Selmar Jackson
Mrs. Widner	Vera Lewis
Mona's Maid	Julie Stevens
Officer Dolan	Jack Mower
Bobby Lannon	Henry Blair
Justice of the Peace	Earl Dwire
Valet	Willie Best

Pocomania

(Lenwal)

Negro Melodrama

For the production of "Pocomania," the Negro cast, starring Nina Mae McKinney, was taken to the island of Jamaica in the British West Indies, and against this background, with the natives of the island as extras, the picture was filmed.

The theme and setting are introduced in a fresh manner by devoting the first fifteen minutes of the 65 to a travelogue of Jamaica, showing the Myrtlebank Hotel, the Glass Bucket, one of the leading night clubs; Spanish Town, banana loading docks and plantations; open air market, and the introduction of "Sweet Charlie," a native conga dance performed by the Lynsted Market dancers. Then comes the story.

"Sylvia Walton" (Ida James), upon the death of her father in New York, goes to Jamaica to take charge of her inherited plantation. "Isabelle," a half sister, on "Sylvia's" arrival leaves the plantation and concocts a plan to scare her sister from the island. "Sylvia" in the meantime becomes infatuated with "Phillip Ramsaye," the crooked overseer of the plantation, but is asked for her hand in marriage by "John Lowden," owner of a neighboring estate. "Sylvia" is kidnaped by "Isabelle" and "Phillip" and taken into the jungle to undergo voodoo sacrificial rites. "John" arrives in time.

"Pocomania" can be classed as one of the better made Negro productions. Here there is none of the usual theme of a downtrodden race but a complete assemblage of persons in various walks of life from the be-chauffered plantation owners to the field hands.

Produced and directed by Arthur Leonard from a story by George Terwilliger, the supporting cast aiding Nina Mae McKinney includes Jack Carter, Ida James, Hamtree Harrington who looks and acts like Jack Benny's "Rochester," Willa Mae Lane as Hamtree's native girl friend, and Emmett Wallace.

Reviewed in a projection room at a screening for the trade press in New York.—GEORGE SPIRES.

A Lenwal Production produced and directed by Arthur Leonard and distributed by Lenwal. From a story by George Terwilliger. Musical score by John Killman. Costumes by Renee. Cameraman, Jay Rescher. Film editor, Datlowe. Sound director, Dean Cole. Filmed on the island of Jamaica, B.W.I. Running time, 65 minutes. Release date, December 9, 1939. General audience classification.

CAST

Isabelle Walton	Nina Mae McKinney
Phillip Ramsay	Jack Carter
Sylvia Walton	Ida James
Percy Jackson	Hamtree Harrington
Elvira	Willa Mae Lane
John Lowden	Emmett Wallace

"Destry" a Universal Picture

"Destry Rides Again," with James Stewart and Marlene Dietrich in the leading roles, was incorrectly named a Paramount picture in the review that appeared in last week's issue. "Destry Rides Again" is a Universal production.

Escape to Paradise

(Principal-RKO)

Comedy

This is Bobby Breen's final picture for Principal Productions, whose Breen pictures have been released through RKO. Laid somewhere in South America, the picture presents the young singer in the role of a driver of a taxi-motorcycle who, by his enthusiasm, gets his new-found friend, a wealthy American, into trouble, both romantically and financially.

With much Spanish and broken English being spoken, some of the "gags" of the screenplay of Weldon Melick, who adapted the original story by Ian Hunter and Herbert C. Lewis, were lost to the preview audience. Erle C. Kenton directed for the associate producer, Barney Briskin.

The story concerns the love of a young American, "Fleming," for a South American, "Juanita," whose father is a grower. "Fleming" poses as a buyer from the United States and, when his father refuses to supply him with funds, is disconsolate and gives up his attempts to win the girl's love. However, through a last-minute shift in the market, "Fleming" is on the road to becoming independently wealthy, and love blooms again.

In addition to "Tra-La-La" and "Rhythm of the Rio," written by Nilo Menendez and Edward Cherkose, there are four folksongs sung by Breen and others.

Previewed at the RKO Hillstreet Theatre, Los Angeles, to an audience which evidently enjoyed it.—V.K.

Produced by Principal Pictures for RKO release. Associate producer, Barney Briskin. Directed by Erle C. Kenton. Screen play by Weldon Melick. Original story by Ian Hunter and Herbert C. Lewis. Musical director, Victor Young. Photographed by Charles Schoenbaum. Art director, Lewis J. Rachmil. Edited by Arthur Hilton. Assistant director, John Sherwood. P.C.A. Certificate No. 5777. Runing time, when seen in Los Angeles, 60 minutes. Release date, not set. General audience classification.

CAST

Roberto	Bobby Breen
Fleming	Kent Taylor
Juanita	Marla Shelton
Penelope Carter	Joyce Compton
Don Miguel	Pedro de Cordoba
Alexander Komac	Robert O. Davis
Duenna	Rosina Galli
Manuel	Frank Yaconelli
Senora Ramos	Anna Demetrio

Acqua Cheta

(Modern Film Corp.)

Italian Comedy

Produced in Italy first as a stage play and later as an operetta, "Acqua Cheta" (Still Water), now has been made into a motion picture by A. Galleo. It is based on the comedy by Augusto Novelli as adapted for the screen by Alessandro De Stefani. Modern Film Corporation has imported this Italian made production.

The lack of English subtitles limits appreciation of the picture to those who understand the Italian language. For them the plot, though not swift, continues at a steady pace, and the audience in the Cine Roma theatre on Broadway found the dialogue humorous and clever.

The story is of two sisters, the first the quiet, home-type girl who at the climax of the film is saved from disgrace by the sister who is looked down upon by the family because of her love for a person whom they do not believe good enough. The picture ends happily with both daughters marrying the men they love.

Gianfranco Giacchetti as the hack-driving father and Olga Capri as the mother of the girls give interesting performances. Germana Paolieri and Andreina Pagnani portray the daughters

"Ida" and "Anita." Others in the cast are Guido Celani, Elio Steiner and Renato Lacchini.

Reviewed at the Cine Roma theatre in New York, where an afternoon audience gave appreciative attention.—GEORGE SPIRES.

Produced by A. Galleo and distributed in the United States by Modern Film Corp. Based on the comedy by Augusto Novelli and adapted for the screen by Alessandro De Stefani. Artistic direction by Gero Zambuto. Photographed by Arthur Allea. Musical comments by Maesto U. Mancini. Sound technician, Enzo Finardi. Taken in the establishments of Caeser Films, Rome. No P.C.A. number. Release date, Nov. 18, 1939. General audience classification.

Cowboys from Texas

(Republic)

The Three Mesquiteers

Reclamation of western waste land under the sponsorship of President Theodore Roosevelt in 1902 is the theme of the second of the Mesquiteers series for this season. Robert Livingston, Raymond Hatton and Duncan Renaldo are the hard riding, unconquerable cowboys, and Carole Landis is the girl.

Directed by George Sherman, with Harry Grey associate producer, the story is from an original screen play by Oliver Drake, based on characters created by William Colt MacDonald.

The Mesquiteers band together with the homesteaders, who have been granted permission by the United States government to establish homes on the waste land of the west. Cattlemen, guided by unscrupulous government officials and outlaws, endeavor to drive the homesteaders from their newly established homes. "Stony" joins up with the outlaws to disclose their leader.

Livingston returns as "Stony Brooke," Hatton continues as "Rusty Joslin" and the picture is Duncan Renaldo's second as a Mesquiteer.

The three appear in roles new to the series.

Reviewed at a press screening in Republic's projection room in New York.—GEORGE SPIRES.

Produced and distributed by Republic. Associate producer, Harry Grey. Directed by George Sherman. From an original screen play by Oliver Drake and based on characters created by William Colt MacDonald. Production manager, Al Wilson. Ernest Miller, photographer. Film editor, Tony Martinelli. Musical score, William Lava. Running time, 57 minutes. Release date, November 29, 1939. P. C. A. No. 5812. General audience classification.

CAST

Stony Brooke	Robert Livingston
Rusty Joslin	Raymond Hatton
Renaldo	Duncan Renaldo
June	Carole Landis
Kansas Jones	Charles Middleton
Allison	Ivan Miller
Belle Starkey	Betty Compson
Plümmer	Ethan Laidlaw
Dawson	Yakima Canutt
Morgan	Walter Wills
Jed Tyler	Edward Cassidy

All at Sea

(British Lion)

Nautical Farce

Sandy Powell, of the expansive beam, gleaming spectacles and warm Yorkshire accents, is something of an institution on these shores, with a definitely plebeian apostolate developed via vaudeville, radio, gramophone and screen. The latest of his adventures, directed by his British Lion sponsor, Herbert Smith, exploits as background the British Navy in a yarn about a secret explosive and foreign spies. Admiralty collaboration has enabled the producers to register some high seas spectacle and action flashes easily from the Chatham Barracks drill ground to the grey giants of the Home Fleet.

The story is a rather dramatic excuse for Powell's peculiar brand of easy fooling and casts him as a chemist's messenger enrolled in the Navy by mistake. Most of the slapstick hinges upon his efforts to get back a tube of explosive stolen by some crooks. The comedy, very unsophisticated, involves complications in the drill squad, falls down main deck ventilators, paint on the petty officers' uniform. A most amusing episode is one with Powell and Gus McNaughton playing an invisible violin.

George Merrit's beefing petty officer, Kay Walsh's lively Diana, and Gus MacNaughton's "Nobby," help the picture out.

Shown in London to an all trade audience tensed by the knowledge of an air raid warning, the film certainly registered laughter at the appropriate moments.—AUBREY FLANAGAN.

Produced and distributed by British Lion. Directed by Herbert Smith. Photographed by H. M. Glendinning. Cameraman, Harry Rose. Scenario, Gerald Elliott and Reginald Long. Editor, Jack Harris. Art director, Philip Bawcombe. Running time, 74 minutes. General audience classification.

CAST

Sandy Skipton	Sandy Powell
Diana	Kay Walsh
Brown	John Warwick
Nobby	Gus McNaughton
Bull	George Merritt
Williams	Leslie Perrins
Dr. Stolk	Franklin Dyall
Sir Herbert	Robert Rendel
Professor Myles	Aubrey Mallalieu

Peace on Earth

(MGM)

Harman Colored Cartoon

For the holiday season, the production is obviously suitable, and for this holiday season, particularly appropriate. The cartoon departs from routine. It retains the format, with animal characters and bright colors, but it is decidedly topical. It deals with war and pleads for peace, and it does this in an effective manner. At times it steps over the border into the gruesome. An old squirrel is telling his grandchildren that Christmas means "Peace on earth, good will to men." The young squirrels ask, "Who are men?" And Grandpa squirrel relates that they were uniformed monsters that exterminated their kind on earth; and that the animals, coming upon a ruined church and seeing a book of the commandments and admonitions, heeded that which said they should "rebuild the old wastes." That, he says, is the reason for the present happy state of the animal world, celebrating Christmas this year in cleanliness and happiness. Running time, 10 minutes.

The Kangaroo Country

(20th Century-Fox)

Magic Carpet Jaunt

The camera-wise Magic Carpet has landed on the island continent of the British Empire, Australia. From the smartly cosmopolitan setting of the city of Sydney with its amusement resorts, business centers and botanical garden spots to the rich inland farm districts, the tour has been excellently conducted. The somber sides are lightened by action and slow motion shots of kangaroo gaits and closeups of a mama Koala bear and baby.—Running time, 10 minutes.

Artie Shaw and His Orchestra

(Vitaphone)

Melody Master Turn

For the devoted following of Maestro Artie Shaw, this musical round from the swing series of the Melody Masters has the subject devoted to the sole expression of his unique talents and the demonstrations offered should please even the most exacting of his jitterbug public. The numbers rendered in loud and violent style include "Jeepers Creepers," "Deep Purple" and "Lady Be Good." Helen Forrest and Tony Pastor are adequate vocalists.—Running time, 10 minutes.

Sky Fighters

(20th Century-Fox)

Adventure of the Newsreel Cameraman

In a documentary work, which has been given feature length and romantically tinted treatment as in "20,000 Men a Year," the Newsreel Cameraman finds his adventures this time in a study of governmental schools of aviation. The school days have been given an intelligent inspection and the results, in the demonstration of some of the airbirds, are most interesting and patriotically satisfying. Despite the intriguing material, first honors must go to the sterling camera crew. One sequence showing a squadron of ships flying over the sand dunes of the Imperial Valley has airplane shadows dancing along the dunes like a school of ocean porpoises, while above loom the real planes.—Running time, 11 minutes.

The Royal Rodeo

(Vitaphone)

A Cowboy, a King's Best Friend

Apparently home conditions such as the settling of mortgages, rounding up local horse thieves and saving "Our Nell" from a fate worse than death are well enough under control to allow our national adjustment heroes, the cowboys, to expand their "fixit" program into international channels, in this colored featurette as good-will ambassadors. John Payne is the vocally talented knight who rides out of the west, Lucille Fairbanks is the pulchritudinous court lady, Scotty Beckett pretends to be kingly to the very last inch of his small stature, and Cliff Edwards assists as the comic sidekick of our "Bill." A production, dressed up with brightly-colored backgrounds, a display of rodeo routines and capable acting assistance is thus offered to round off any program.—Running time, 15 minutes.

One Mouse in a Million

(20th Century-Fox)

Terry-Toon

It seems that the rodent community is a bit fed up on being given the run around by the feline, and in a mass meeting nominates one of its members, who accepts the challenge to encounter the cat menace for the selfish and not social reason of impressing his girl friend with his feats of daring. How the brave mouse goes about the project is the subject of the tale. The young of the audience will enjoy the subject.—Running time, seven minutes.

Couriers of the Nation

(Emerson Yorke)

Postal Service

This is the second of the series of short subjects on government produced, written and directed by Emerson Yorke and to be shown at the New York World's Fair next year. It was made for the U. S. Golden Gate International Exposition Commission. It is entirely concerned with the inner and outer functions of the Postoffice Department and as such is chiefly, in the words of the producer, "an informative subject." Into its two reels has been crammed as much information as possible about the postal service from the time in 1775 when Benjamin Franklin became the first postmaster general to the incumbency of James A. Farley. The United States Marine Band plays the background music and the narrator is Alois Havrilla. Running time, 17 minutes.

A Wicky Wacky Romance

(20th Century-Fox)

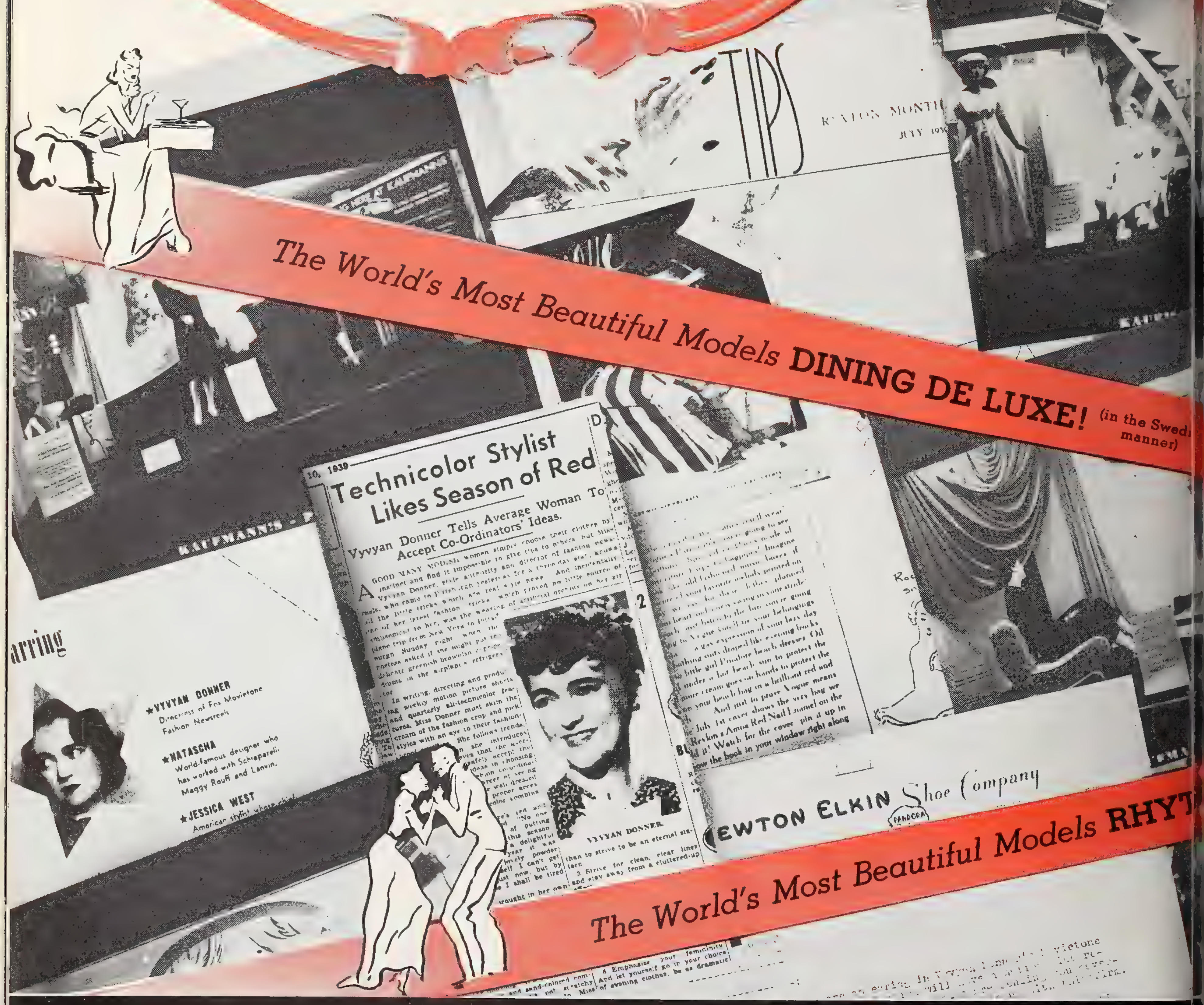
Colored Terry-Toon

A South Sea idyll of a happy hula-hula mouse community, whose paradise is threatened by the arrival in neighboring waters of a crew of blood thirsty cats, is told in bright colors and lively action of a Terry-Toon adaptation. The hero of the mouse group is endowed with the physical agility and vocal signature of a Tarzan and, when his girl friend is carted off to the pirate frigate, his primitive nature goes to the front to effect a rousing rescue of the damsel in distress as well as a thorough and complete debunking of the feline crew. There are moments of amusement for the average audience.—Running time, seven minutes.

THE GREATEST OF ALL VYVYAN DONNE
BRINGS YOU THE GREATEST OF AL

Yours for the booking!.. Big newspaper ads...special de luxe windows...elaborate mailing pieces . . . every other device of alert, modern promotion . . . by nearly a thousand *(see press book list)* of the nation's smartest, most progressive shops...already set to back the most exploitable and distinctive short subject on the market today!

The World's Most Beaut



The World's Most Beautiful Models **DINING DE LUXE!** (in the Swed manner)

10, 1939

Technicolor Stylist Likes Season of Red

Vyvyan Donner Tells Average Woman To Accept Co-Ordinators' Ideas.

VYVYAN DONNER

★**VYVYAN DONNER**
Directress of Fox Movietone Fashion Newsreels

★**NATASCHA**
World-famous designer who has worked with Schiaparelli, Maggy Rouff and Lanvin.

★**JESSICA WEST**
American stylist whose chief

The World's Most Beautiful Models **RHYT**

20th Century-Fox Short Product

FASHION FORECASTS"
UBLICITY AND PROMOTION BREAKS!

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The World's Most Beautiful Models
PARADING THE LATEST!
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x Fabrics to be shown the week of May 15
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VYVYAN DONNER
in a
OVIETONE
Feature
Offered
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GIRLS
VYAN DONNE
ctress of Fox Mo
on Newsreels.

Vyvyan Donner's

FASHION FORECAST

"For Play Hours"

in TECHNICOLOR

Produced by TRUMAN TALLEY

Directed by VYVYAN DONNER · Described by ILKA CHASE · Photography: JACK PAINTER · Art Direction AL PANCI · Musical score: JOHN ROCHETTI

Available for
Christmas showing

Great in exploitable entertainment!

Variety Clubs Hold Dinners, Benefits

The Cincinnati Variety Club will sponsor 100 underprivileged children between nine and twelve years of age for physical and vocational training at the Y.M.C.A. The children will be selected by the Heart Committee. The members also voted to contribute $50 to the Red Cross. The annual installation dinner for the 1940 officers was held December 4th and Col. Arthur Frudenfeld, general manager of RKO theatres, is the new chief barker. The Club will hold its Christmas party December 23rd for 1,500 orphans. In addition to seeing pictures and vaudeville, each child will receive a gift.

The Indianapolis Variety Club is redecorating and outfitting rooms on the second floor of the Lyric Theatre Building after being homeless for several months. The new quarters are expected to be ready by the middle of this month.

The new officers of Variety Club tent number 1 (Pittsburgh) were installed at a dinner December 4th at the Club's headquarters in the William Penn Hotel. Ira H. Cohn, Twentieth Century-Fox, retiring chief barker, was master of ceremonies for the dinner that honored C. J. Latta, Warner Brothers, new chief barker and his fellow officers. Film player Ray Corrigan was guest at a Round-up party held last week in the Club's quarters under the chairmanship of James Alexander, exchange manager for Republic Pictures.

The Kansas City Variety Club, as well as many other clubs, will sponsor a New Year's party in the clubrooms, according to the decision made at the November 27th meeting. That meeting followed a free dinner, due in a great part to the efforts of Earl Jameson of Film Delivery. Last year about 80 members and guests attended the New Year's party at the Club.

The Cleveland Variety Club will hold a dinner-dance on December 16th at the Bid Day Club in honor of the retiring and new officers, according to "Duke" Clark, general chairman of the entertainment committee. Nat L. Lefton, Republic franchise holder, succeeds Nat Wolf, Warner Zone manager, as chief barker.

Atlantic City Set for SMPE Meeting

The board of governors of the Society of Motion Picture Engineers Wednesday announced the selection of Atlantic City as the site of the 46th semi-annual convention, to be held April 22 to 25, inclusive, in the Chalfonte-Haddon Hall Hotel.

W. C. Kunzmann is again convention vice-president. The papers committee, under J. I. Crabtree, editorial vice-president, and Sylvan Harris, papers committee chairman, has already begun preparing the program.

Lightstone Heads Regal Sales

Gordon Lightstone, Ontario branch manager for Regal Films, Ltd., has been promoted to general sales manager of the company at Toronto, succeeding the late W. F. Hayner. Ted Gould of Winnipeg becomes manager of the branch at Toronto and is succeeded in the management of the Winnipeg office by Abe Levy. Regal Flms is the Canadian distributor of Metro-Goldwyn-Mayer and Monogram features.

Small Films to Music Hall

All of the Edward Small productions are set to show at the Radio City Music Hall, New York, under a deal arranged between the theatre management and United Artists. The pictures are "My Son, My Son," "Two Years Before the Mast," "Kit Carson," "The House of Monte Carlo" and "South of Pago Pago."

STUDENTS MAKE DEBUT IN FILMS

The High School of Science, Bronx, New York, has made two reels of film that show science students working on original projects and illustrate the experimental spirit and scientific attitude encouraged at the school.

The films will be shown before the Parents' Association of the school on December 20th, as part of a program in which the boys will present a skit entitled "If Scientists Were Politicians".

Bloom Will Retire as Western Electric Head

Western Electric on Wednesday announced that Edgar S. Bloom will retire from the presidency in late December under the company's rule providing for retirement at 65. He will then have concluded 43 years in the Bell telephone system.

The British Purchasing Commission in New York also on Wednesday announced Mr. Bloom's appointment as its director of purchases, and the appointment, as director of administration, of F. Johnson, who has been vice-president of the Bell Telephone Company of Canada since 1935.

MGM Personnel Changes

Irving Helfont, manager of MGM's contract department has been transferred to the Western Division where he will assist Joel Bezahler who is assistant to Edward Saunders, division chief. William Levine, former assistant to Mr. Helfont is now head of the contract department. William Potts has become checking supervisor in Chicago, succeeding David Moskowitz.

RKO Gift Books

RKO gift ticket books have been put on sale at all RKO Theatres. John J. O'Connor, general manager of RKO Theatres, found the books so popular when they were introduced last year that he has decided to add a bonus coupon. The ticket books, sold in three or five dollar denominations, may be used by any member of the family at any RKO theatre in the United States.

Swann Joins Ross Federal

O. K. Swann has been appointed branch manager in Detroit for Ross Federal Service, Inc. He has been branch manager in New Haven and more recently field executive for the credit promotion division.

Form Tower Pictures

Tower Pictures, Inc., has been formed in Albany to produce pictures. Directors are Harold J. Sherman, Seymour Olian and Etta Zwilling.

Free Warner Trailer

Warner Brothers has prepared a two minute trailer, "The Spirit of Christmas," which will be made available free to exhibitor accounts on application. The Lane Sisters, Gale Page and May Robson, who were seen in "Four Daughters," appear in the trailer.

Several Motion Picture Benefits, Banquets

The entire motion picture district of New Haven was represented at the Movie Ball and Floor Show held at the Baybrook Inn on Tuesday. Jerry Massimio, chairman, selected the Worthy Hills orchestra to provide the dance music. Harry F. Shaw, Loew-Poli division manager, was master of ceremonies. The event, sponsored by the B-41 unit of the exchange employees union, was for the sick benefit fund. The patrons' list included all exchange managers, circuit heads, salesmen and many others.

All St. Louis theatres will contribute the net receipts made Monday, December 11th to the fund sponsored by Mayor Dickmann to buy clothes for needy children. The theatres hope to raise $10,000 for the $50,000 fund needed to outfit 12,000 children at Christmas time.

Shea's Great Lakes theatre in Buffalo will be turned over to the *Courier-Express* newspaper at midnight December 16th for a three-hour benefit show for the newspaper's Christmas toy fund for needy children. All the theatre's 3,000 seats will be reserved.

The annual banquet and movie ball of the Warner Club in Albany is scheduled for Saturday evening at the Hendrick Hudson Hotel in Troy.

Nicholas M. Schenck, president of Loew's Inc., will be host to nearly 1,000 employees, executives and department heads of the home office and the MGM exchange at a Christmas luncheon to be held in the ballroom of the Hotel Astor on Friday, December 22nd. Employees will be given a half holiday that day.

The dinner for Harry Brandt given by the motion picture industry on the occasion of his 25th anniversary as an exhibitor is exclusively an industry affair and will be held at the Hotel Astor on Thursday, December 21st.

Artists Bureau Elections

Four new vice-presidents have been appointed by the Columbia Artists Bureau and its Coast affiliate, Columbia Management of California. Herbert I. Rosenthal, manager of the Artists Bureau, has been made executive vice-president and I. S. Becker, business manager, adds the duties of vice-president. On the Coast Murray Brophy, manager, and Rudolph Polk have been made vice-presidents, Mr. Brophy becoming executive vice-president.

Joelson Circuit Sold

Paramount has incorporated the Julius Joelson circuit in Massachusetts into the Mullin & Pinanski chain. Mr. Joelson formerly had theatres in the New York territory which were sold to William Fox. The Joelson chain included three theatres in Somerville, two in Taunton and one in Falmouth and Arlington. Mr. Joelson is retiring from the motion picture business.

New Altec Service

Introduction on a nationwide basis of a new form of contract relating to motion picture equipment was announced Wednesday by L. W. Conrow, president of Altec Service Corporation, New York. The new contract form covers the furnishing of repairs and replacement parts for projector mechanisms, arc lamps, arc generators, rectifiers, and associated apparatus.

"Winkle" Starts January 3rd

Monogram has set January 3rd as the starting date for the production of "Rip Van Winkle," which is said to have the highest budget ever allocated by the company. Scott R. Dunlap, vice-president in charge of production, is testing talent for the title role.

IMAGINE!

21st day of "Ninotchka" at Radio City Music Hall beat the record opening day!

(one of the biggest of the year!)

"DON'T PRONOUNCE IT—

HOLD IT OVER!"

GREATER GARBO!

IN THE CUTTING ROOM

His Girl Friday

(Columbia)

The Reportorial Life

"His Girl Friday" is the 1939 edition of the Ben Hecht-Charles MacArthur stage play, "The Front Page," which was a rowdy, lively and comic interpretation of the quandary facing a newspaper reporter who wants to get married and doesn't realize what a jealous wench his paper really is.

Unlike the play and the 1931 United Artists film version, the reporter, "Hildy Johnson," is here "Hildegarde Johnson," in the person of Rosalind Russell, recently one of "The Women." In the former film version, Pat O'Brien made his motion picture debut in the role, as reported in Motion Picture Herald of March 28th, 1931. The part of "Walter Burns," the hard-boiled managing editor, in whom may be recognized the Duffy Cornell of Chicago newspaper fame, is taken by Cary Grant, seen recently in "Only Angels Have Wings." His predecessor in the screen role was Adolphe Menjou.

The complicating emotional factor is depicted in the characterization given by Ralph Bellamy as an insurance salesman in love with the girl reporter, here shown as having been formerly married to the managing editor.

Duly noted as the paper under consideration is "The Morning Post," recalling, in personnel and action if not name, undertones of that turbulent period when Bert Leston Taylor, with his "Line o' Type or Two," the Annenbergs, Moe and Max; the late James Keeley, able Walter Howie, aided and abetted by such lusty young reporters as the play's co-author, Ben Hecht, were creating journalistic fame, tradition and notoriety in the violent Chicago of the early 1920's.

Produced and directed by Howard Hawks, who carried the same assignment on "Only Angels Have Wings" and "Bringing Up Baby," the screen play was written by Charles Lederer, who collaborated on "Within the Law" and wrote "Broadway Serenade."

The cast includes Gene Lockhart, Ernest Truex, Cliff Edwards, Roscoe Karns, Regis Toomey and John Qualen, as the escaped convict whose story constitutes "Hildy's" scoop.

Release date: *To be determined.*

Honeymoon Deferred

(Universal)

Murder Mystery

Edmund Lowe, recently back from a personal appearance tour, here appears as an insurance detective whose honeymoon is interrupted by an attempt to perpetrate an insurance fraud through making a suicide look like a murder.

Associate producer Ken Goldsmith, who handled "The Invisible Man Returns," "Big Town Czar" and "Unexpected Father," with director Lew Landers, of "Conspiracy" and "Bad Lands," cast Margaret Lindsay as the bride who helps Lowe solve the mystery, and Elizabeth Risdon as the woman attempting to mask the suicide as a murder. Miss Lindsay was last seen in "The Under-Pup."

Also in the cast are Anne Gwynne, Jerry Marlowe, Joyce Compton, Julie Stevens and Chick Chandler.

Release date: *To be determined.*

IN NEWSREELS

MOVIETONE NEWS—No. 24, Vol. 22.—U. S. Army displays mechanized might in war maneuvers....Japanese in air attack in south China....German bomber downed by British flyer....Crater in Japan erupts....Italian warship launched....Curtiss aircraft plant speeds production....Metropolitan Opera opens season....Crown Princess Marie Jose of Italy decorates Red Cross nurses....Queen Elizabeth visits evacuated children's camp....Emperor of Japan sees display of ancient stick fight game....Dog show....Football.

MOVIETONE NEWS—No. 25, Vol. 22.—Navy blimp crew stages "rescue" at sea....Livestock show in Chicago....Dies Committee investigates American Students Union....Senator King, Utah, calls for diplomatic severance with Russia....Finnish Minister in Washington thanks U. S. for support....Thomas Dewey throws hat in presidential ring....Lew Lehr....Army-Navy football game....Other football.

NEWS OF THE DAY—No. 222, Vol. 11.—Army maneuvers at Fort Benning....Queen Elizabeth addresses plea to British women....Italy launches new warship....Japanese Emperor sees young demonstration....Metropolitan Opera opens season....Champion bowler demonstrates skill..Train yearlings in California for turf races.

NEWS OF THE DAY—No. 223, Vol. II.—Latest scenes from Finland show evacuation of women and children from Helsinki and trenches being dug in streets of capital....Finnish Minister in Washington voices his country's stand in conflict with Russia....Navy blimps demonstrate new technique of picking up stretcher cases from surface craft and saving men struggling in water....Thomas Dewey enters presidential race....Army and Navy play before 102,000 in Philadelphia Municipal Stadium with Navy the victor....Other football.

PARAMOUNT NEWS—No. 27.—Army maneuvers at Fort Benning....Cincinnati children enjoy holiday feast....Make dolls for New York City children....Metropolitan Opera opens 55th season....Queen Elizabeth thanks women for fortitude....Women hockey players demonstrate game in Cleveland....Football of the 150 pound class....Players diet to make grade.

PARAMOUNT NEWS—No. 28.—Moscow orders Soviet World's Fair exhibit torn down....Finnish building to stay....Scenes of Helsinki before bombing....Finnish Minister in Washington claims Russia is aggressor....U. S. air defenses inspected....Dies hearing on un-American activities....Dewey enters presidential race....Livestock show....Blimp in sea "rescue"....Army defeated by Navy in sea of fog in Philadelphia.

RKO PATHE NEWS—No. 39, Vol. 11.—Streamlined U. S. Army in war games....Queen Elizabeth addresses plea to British women....Nazis hold air raid drill at front....Society sees $2,000,000 jewel show....New York Rangers defeat Detroit Red Wings in hockey.

RKO PATHE NEWS—No. 40, Vol. 11.—War scenes shift to Finland....Congressmen tour U. S. defense posts....Mrs. Roosevelt at Dies Committee hearings ....Navy blimp in rescue maneuvers....Navy wins over Army....New York Giants defeat Washington Redskins....Other football.

UNIVERSAL NEWSREEL—No. 828, Vol. 11.—British airman brings down Dornier bomber....Queen Elizabeth addresses British women....Italian battleship launched....Army maneuvers at Ford Benning....Society girls in jewel show....New Christmas toys go on display....Men vie for crocket title....Seek gold in Hollywood Bowl....Dog show is held in Chicago.

UNIVERSAL NEWSREEL—No. 829, Vol. 11.—Finland holding off Russia....Christmas trees shipped to China from Washington....Thomas Dewey throws hat in ring....Navy blimp demonstrates "rescue" at sea....Prize livestock seen in Chicago show....Navy sinks the Army....Tennessee blanks Kentucky....Giants trip Redskins.

The Road to Singapore

(Paramount)

Crosby Croons

Singing by Bing Crosby, Bob Hope and Dorothy Lamour highlights this story of a wealthy shipowner's son who light-heartedly sails the seas and marries the girl he finds on a South Sea island. Mr. Crosby portrays the young man who finds release from care by shipping as a mate on a freighter, Mr. Hope is his best friend, and Miss Lamour becomes his wife, despite designs by Judith Barrett. There is also a native chant in Esperanto, sung at the tribal wedding feast scene.

Produced by Harlan Thompson, the picture was directed by Victor Schertzinger; the screen play having been written by Don Hartman and Frank Butler. Mr. Hartman last collaborated on "The Star Maker," and Mr. Butler on "Untamed." The original story was by Harry Hervey.

Rounding out the cast are Charles Coburn, Anthony Quinn, Jerry Colonna and Johnny Arthur.

Release date: March 22, 1940.

Mercy Plane

(Producers Distributing Corp.)

Aviation Melodrama

James Dunn, last seen in "Pride of the Navy," and Frances Gifford head the cast in a story of a racketeer who steals planes and is thwarted by a racing pilot.

The original screen play was written by William Lively, who has collaborated on "Federal Man Hunt" and "Personal Secretary." Richard Harlan directed, as he did on "Papa Soltero" and "Radio Troubador."

Included in the cast are Matty Fain, who was seen in "Another Thin Man"; William Pawley, Harry Hervey, Edwin Miller and Duke York.

Release date: *To be determined.*

Bureau of Mines Films On Autos and Oil Revised

The latest developments in the manufacturing of gasoline and lubricating oils are illustrated in three motion pictures revised and reissued by the Bureau of Mines, Department of the Interior. The revision was made possible by the financial assistance of the company originally cooperating in the production of the films. The pictures are in the 16 mm size and available free to schools, churches, colleges, civic and business organizations and other interested groups.

"The Story of Gasoline" gives a tour through a modern refinery and shows equipment used in converting crude oil into motor fuel. The second film, "The Story of Lubricating Oil," illustrates diagramatically and pictorially the principal steps in refining lubricating oil and removing chemicals from the crude oil. The third picture distributed by the Bureau, "Automobile Lubrication," is concerned with modern methods of lubricating automobiles.

THE PARENTS' MAGAZINE MEDAL

THIS MEDAL

has just been awarded to M-G-M's amazing Technicolor Holiday Cartoon!

"PEACE ON EARTH"!

Created by Hugh Harman

Different! Daring! Beautiful! Book it Quickly!

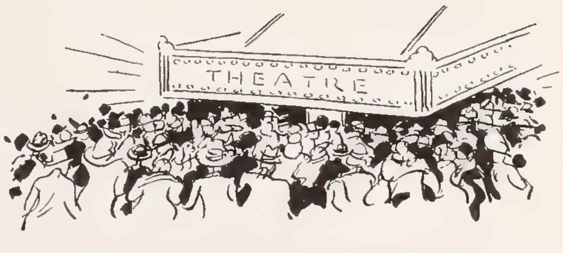
LIFE PICKS A SHORT SUBJECT!

Half-page spread in Life Magazine, issue of November 27th. Unique tribute to a short subject reaches millions of readers.

PARENTS' MAGAZINE

FIRST TIME A SHORT SUBJECT GETS THIS MEDAL!

Picked as the Movie of the Month by Parents' Magazine! Chosen as especially suitable for whole-family audiences!



PREVIEW ACCLAIM!

Actual audience tests get enthusiastic applause.

TRADE PRESS RAVES:

"Definitely a 'must' . . . should be seen by every man, woman and child...reserve space on your marquee!" —*Showmen's Trade Review*

"A cartoon off the beaten track. Timely, amusing!" —*Film Daily*

"Timely. Excellent. Admirably suited to Christmas programs!" —*Motion Picture Daily*

PERFECT FOR THE HOLIDAYS! GREAT ANY WEEK IN THE YEAR!

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

If Hollywood producers are looking for a really new twist in prison stories, let them go visit south Texas where convicts work miles away from their prison, inside the thicket and tall pine country, without gun or guard in sight. One little crew of four handles long timber knives, carries keys to an automobile that carries them there, have access to fast horses that know the timber land. They go and come as they please to their field work at field trials of the Texas Fox and Wolf Hunters Association.

One killed a man in a holdup and was given the death sentence, later commuted; another got $7 in a street car stickup and 37 years in prison; a third is under a 30-year sentence for highway robbery and the fourth was given 25 years for robbery and kidnapping. One of them has been as far as 700 miles away from prison without a guard, advertising the prison rodeo.

A film about them would not, of course, contain the inevitable film jailbreak. You couldn't pay those men to make a break.

▽

Hollywood stars' wholesale writing of testimonials for everything from hair tonic and headache powders to soaps and suds, tobaccos and tomatoes, gowns and gravies, electric razors, electric washers and avoirdupois reducers, reminds researchers of New York City's WPA Writers' Project of an early testimonial just uncovered from the New York Almanac for 1851, *as follows:*

> "Mr. Lent, the Celebrated Equestrian Manager, has gone a-traveling as if he never had a sick day. He came from San Francisco with his constitutiton awfully shattered, and was in a decline. Dr. Killinger took the case in hand, and, in a month perfected a cure. This wonderful medicine can be had, in very large bottles, at 476 Broadway, at $1 each."

▽

The convention of the National Society for the Prevention of Blindness, in New York, concluded that radio listening "saves the eyesight." What it does to the ears is another matter.

▽

In these days of growing attention to motion picture salesmanship in behalf of Hollywood product in Latin America, Mrs. Columbia Sileo, of the New York photographer Sileos, bemoans the complete lack of equipment of some who travel from these states to the Latin states to sell film.

Herself a Latin from Manhattan, Mrs. Sileo has spent much time among the Latins from elsewhere, bringing forth some observations of apparent film selling importance. For example, in the first approach for a film sale, she says it is important that business be relegated to the background until, say, after luncheon and a siesta. Also, never try to determine when and how and where the films will be paid for, rather let the Latin take his own good time to remit; never dun him. It is most advisable, she adds, that the American be able to speak the language of the Latin American country; most persons traveling to the land of the Rio Grande with the idea of taking a quick correspondence course there in Spanish, or some such, along the lines of the three-for-a-dollar lessons obtainable here.

STAGE-DOOR Johnnies, matinee idol admirers, and autograph hunters have been part and parcel of the theatre from time immemorial, but there never was a crowd like the one that gathered on May 10, 1849, before the Astor Place Opera House, in New York. Thousands had come to prevent an actor from giving a performance of Macbeth. The prevailing mood was like that of a lynching bee.

Opposing the crowd were solid flanks of militia and police. The preliminary skirmishes, in which the crowd tried to rush the building, were won by the military. An order to disperse was received with jeers. The troops fired a warning volley and the crowd answered with hoots. A second volley wounded several civilians and the maddened crowds surged on the troops. The result was hardly a fight, though. Slaughter would be a more apt description.

Twenty-two civilians were killed, some 30 wounded, and unknown scores injured. Of the soldiers, some hundred or so suffered stone bruises.

The Astor Place Riot, one of the worst in theatrical history, was caused by a most trivial and ludicrous set of circumstances.

It was the bloody culmination of a personal feud between two rival actors. William Macready, Englishman, had hissed Edwin Forrest, American, in London and Forrest had hissed him back in Edinburgh. The press on both sides of the Atlantic took up the petty squabble and the War of 1812 was fought all over again.

So much ill-feeling developed that it was only with the protection of the police that Macready was able to give performances on his third tour of America in 1848-49.

On May 7th, three days prior to the riot, Macready had been hissed and driven off the stage of the Astor Place Opera House by a barrage of cabbages, potatoes, and rotten eggs.

After such a reception he was ready to cancel his tour when he received a letter signed by prominent citizens of New York, among them Washington Irving, promising him protection and support if he would continue. Enheartened by this, Macready announced another performance of Macbeth for the night of May 10th.

Precautions were taken to prevent a repetition of the events of May 7th. Tickets were sold or given away only to those known to be favorable to Macready. A police guard of 300 was stationed in and around the theatre to keep out all gate crashers. Troops were held in readiness for any emergency.

The show must go on, was the battlecry of Macready's supporters. There were thousands of other New Yorkers who were equally determined to stop the show. The result was 22 killed, hundreds injured.

▽

A novel idea is booming business 100 per cent for Leo Spinelli, vendor of newspapers in Pittsburgh.

Downtown theatre crowds now buy their newspapers from a smiling, curly haired young man, in a tuxedo, shining white bosom front and highly polished shoes.

Mr. Spinelli offers his wares in softly modulated voice with an Oxford accent, bowing to his customers in best court manner. The ladies love it. His sales have doubled.

Too many men in high places are wearing their mustaches wrong, complains Perc Westmore, studio makeup director for Warners and others in Hollywood.

King Carol, Lloyd George, Chamberlain, Stalin, Hitler—all would look better with mustaches more suited to the shapes of their heads and their facial contours, he says.

Mr. Anthony Eden is one statesman with correct facial adornment, Westmore concedes. And King George, of England, who is cleanshaven, should grow a neat one like that which Doug Fairbanks, Jr., wears.

"The perfect mustaches," says Westmore, "are being worn by film actors."

Mr. Westmore says Stalin should wear a Gable mustache. King Carol would be handsomer, he insists, with a cookie-duster like Errol Flynn's, and Chamberlain could take a lesson from Lewis Stone.

As for Hitler, his should be replaced with one similar to that of Adolph Menjou, says Mr. Westmore.

As for Hitler, Mr. Westmore, he should just be replaced.

▽

For the want of something better to do during the "lull" in the war, Columbia Broadcasting System's announcers in New York are having a hot argument over the plural of "time out," one half holding out for "times out," the other half for "time outs."

▽

We expect Chairman Dies of the House Committee investigating un-American and subversive activities to call the Marx Brothers any day now, for the mails are carrying notices, letter-headed: "Office of Propaganda Commissar—RUSH! Marxist Propaganda," addressed to "Dear Comrades," and stating: "We have just previewed the Marx Brothers production 'At the Circus,' and wish to advise all comrades, agents, fella travelers, subversive movement agitators, unity uplifters and others," that "this is clearly a successful attempt to invade every grouch—and perhaps even the Will Hays borderline. Signed: O. G. POO."

▽

RKO Radio, with its "Information Please" and Lester Tobias, with his "Keen-O-Kwizz," and other present and prospective producers of pictures based on radio's quiz principle, might better stay away from the solicitation of questions by the public. Columbia Broadcasting System's "Professor Quizz" relies upon questions from the public, and here's the type they receive:

> Q. What can you put into a barrel to make it weigh less? A. Holes.
>
> Q. If a boat springs a leak 105 miles from shore, starts back at the rate of 10 miles an hour, and, after traveling 10 miles, becomes water-logged, the speed decreasing 10 per cent of the original speed each hour, how long before the boat reaches shore? A. Never.

▽

Deep-Thinking Department: Max Gordon, impressario of the stage and now a producer for RKO, when asked by reporters if he thought that his "Abe Lincoln in Illinois" could play movie houses in the south, opined:

"I understand, from prominent Southerners, that Lincoln is now looked upon as the saviour of the South."

"Greatest"

■ ■ ■ "THE HERALD IS THE GREATEST TRADE PUBLICATION IN THIS OR ANY OTHER INDUSTRY, AND SHOULD BE APPRECIATED BY EVERYONE REGARDLESS OF AFFILIATION OR BELIEF FOR ONLY IN THE WIDE-SPREAD CIRCULATION THAT YOU HAVE CAN THE FACTS BE PRESENTED TO THE RANK AND FILE OF THE EXHIBITORS OF THIS NATION WHO DO NOT BELONG TO ANY ORGANIZATION AND WHO ARE UNABLE TO ATTEND CONVENTIONS. I SAY TO YOU FRANKLY AND TRUTHFULLY THAT ONE HALF OF THE INDEPENDENTS DO NOT BELONG TO ANY ORGANIZATION WHATSOEVER AND HAVE NO WAY OF KNOWING WHAT GOES ON EXCEPT THRU THE READING OF THE HERALD" ■ ■ ■

M. C. MOORE
President

SOUTHEASTERN THEATRE OWNERS ASSOCIATION
JACKSONVILLE, FLORIDA

MOTION PICTURE HERALD, $5.00 *a year Domestic;* $10.00 *Foreign; 52 issues with which is combined* BETTER THEATRES, 13 *issues yearly.*

MOTION PICTURE HERALD

ROCKEFELLER CENTER NEW YORK

IN COURTS

Court to Renew "Lynton" Ruling

The United States Supreme Court on Monday consented to review the long drawn out litigation over "Letty Lynton," a motion picture made by Metro-Goldwyn-Mayer, which was held plagiarism.

Granting a petition of Edward Sheldon and Margaret Ayer Barnes, authors of the play "Dishonored Lady" which, they claim, was plagiarized in "Lynton," for review of a Second Circuit Court of Appeals decision, the court denied a similar petition filed by Metro-Goldwyn-Mayer. The case has been in the courts for years, and has been considered one of the most important of its kind and it is one of the first of such cases to involve exhibitions.

As recited to the court in the petition of the authors, the play was copyrighted in 1930 as an unpublished work and shortly after its New York opening MGM procured the manuscript and negotiated for the sale of the film rights, for which $30,000 was asked. While the deal was still pending the novel "Letty Lynton," inspired by the same historical event, was published in England and MGM abandoned the negotiations and bought the film rights to the novel for $3,500.

Following the production of the film, the playwrights brought suit for an injunction and an accounting of profits. The District Court dismissed the bill and, upon appeal, an injunction was denied until the box office value of the film had been exhausted.

The Circuit Court of Appeals found the motion picture to be deliberate plagiarism but awarded MGM 80 per cent of the profits plus $922,141 as part of the overhead, the latter amount, it is claimed, being a percentage of the annual net profits of a holding company paid to three parties who contracted to produce films for the company.

The authors contend the lower court erred in holding them not entitled to all profits realized from the film and in apportioning the profits, because the infringement was in the form of a motion picture, when the infringing picture was a single indissoluble unit and all receipts therefrom were for the use of the infringing work as a unit.

In the petition denied by the court MGM contended that the lower tribunal erred in reversing a decision of the District Court and in disregarding the findings of that court without reversing them, and also in refusing to limit the copyright prohibition as the company claimed is provided for in the law by holding that the component parts of a play were copyrightable although not new and in excluding material from the public domain together with testimony regarding the use of such material.

The court is expected to reach the case for argument sometime in February.

A total award of $152,536 was granted this week to the authors under a decree signed by Vincent Leibell, federal judge, in New York. The original $600,000 verdict, which represented all the profits earned on "Letty Lynton," plus attorneys' fees, was reduced to one-fifth of the profits by the circuit court of appeals.

Settle Moon Action

The suit of Raymond E. Moon against Cooperative Theatres of Michigan claiming salary due is understood to have been settled.

Hayward Examined

Examination before trial of Leland Hayward, agent of Robert T. Kane, in charge of British production for Twentieth Century-Fox, was held this week in New York supreme court. Mr. Hayward is being examined with reference to a $25,000 breach of contract suit brought by Samson Raphaelson against Mr. Kane.

Ruth Selwyn Sued

Otto L. Preminger filed suit in New York supreme court this week against Ruth Selwyn for $7,830 damages charging breach of contract. The defendant, it is claimed, employed the plaintiff to direct the play, "The King with the Umbrella."

to be a big shot
with ladies who
love to laugh
SEND ANOTHER
COFFIN
A chill with every howl!

OBITUARIES

Father of Sidney Kent Dies in Los Angeles

Sidney John Kent, 85, father of Sidney R. Kent, president of Twentieth Century-Fox, died in Los Angeles December 2nd after a long illness. Mr. Kent retired as a finance company executive in Chicago in 1922. Funeral services were held Monday at Altadena.

Also surviving are Mrs. Alice M. Kent, widow; three other sons, Lawrence, an executive of Fox West Coast; Arthur of San Francisco and Ernest of Inglewood; a daughter, Mrs. Olive Barber of Laramie, Wyo., and a sister, Mrs. Amy Harper of London.

Mrs. Crabill Dies

Mrs. Josephine Mildred Jennings Crabill, 38, wife of Ralph E. Crabill, district manager for Warner Brothers Theatres, Jamestown, N. Y., died there November 19th after an illness of seven months. Burial was in Sunset Hill Cemetery, Jamestown. Pallbearers were Dalton Burgett, William Leggiero, Allen B. Newhall, C. L. Hollister, Ralph Booth and Doc Westfall, managers in the district.

Joseph Hurtig

Joseph Hurtig, 60, a member of the former theatrical production partnership of Hurtig & Seamon that presented burlesque shows in New York between 1900 and 1926, died December 3d in New York.

George W. Seaver

George W. Seaver, 90, who was a theatrical producer in New York until his retirement 30 years ago, died December 3d in Danbury, Conn.

William A. Tremayne

William Andrew Tremayne, 75, prominent in theatrical circles a number of years ago, and author of several plays on Broadway, died at his home in Montreal, December 2d. He wrote "The Dagger and Cross," "A Free Lance," "Secret Warrant" and "The Light of Other Days," all of which were produced by William A. Brady.

Frank G. Robson

Frank G. Robson, a manager for Famous Players Canadian for 16 years and most recently in charge of the Orpheum at Fort William, Ontario, died November 28th. Funeral services were held in Montreal.

John O'Hara

John "Peggy" O'Hara, 80, who once toured American and European vaudeville houses in the song and dance team of Sheridan and O'Hara, died November 30th in Cincinnati.

Seek "Lone Ranger" Injunction

An application for a temporary injunction was heard this week in federal court in New York restraining Republic Productions from releasing, pending trial, a feature film based on "The Lone Ranger." The plaintiff, Lone Ranger, Inc., also seeks an injunction restraining the defendant from releasing a film called "The Lone Texas Ranger" on the ground that the film infringes upon the plaintiff's radio series.

Kahn in 20th Century-Fox Post

Irving B. Kahn has been appointed radio publicity contact man for Twentieth Century-Fox by Charles E. McCarthy, director of advertising and publicity.

Dramatist Pact Assailed in East

"Not practical, and also inoperable," is the verdict of some of the members of the League of New York Theatres, on the recently adopted amendment to the Dramatists' Guild pact (see November 4th MOTION PICTURE HERALD) which permits film companies which back legitimate stage productions, to purchase film rights in advance. The verdict was given at a meeting last Friday in New York, of 12 members of the league. Because the number did not represent a quorum, no formal action was taken; only the opinion is given.

The League is not a signatory to the basic agreement with the Guild; signatories are each producer and corporation producing plays.

At the Friday meeting, it was said by those present that they would refuse to accept the new amendments in the new basic agreement of the Guild.

Two-thirds of over 400 signatories must approve new amendments to the Guild's pacts, before their adoption, it was pointed out. Guild executives said this week they would confer with officers of the League before calling a meeting, to vote. They added that if the full membership of the League insists on major changes, the whole plan might be dropped.

The old basic agreement, requiring the sale of the play in the open market, had caused a virtual boycott against play backing by the majors, these companies not wishing to back a successful play, the rights to which might be obtained by a rival motion picture firm.

Bureau of Plays Continues Course

The Bureau of Plays, formerly known as the Bureau of New Plays and now a department of the Dramatic Workshop, recently organized by the New School for Social Research, New York, will continue its playwriting seminar this season. Theresa Helburn will be the chairman.

In an advisory capacity will be Robert Sherwood, Philip Barry, S. N. Behrman, Elmer Rice, and Gilbert Miller.

The Bureau originally was organized to encourage new playwriting talent, under the sponsorship of J. Robert Rubin, MGM; Jacob Wilk, Warner Brothers; Russell Holman, Paramount; Eve Ettinger, Columbia; Edwin P. Kilroe, Fox; Leda Bauer, RKO, and Nate Blumberg, Universal.

New York Theatres League Ratifies New Ticket Code

The League of New York Theatres this week ratified the new ticket code after months of protracted negotiations. The new code limits speculation in theatre tickets to a surcharge of 75 cents for orchestra seats and 50 cents for balcony seats. The code runs to September 1, 1940.

The Grievance Board, set up under last season's code, is abolished, and a Code Enforcement Authority is established. The Authority, which will have two League members, and two members of Actors Equity, will investigate complaints and hold hearings.

Brokers are required to pay a tax of three cents per ticket, instead of the present three and one-half cents. Two cents will be used for enforcement and the third will be held in escrow.

The League also ratified a one-year contract with Equity, providing for wages and working conditions for actors, which expires the same day as the code. Only minor changes from the existing contract were made.

The League on Tuesday set aside a budget of $2,500 from the enforcement fund of the code to be used for attracting new audiences.

SHORT PRODUCT PLAYING BROADWAY

Week of December 2

CAPITOL	
Smithsonian Institution	Columbia
Ski Birds	MGM
Feature: Another Thin Man	MGM
CRITERION	
Busy Little Bears	Paramount
Dreams on Ice	Columbia
Feature: That's Right, You're Wrong	RKO Radio
MUSIC HALL	
Monroe Doctrine	Vitaphone
Feature: We Are Not Alone	First National Warner Bros.
PARAMOUNT	
Aqua Rhythm	Paramount
The Blue Danube	Paramount
Popular Science, No. 2	Paramount
Feature: The Cat and the Canary	Paramount
RIALTO	
Help Wanted	MGM
Feature: Flying Deuces	RKO Radio
RIVOLI	
Winter Playground	RKO Radio
Feature: Destry Rides Again	Universal
ROXY	
Sky Fighters	20th Cent.-Fox
The Hitch-Hiker	20th Cent.-Fox
Screen Snapshots, No. 2	Columbia
Feature: The Housekeeper's Daughter	United Artists
STRAND	
Romance in Color	Vitaphone
No Parking	Vitaphone
Porky the Giant Killer	Vitaphone
Feature: The Private Lives of Elizabeth and Essex	Warner Bros.

French Author in Stage Affiliation

Maurice DeKobra, French novelist and playright, has become affiliated with Continental Productions, Inc., which plans to produce a dramatized version of "The Widow with the Pink Gloves," a DeKobra novel.

The play will be given a Broadway production and a film treatment is also being prepared. Erwin Piscator, German producer, is participating in the company and will direct the play, which will have a current war background.

Mr. DeKobra arrived in this country last week from France and plans to remain here indefinitely as both stage and film production has virtually ceased in France. He said the 11 p. m. curfew has disrupted Paris night life. There are no legitimate shows except for an occasional performance by the Theatre Francaise. All theatres, including film houses, must close at 11 p.m. Theatre attendance is limited to one-third of capacity.

Mr. DeKobra said the recently appointed French film commission is attempting to work out a plan whereby the Government will permit service leaves for technicians, actors and others for a few months at a time, subject to war conditions, in order to allow resumption of film production. The lack of staffs and talent has crippled studio operations.

The pictures planned by the new film regime will not only be for native consumption but to maintain the French export market.

"Dead Men Tell No Tales," released by Alliance Films, has been booked into the Brooklyn Strand. The Lincoln, Troy, N. Y., also has booked the film.

happy Birthday
on your wife's birthday do the thoughtful thing . .
SEND ANOTHER COFFIN
It's fun to die laughing!

BOOK REVIEWS

UNDERSTANDING THEATRE TELEVISION, by Aaron Nadell. Technological Publications, 51 Chambers Street, New York. 66 pp. and Index. Paper, $1.00.

On the premise that television will be adopted by the motion picture theatre as hastily as sound was 10 years ago, the author has prepared an outline account of the general nature of the equipment to be used in theatres (as of today) and the principles on which it functions.

A brief introductory chapter compares a television installation with a sound system, pointing out that both have amplifiers, but that whereas the output of the sound amplifier is wired to a speaker for the production of sound, the output of the television amplifier is wired to a device that creates a visible image. The commonest image producer, the cathode ray tube, is then illustrated and described as to both construction and principles of functioning.

A more lengthy account is given of the circuit arrangements generally used, the voltages needed for operation and the sources from which they are obtained. The production of the television signal in the studio, its electrical peculiarities, and the nature of scanning are described, and illustrated at special points with simple diagrams.

A short description of mechanical systems, which use lenses or mirrors to form the image instead of a cathode ray tube, follows, and is followed in turn by two chapters devoted to the transmission of the television signal by radio and the equipment the theatre will need to receive it. A complete theatre installation, capable of reproducing any television signal whether received by radio, coaxial cable or telephone line, is then described in outline.

The next chapter describes projectors used in the television studio for reproduction of images from motion picture film. The book closes with a resume of the current status of the art, in which the writer expresses his belief that commercial use of television in the theatre is not dependent on further technical advances, but only on completion of the necessary commercial contracts.

The book is short, and omits many small details that might have been included. It is intended, obviously, to serve as an introduction to the subject, providing projectionists and theatre managers with some advance knowledge of processes they may fairly soon have to deal with occasionally.

Few Stock Deals Reported to SEC

Transactions of officers and directors of film companies in the securities of their organizations continued at a low level in October, it was disclosed by the Securities and Exchange Commission Tuesday in its semi-monthly report, issued from headquarters at Washington.

The largest transaction shown was the disposition of 3,000 shares of Twentieth Century-Fox preferred stock by Joseph M. Schenck, chairman of the board, reducing his holdings to 15,284 shares.

Next largest was the disposition of 1,700 shares of Trans Lux Corporation common stock by H. P. Farrington, New York, director, reducing his holdings to 100 shares.

The largest buy reported was that of 500 shares of Warner Brothers common, by Robert W. Perkins, New York, director, not theretofore a holder of such securities.

Loew's, Inc., continued its acquisition of Loew's Boston Theatres common stock, securing 258 shares during the month to bring its holdings over the 100,000 mark. At the close of the month the company held 100,203 shares of the affiliated corporation's common stock.

Reporting the liquidation of a holding company, William Freiday, New York, director, in Universal Corporation, disclosed that 1,500 common voting trust certificates had been transferred to him direct and that 100 more were acquired during the month, giving him a total of 2,900. In the same company, Nathan J. Blumberg, Universal president, reported the acquisition of 800 certificates, giving him a total of 4,000.

The only other film-stock transaction reported was the disposition of seven shares of Pathe Film common by Thomas P. Loach, New York officer, who held 11 shares at the close of the month.

In Columbia Broadcasting System, Lawrence W. Lowman, New York officer, reported the disposition of 274 shares of Class A stock, reducing his interest to 3,794 shares, and Paul W. Kesten, New York officer, in delayed reports showed the acquisition of 1,000 shares of Class A stock in August, giving him a total of 1,744 shares, together with 300 shares of Class B stock acquired in April.

Hugh G. Davis, elected an officer of Monogram Pictures on October 4th, reported that at the time of his election he held no stock in the company.

Warner Stockholders To Elect on December 11th

The annual meeting of the stockholders of Warner Bros. Pictures, Inc., is scheduled for December 11th in Wilmington, Del. Six directors whose terms expire this year are nominated for reelection. They are Joseph Bernhard, Waddill Catchings, Robert W. Perkins, Maj. Albert Warner, Harry M. Warner and Jack L. Warner. The board of directors will meet later in New York to reelect the present officers, headed by Harry M. Warner, president.

The directors nominated by the company's proxy committee for reelection reported in the notice to stockholders the following holdings in the company: Joseph Bernhard, $8,000 6% debentures and 500 shares of common; Waddill Catchings, no holdings; Robert W. Perkins, 500 shares of common stock; Major Albert Warner, $1,739,000 6% debentures and 59,647 shares of common stock and 14,884 preferred; Harry M. Warner, $1,046,000 6% debentures and 62,859 shares of common stock and 9,884 preferred, and Jack L. Warner, $990,000 6% debentures and 98,559 shares of common and 14,884 preferred.

Loew's Theatres, Ltd., Shows $203,160 Profit

Marcus Loew's Theatres, Ltd., has reported for the fiscal year ending August 30th a net operating profit of $203,160 which compares with $201,158 reported for the previous year. Net profit before income tax was $147,004; last year the figure was $150,902. Net after all charges amounted to $121,007 against $125,547 for the previous 12 month fiscal period. During the year dividend arrears on the 7% preferred stock amounting to $194,535 were paid, covering the period up to December 31, 1936.

Loew's London Theatre, Ltd., operating the Loew's at London, Ont., showed a net operating profit of $22,464 for the 53 weeks ending on August 31st, compared with $22,387 earned for the previous 52 weeks.

Four Dividends Are Voted

Twentieth Century-Fox Corporation has declared a cash dividend of 37½c per share for the fourth quarter of 1939 on the outstanding stock of the corporation payable December 20th to stockholders of record at the close of business December 11, 1939.

The American Seating Company has declared a 50c dividend on the common stock, payable December 27th to stockholders of record of December 12th. This is the first dividend in a year. The company manufactures seats for theatres, auditoriums and other places of public assemblage.

Famous Players Canadian Corporation has declared a quarterly dividend of 25c per share on the common stock payable on December 29th.

Loew's London Theatre has declared a 35c dividend per share on the 7% cumulative preferred stock, payable December 14th to stockholders of record December 11th.

don't waste flowers on the girl friend . . just
SEND ANOTHER COFFIN
Walter Wanger's hit based on the year's top mystery yarn!

WHAT THE PICTURE DID FOR ME

Columbia

NORTH OF THE YUKON: Charles Starrett, Linda Winters—The usual western to normal business. Played November 4.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

YOU CAN'T TAKE IT WITH YOU: Jean Arthur, James Stewart, Lionel Barrymore, Edward Arnold, Mischa Auer, Spring Byington, Ann Miller—The boys here waited many months to see this production and it is perfectly safe for me to say that we did not have one dissatisfied customer (?). The picture pleased in every respect and had them rolling in the aisles most of the time. As might be expected, the jail scenes were especially amusing to the group here. To single out any one person who was outstanding is a somewhat difficult job, for the cast was well chosen and all performed admirably. However, our audience favored Lionel Barrymore above the rest but could not lose sight of the fine performances given by Edward Arnold, Jean Arthur, Mischa Auer, James Stewart, et al. If you want your audience to have a really enjoyable time and to receive a lesson in how to live democratically, book this one and then sit back and relax. Running time, 125 minutes. Played November 23.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

First National

ESPIONAGE AGENT: Joel McCrea, Brenda Marshall, Jeffrey Lynn, Frank McHugh—Something went haywire here. It seemed too disconnected or the story just wasn't meant to be filmed. Pass it up and you won't miss it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

NANCY DREW, REPORTER: Bonita Granville, John Litel, Frankie Thomas—Played this on a double and passed. Cannot understand why Warner keeps making these. Good entertainment but no draw.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

ON YOUR TOES: Zorina, Eddie Albert, Alan Hale, James Gleason, Gloria Dickson—After seeing this picture screened, I decided it was not suitable for a small town.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

YOU CAN'T GET AWAY WITH MURDER: Humphrey Bogart, Gale Page—The usual Warner Bros. shooting and prison break program picture. They're all about the same. This one did an average business. Played November 14.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

Metro-Goldwyn-Mayer

BABES IN ARMS: Mickey Rooney, Judy Garland, Charles Winninger, Guy Kibbee—Swell picture and good business. This picture should please and draw anyway. It's the best entertainment this fall.—Running time, 95 minutes. Played November 22-23.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

BAD LITTLE ANGEL: Virginia Weidler, Gene Reynolds—Fair picture which pleased on family night. Running time, 72 minutes. Played November 21.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DANCING CO-ED: Lana Turner, Richard Carlson, Artie Shaw and His Orchestra—This picture didn't amount to much until Artie Shaw and his Band hit the screen but from then on business really picked up. Did average business with a hot date. Play it; the young folks will go for it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

DANCING CO-ED: Lana Turner, Richard Carlson, Artie Shaw and His Orchestra, Roscoe Karns—Good picture and the audience well pleased. It is light, frothy entertainment. Miss Turner looks like a comer if she gets the right roles. You won't suffer from brain fag on the plot but it kept them laughing and that is something these days. I suppose this Artie Shaw band is hot stuff to the jitterburgs. But, he was just a lot of noise to my more mature patrons. —A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

FAST AND FURIOUS: Ann Sothern, Franchot Tone—Good picture; good business. Running time, 73 minutes. Played November 19-20.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FAST AND FURIOUS: Ann Southern, Franchot Tone—A clever little mystery drama that had more than its share of comedy to ease the suspense. Feel certain that any audience will enjoy this little picture. Very good. Running time, 73 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

GOODBYE, MR. CHIPS: Robert Donat, Greer Garson—Nice little picture but doesn't do the business it should for the price allocation it is sold at. Is OK as a program offering. Played November 12.—B. Hollenbeck. Rose Theatre, Sumas, Wash. Small town patronage.

MAISIE: Ann Sothern, Robert Young—Excellent. Did better than average. Played November 8.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

ON BORROWED TIME: Lionel Barrymore, Bobs Watson, Sir Cedric Hardwicke, Beulah Bondi, Una Merkel—An excellent picture that pleased 100 per cent but did just average at the box office. Played November 1.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

OUT WEST WITH THE HARDYS: Lewis Stone, Mickey Rooney, Cecilia Parker, Fay Holden, Virginia Weidler—"Leo" makes another grand slam with what was considered here to be the best of the Hardys. This picture, as do the others of the series, has plenty of comedy and a satisfactory amount of pathos. Metro is to be congratulated for selecting such excellent stories, not to forget the perfect casting. Each character seems to act his or her part so naturally it makes one believe he is actually following the every day life of a neighboring family. Lewis Stone, a grand father, continues to be outstanding as does the invincible "Mickey" Rooney. However, we cannot pass up the one person who, in the opinion of the majority here, stole the show. Her name is Virginia Weidler and we believe she would certainly be a worthy addition to the Hardy family. Let's hope MGM will find it possible to cast her in future pictures featuring the Hardy Family. If you haven't played this one yet, contact your distributor, dust off the S.R.O. sign and watch the customers go by (the ticket collector). By the way, perhaps a story with the adoption of Virginia by the Hardy family as the theme could be written and produced. How's about it, Leo? Running time, 84 minutes. Played November 18.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

PYGMALION: Leslie Howard, Wendy Hiller—I am here to tell you that this is a masterpiece of real entertainment. Of course, this must be seen from the start. The transformation from the street flower girl to the grand reception is as fine a bit as the screen has ever shown. We have a lot of plain folks and some so-called roughnecks, but they all gave it strict attention. We had no fault to find with the recording. Those exhibitors who reported that this was hard to understand would do well to check the sound system. While this had no special draw it did a good average. —J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

SERGEANT MADDEN: Wallace Beery, Tom Brown, Alan Curtis, Laraine Day—The first night we enjoyed good business but second night didn't do so well. However, Leo lift a little profit. People seemed to like it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SWEETHEARTS: Jeanette MacDonald, Nelson Eddy, Frank Morgan, Ray Bolger—The first Eddy-MacDonald picture that has not pleased the majority here. Approximately fifty per cent of our population believed that there was too much singing (too much repetition of songs) and not enough comedy. However, even those who did not care for the film could not avoid remarking about the excellent blending of colors and voted the picture to be the outstanding color production to date. Running time, 114 minutes. Played November 25.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

WITHIN THE LAW: Ruth Hussey, Paul Kelly—This is definitely a double feature picture with no draw for itself but a good filler. Ending didn't satisfy anyone, so skip it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

Paramount

HONEYMOON IN BALI: Fred MacMurray, Madeleine Carroll, Helen Broderick, Allan Jones—This picture did average or better and pleased our patrons. It is just right for the Sunday night dates and the

(*Continued on following page*)

a pound of butter . . a dozen eggs . . and oh yes . .
SEND ANOTHER COFFIN
It's screwy and scary!

FIRST EXHIBITOR: Dave, I'm a nervous wreck and I've got dyspepsia from worrying. Details, details, and always more details! Now comes my projectionist, saying we need replacements, and talking about gears, sprockets, condensers, vacuum tubes. It's all Greek to me, Dave! How should I know about such things?

SECOND EXHIBITOR: Well, Joe, why shouldn't you get rid of all those headaches, just the way I did? I signed up with Altec. My projectionists like it, because they don't have to come to me all the time to okay buying new parts. Altec provides them automatically when they're needed. You see, Joe, it's to their advantage, just like it's to mine, to keep the equipment in apple-pie order all of the time. So I know they're on *my* side, whatever they do. Why don't you let one of these Altec boys tell you their story?

ALTEC
SERVICE CORPORATION
250 West 57th Street, New York City

THE SERVICE ORGANIZATION
OF THE MOTION PICTURE INDUSTRY

(*Continued from preceding page*)

wisecracks satisfy the young folks. That's all that ever come inside this theatre anymore.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

MAN ABOUT TOWN: Jack Benny, Dorothy Lamour, Edward Arnold, Binnie Barnes, Eddie "Rochester" Anderson—This gave us the best week end gross in several weeks. By this time most exhibitors know what this is all about. It looks as if the combination of Jack Benny and "Rochester" may mean something in the future with the right material. Some critics remark that "Rochester" stole the show. But take Jack Benny out of the picture and what would you have left. Anyway there is enough glory for all in a box office hit like "Man About Town."—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

$1,000 A TOUCHDOWN: Joe E. Brown, Martha Raye—This picture did much better than average business and pleased fairly well. Some said too silly. Running time, 71 minutes. Played November 15-16.—K. A. Spears, Roxy Theatre, Winlock, Wash. Rural patronage.

WHAT A LIFE: Jackie Cooper, Betty Field, Lionel Stander—I believe that this picture did please more bargain night patrons than anything we have given them except some reissues. It is a honey and with the Aldrich Family, a well known radio name, the picture does have some drawing power. I wouldn't be afraid of it on my best time because it would please.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

Republic

COLORADO SUNSET: Gene Autry, Smiley Burnette, June Storey, Buster Crabbe—A very good western with plenty of good music by the KMBC Rangers and Patsy Montana. It seems like this added music sure is a big help and the Autry westerns are getting better. We don't break any house records with Autry but our patrons are pleased.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

COWBOYS FROM TEXAS: Three Mesquiteers (Robert Livingston, Raymond Hatton, Duncan Renaldo)—Fair picture; poor business. Running time, 60 minutes. Played November 24-25.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MAN OF CONQUEST: Richard Dix, Edward Ellis, Gail Patrick, Joan Fontaine—Here is a picture bigger than "Stagecoach" and almost as big as "Union Pacific." It's first class in every way. If we could have played it when released, it probably would have done good business but it was held out on us until now and the result was the poorest Sunday-Monday-Tuesday in 16 months. Running time, 98 minutes. Played November 19-21.—K. A. Spears, Roxy Theatre, Winlock, Wash. Rural patronage.

MICKEY THE KID: Bruce Cabot, Tommy Ryan, Ralph Byrd, Zasu Pitts—For a program picture this picture packed a lot of entertainment and pleased on family night. Runnig time, 65 minutes. Played November 20.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

NIGHT RIDERS: Three Mesquiteers (John Wayne, Ray Corrigan, Max Terhune), Doreen McKay, Ruth Rogers—For those who want peppy western action, this fills the bill nicely. It is somewhat different from the usual western but it has all the western trimmings plus the masked night riders. This was doubled with "Boy Friend."—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

SHINE ON HARVEST MOON: Roy Rogers, Mary Hart, Lulu Belle and Scotty—Fine action picture. We had lots of compliments. They liked Lulu Belle's songs. Running time, 57 minutes.—H. T. Nokes, Ozark Theatre, Ozark, Mo. General patronage.

S.O.S. TIDAL WAVE: Ralph Byrd, Kay Sutton—Pleased the action fans on Friday-Saturday. Running time, 60 minutes. Played November 10-11.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WYOMING OUTLAW: Three Mesquiteers (John Wayne, Ray Corrigan, Raymond Hatton)—Another western to us but the farm lads stamped their approval with satisfactory box office receipts.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

RKO Radio

EVERYTHING'S ON ICE: Irene Dare, Edgar Kennedy—Now we know why Sonja Henie is nervous and skates between scenes when she is on the set. Little Irene Dare is second to none as a skater and with the proper chance should go a long way. If your patrons like ice skating, give them this for good entertainment. Our patrons raved over Irene and asked when she would make another picture. Running time, 67 minutes. Played October 6-7.—A. F. Allen, Orpheum Theatre, Glenwood Springs, Col.

EVERYTHING'S ON ICE: Irene Dare, Edgar Kennedy—This seemed to please our patrons, although there were not many of them on hand. Most of those present enjoyed Miss Dare's skating. Played November 15-16.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

WAY DOWN SOUTH: Bobby Breen, Sally Blane, Alan Mowbray—No business. The few that came walked out and I did not blame them. Running time, 63 minutes. Played November 16-18.—M. Bailey, Strand Theatre, Dryden, Ontario, Canada. Small town patronage.

Twentieth Century-Fox

ADVENTURES OF SHERLOCK HOLMES, THE: Basil Rathbone, Nigel Bruce, Ida Lupino—Terrible. So many complaints and walkouts that I pulled it after the first showing and put in 'Too Busy to Work" which happened to be in the depot. It is too slow and draggy and has too much English dialogue. Running time, 80 minutes. Played November 25.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

BOY FRIEND: Jane Withers, Richard Bond, Arleen Whelan—Jane retained her popularity in Sodus and we had good business for "Boy Friend." Played November 11.—C. W. Mils, Arcade Theatre, Sodus, N. Y. Family patronage.

BOY FRIEND: Jane Withers, Richard Bond, Arleen Whelan—I regret to say that this did not do the business anticipated on a Sunday playdate. It gave us an average Sunday business, to be exact $3.00 (three dollars) more than the Sunday previous, which is better than a drop of $3.00. I might add that the $3.00 increase came from adults. Can it be that the children object to having Jane Withers become romantic at this stage of the game. The picture itself is on a par with the usual Jane Withers pictures.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

HOLLYWOOD CAVALCADE: Alice Faye, Don Ameche, Stuart Erwin, Buster Keaton—This is a good audience picture, well produced, and it pleased all. Business was a lot below average. Running time, 96 minutes. Played November 12-14.—K. A. Spears, Roxy Theatre, Winlock, Wash. Rural patronage.

JESSE JAMES: Tyrone Power, Henry Fonda, Nancy Kelly, Randolph Scott—We've played this picture twice now. The creditors were tickled to death we played it again. When they saw the crowds, we couldn't put them off. Again we say play it, brother. It still carries lot of BO—Harland Rankin, Plaza Thaetre, Tilbury, Ontario, Canada. General patronage.

STORY OF ALEXANDER GRAHAM BELL, THE: Don Ameche, Loretta Young, Henry Fonda—These biographical pictures are more or less flops at the box office here and this one was no exception. Played November 10.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

SUSANNAH OF THE MOUNTIES: Shirley Temple, Randolph Scott, Margaret Lockwood—We still like Shirley but our business was the lowest we ever had for any of her productions. Played November 8-9. —C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

United Artists

FOUR FEATHERS: John Clements, June Duprez, C. Aubrey Smith, Ralph Richardson—Very good action picture but didn't do much at the box office. Played October 27.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

MADE FOR EACH OTHER: Carole Lombard, James Stewart, Charles Coburn—This is my personal reaction about the picture, which is only one man's opinion and, of course, I can be all wrong. After seeing this picture, some young folks may be scared stiff to get married. According to this story, James Stewart had a position that must have paid better than a fair salary. A lawyer who is interested with important law cases don't work for peanuts. If one in that position has such a heck of a time making ends meet even before the first baby comes, what can the average factory worker or clerk expect after they marry. This picture had no pulling power for us.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

MAN IN THE IRON MASK, THE: Louis Hayward. Joan Bennett, Warren William, Joseph Schildkraut, Alan Hale—Swell in every way. Everyone liked it. Business was comparatively good. Running time, 111 minutes. Played November 17-18.—K. A. Spears, Roxy Theatre, Winlock, Wash. Rural patronage.

MAN IN THE IRON MASK, THE: Louis Hayward, Joan Bennett, Warren William, Joseph Schildkraut, Alan Hale—There isn't a thing wrong with this picture, action, cast and a familiar story but I just can't sell costume pictures regardless. If you can get them in, this picture will certainly please but there isn't any big draw in the title or picture.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

MAN IN THE IRON MASK, THE: Louis Hayward, Joan Bennett, Warren William, Joseph Schildkraut, Alan Hale—Good action feature but it is, of course, placed in the time of Louis 14th and being a costume picture it just naturally didn't do any business. Those who came all liked the picture but the trouble is not many came. Played November 3.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

STAGECOACH: John Wayne, Claire Trevor, Thomas Mitchell, Andy Devine, George Bancroft, Louise Platt—For want of something better, we picked up this top notch picture and cannot say enough in the way of praises. This picture, even though it was not new, did excellent business. Tops. Running time, 96 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

THEY SHALL HAVE MUSIC: Gene Reynolds, Jascha Heifetz, Joel McCrea, Andrea Leeds, Walter Brennan—Mr. Wm. R. Weaver, the reviewer of this total flop, had better have his head examined. After reading his comments on this washout, we booked this picture, much to our sorrow. Our comments strictly from the box office standpoint are to pay for this picture and shelve it. Just no good. Those that came enjoyed it but believe me they were few and far between.—Running time, 101 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

THEY SHALL HAVE MUSIC: Jascha Heifetz, Andrea Leeds, Joel McCrea, Walter Brennan, Gene Reynolds—This will not please 20 per cent of your small town patrons. It is away over their heads as far as the music goes. The picture is produced okay and it has a fair story. But I suppose a highbrow musician such as Heifetz would not condescend to play something that was even slightly recognizable by the average audience. Further it was the top allocation on the contract. I want no part of any like this in the future. It might be worth that kind of money where they support symphony orchestras but I have yet to find a single person, except the morning musical bugs, that listen to that type on the radio in this town.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Universal

ALL QUIET ON THE WESTERN FRONT: Lew Ayres, Slim Summerville—This is still the most moving preachment against war that has ever reached the screen but its box office draw has sadly deteriorated. The commentator doesn't help the picture any. Played November 16.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

FAMILY NEXT DOOR, THE: Hugh Herbert, Joy Hodges, Juanita Quigley, Eddie Quillen—This was doubled with "Man About Town" and it brought forth a lot of hearty laughter. It may not be artistic enough to please the highbrows but a picture that can make them laugh as this did is worthy of a place on an exhibitor's program, especially one who uses double bills.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

HERO FOR A DAY: Charles Grapewin, Anita Louise, Dick Foran—This is a good program picture that will please all classes, and timely for the football season. Play it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

LITTLE ACCIDENT: Baby Sandy, Hugh Herbert, Florence Rice, Richard Carlson, Joy Hodges—We used this feature on our bargain nights and it seemed to please most of the patrons. Baby Sandy is really a cute kid and we will try to set one of the others even if we have to go back to last year's product. Will probably satisfy more people than some of the new punks.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

TWO BRIGHT BOYS: Jackie Cooper, Freddie Bartholomew—A good programmer on bargain night. Plenty of action with a good cast and the picture didn't cost a fortune so we showed a profit and ain't that something?—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

UNDER-PUP, THE: Gloria Jean, Nan Grey, Robert Cummings, Virginia Weidler, C. Aubrey Smith—A very good picture that pleased our patrons very much. Average business but can't expect a new star to break house records. The little lady can sing and does an acceptable job of acting. Play it. Priced in the wrong allocation but what pictures aren't?—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

Warner Brothers

DODGE CITY: Errol Flynn, Olivia de Havilland, Ann Sheridan, Bruce Cabot, Alan Hale, Frank McHugh, Victor Jory—Here is the greatest box office draw the Casino has played in 15 years. Turned away as many as the theatre held. This, gentlemen, has never been done since our theatre was built. It's dynamite.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

HELL'S KITCHEN: "Dead End Kids," Margaret Lindsay, Ronald Reagan—Just as the doctor ordered, these "Dead End Kids" outdraw specials two to one. We can't get enough of them.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

OKLAHOMA KID: James Cagney, Humphrey Bogart, Rosemary Lane—Went over big here. Cagney well liked. Bogart means business in this town and gets our best play dates.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

Miscellaneous

LAST MILE, THE (World Wide): Preston Foster—A fair picture that should be double billed. Played it with western picture to very satisfactory business. If they like prison pictures, play it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Short Features

Columbia

DREAMS ON ICE: Color Rhapsodies—A nice little cartoon but nothing to rave about. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

HOLLYWOOD SWEEPSTAKES: Color Rhapsodies—Here is a cartoon that is a cartoon. Good anytime as it is excellent. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

MOUNTAIN EARS: Color Rhapsodies—Where has this man, who is now making these cartoons, been all these years. This one and "Hollywood Sweepstakes" are as good as anything we have ever run including the Disneys. Excellent. Running time, seven minutes.—A. J. Iinks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Metro-Goldwyn-Mayer

ASH CAN FLEET: MGM Miniatures—We ran this after "Thunder Afloat" and it really is a good advertisement for this feature.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

CAIRO, CITY OF CONTRAST: FitzPatrick Travel Talks—A very interesting picture, one of the best we have ever shown. When our audience says a travelogue is good, it must be excellent. Running time, nine minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

CAPTAIN SPANKY'S SHOWBOAT: Our Gang—A good Gang comedy that rated a lot of laughs.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

DAY OF REST: Robert Benchley—Fairly entertaining.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DAY OF REST: Robert Benchley—Our patrons like these Benchley shorts. Some are terrible but most of them have their entertaining moments.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

DAY ON TREASURE ISLAND, A: FitzPatrick Travel Talks—An awful cheap trip to the San Francisco Fair. Worth a playdate and be sure to see it yourself.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

FAILURE AT FIFTY, A: MGM Miniatures—Entertaining one-reeler.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FAILURE AT FIFTY, A: MGM Miniatures—A very good short that is off the beaten track. Play it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

LITTLE GOLDFISH, THE: Cartoons—As good as they come. Play it. On a par with Disney's cartoons.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

LOVE ON TAP: MGM Miniatures—An interesting short subject which features some excellent dancing by a well trained group of girls. Most any audience will enjoy this one. Running time, 11 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

MENDELSSOHN'S WEDDING MARCH: MGM Miniatures—This one-reeler will please the music lovers.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PRACTICAL JOKERS: Our Gang—Well received. Our Gang is losing the draw it used to have.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PROPHET WITHOUT HONOR: MGM Miniatures—This company does not turn out poor shorts with the exception of the two-reel musicals. This short, historical, is outstanding. Runnig time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SET 'EM UP: Pete Smith Specialties—We played this up with one-sheets in all the prominent places in the drawing area and feel that it was well worth the effort, as this is a short that will draw all the bowling fans in the house. Extra good. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

TAKE A CUE: Pete Smith Specialties—Mildly en-

(*Continued on following page, column 2*)

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(Continued from preceding page)

tertaining: for men.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Paramount

HYDRO-MANIACS: Grantland Rice Sportlights—The boys in the outboard motors doing their stuff and it makes for some real entertainment. Buy it and enjoy it, even by yourself.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

PUBLIC HOBBY, NO. 1: Paragraphics—A good short on stamp collecting with a lot of inside stuff on how stamps are printed. Play it up and tell the philatelists.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

RKO Radio

BATTLE FLEETS OF ENGLAND: March of Time, No. 2—This March of Time is worth going back after because so many people are wondering just how strong the British Navy really is and here it is in pictures. Some of them have been sunk but that don't hurt this subject one little bit.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

BRAVE LITTLE TAILOR: Walt Disney Cartoons—Good Disney cartoon. This is the first one we've run for about three years but it won't be the last.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

HELLO, MAMA: George Jessel—George Jessel introduces a variety of acts, with the hill billy singers making a real hit with our audience. Should appeal to most audiences. Running time, 11 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

READIN', RITIN' AND RHYTHM: Nu-Atlas Productions—A variety short that was well received here, chiefly because of the snappy routine put on by some youthful jitterbugs. Will make a hit with the young folks. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

RING MADNESS: Leon Errol Comedies—Whatta jam this man Errol gets himself in in this one. And as a stick-up artist, well, our audience thinks he's tops. Show it; they'll all enjoy it. Running time, 19 minutes.—J. A. Reynolds, Diretcor of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

SOLDIERS WITH WINGS: March of Time, No. 1—We think the March of Time subjects are swell and they do draw in some extra business. Bought late so run them old. Went back to pick up three of them on account of the war.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

Twentieth Century-Fox

MUSCLE MAULERS: Lew Lehr—For wrestling fans OK.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

ONE MOUSE IN A MILLION: Terry-Toons—Average Terry-Toon. Cartoon in black and white.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PRIZE GUEST, THE: Terry-Toons—Fox finally made a cartoon that was funny.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

Vitaphone

DAVE APOLLON AND HIS ORCHESTRA: Melody Masters—Very good musical. Well worth playing. Puts life in your program.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PORKY'S HOTEL: Looney Tunes—These cartoons do get some laughs and fill up program time.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

RIDE, COWBOY, RIDE: Broadway Brevities—A color brevity that rates extra good with us. The music and color is outstanding. Running time, 19 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

RITA RIO AND HER ORCHESTRA: Melody Masters—An entertaining band short in which Rita and her all girl orchestra "give out." Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

SIOUX ME: Merrie Melodies—A very good cartoon that is worth your best time.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

SLAPSIE MAXIE: Broadway Brevities—A good two-reeler that had a lot of laughs. Can play it on most any program.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

TOYLAND CASINO: Broadway Brevities—The youngsters in this one took our audience by storm. This short is one that will please all, young and old alike. Give your patrons a break and book it. Running time, 18 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

Miscellaneous

BLACK SCOURGE: (Bayer-Semesan)—Just a filler.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Dallas Cinema Club Holds Rodeo Party

The Cinema Bridle and Breakfast Club of Dallas held its first annual rodeo party on November 19th. "Buck" Weaver, of the Paramount exchange, was master of ceremonies. Presentation of awards, supper at the old chuck wagon and songs around the campfire followed the rodeo program.

The club was organized last July with membership open only to members of the film industry and their immediate families. Paramount is represented by Miss Verlin Osborne, Mrs. Bern Neitzel, Mr. and Mrs. Bernard Brager, Sebe Miller, Mr. and Mrs. C. H. Weaver and Carlton Weaver, Jr.; RKO by Johnnie Cummins; National Screen by Miss Winifred Cutler; R & R Theatres by Miss Estel Nettleton; Jefferson Amusement by Miss Leuna Myers; Griffith Theatres by Mrs. R. E. Griffith, and Interstate Circuit by Mrs. Jon Dickinson and Baldwin Dunlop.

B. & K. and United Artists Sign New Product Deal

A new season product deal has been concluded between United Artists and Balaban & Katz, Chicago, ending a series of negotiations which have extended over three months. The deal covers all B & K houses in Chicago and suburbs.

At one stage the negotiations appeared to have reached an impasse but were revived a month ago after a visit to Chicago by L. J. Schlaifer, United Artists western sales manager. In the meantime, deals were closed by B & K for individual United Artists pictures produced by Samuel Goldwyn. The new contract covers all other United Artists releases.

Pittsburgh Radio Tieup

The Harris Amusement Company of Pittsburgh has made a deal with station KDKA by which every Wednesday night a 15-minute program, called "Sneak Prevues," will be broadcast from the Harris screening room. The first 25 listeners to guess the title of a song played on the program will receive a free ticket to a neighborhood Harris theatre.

McElhinney To Sail

Joseph McElhinney, Twentieth Century-Fox salesman in Salt Lake City, who has been promoted to manager of the Singapore branch, will sail December 23d from San Francisco to assume his new position.

MGM Buys "Maritza"

Metro-Goldwyn-Mayer has acquired the film rights to "Countess Maritza," operetta which ran for 321 performances on the New York stage.

Bluebook School

Conducted by F. H. RICHARDSON

[Based on the Second Revision of the Sixth Edition, Bluebook of Projection]

Bluebook School Question No. 4 was: "For what reasons is it essential that projectionists have information concerning details of all equipments employed in professional projection? From what available sources may such information be obtained? What detailed information is necessary before a projectionist will be able to operate successfully a theatre sound system?

The answer to these queries was compiled from three excellent answers submitted by J. R. Prater, State of Washington, W. E. Limmroth, Texas, and L. Johnson, Iowa. Concerning the first section, Mr. Prater says:

"For best results it is essential that projectionists have rather complete information concerning that projectionists have rather complete information concerning all details of all equipments, and of all parts employed in equipments entrusted to their care. This on the broad ground that they be enabled to cause them to function dependably, efficiently, without waste of power and in unnecessary wear, and to secure from them the best results they are capable of producing.

"In the very nature of things it is utterly impossible for projectionists to accomplish this unless they know precisely what duty each equipment performs and in just what manner it performs it, as well as exactly what attention and care each equipment and each part of each equipment requires.

"In addition to full detailed knowledge of the equipments they are then in charge of, wise conscientious projectionists will study and familiarize themselves with other projection shipments, both visual and sound, to the end that they be capable of offering intelligent advice concerning in any changes it may be proposed to make in his own, or the modernization thereof."

Of the second section, L. Johnson says: "First of all, I am glad to say my Bluebook of Projection has been invaluable, in that it has taught me basic, fundamental principles upon which all projection equipments, both visual and sound, operate. Without this fundamental knowledge to start with, very much effort is wasted. Any real understanding of equipments and 'what it is all about,' is hard if not impossible of attainment. Second, comes the instruction book sent out by manufacturers with almost every piece of equipment. It contains, or should, instructions concerning that equipment alone. Each projectionist should obtain them, study and keep them on hand. They are free. Third, service engineers, if any, can, and if they be real 'service' engineers, will supply much information of large value. Fourth, certain necessary information may be gleaned from the name plate of each piece of equipment. Fifth, in case an installation be taken over from a projectionist having previous charge of it, it may be possible to secure from him much data concerning it. Sixth, intensive study of wiring diagrams of amplifiers and other electrically or magnetically operated equipments has large value. Seventh, much knowledge may be obtained from very cautiously made tests. However, *such tests should be made with extreme caution, and only after making very certain that no damage will occur. In the aggregate very great harm has been done by experiments and tests made upon delicately adjusted equipments.* Don't 'monkey' with your equipments unless you are very certain you know exactly what you are doing." (With every word of this I thoroughly agree.—F. H. R.)

As to the last section of the question, W. E. Limmroth says: "In order to be assured of ability to provide maximum results with maximum safety and efficiency, projectionists must (1) know the location of all switches, what circuits they control, and the exact effect of their opening and closing. In starting the show he must know the exact order in which the switches must be closed, or opened, when the show closes after the last performance. Switches having more than one contact must be thoroughly understood; that is to say, exactly what contact does and if it be necessary to allow a period of time to elapse before making the second contact, just why that is so. The projectionist must know the correct reading of all meters and, if abnormal, what he must do to correct the same. Projectionists must know all points requiring lubrication and the lubricant and amount best suited for use at each such point. He must know location, purpose, use and normal adjustment of all rheostats, volume control, change-over switch and fader. Must understand the relation between monitor volume and house volume—that is to say, approximately what monitor volume corresponds with normal house volume when the house is full, half empty or almost so.

He must understand threading so that action and sound will synchronize properly. He must thoroughly understand all elements of both visual and sound mechanisms. Different installations differ widely in both construction and arrangement. Without using the many cuts and 700 pages employed in our excellent Bluebook of Projection, it is impossible to list the many details, all of them important, if perfection in results is considered—exciter lamps, P. E. cells, replace faulty or failing tubes and so on."

Did space permit, this could be carried much further. I believe, however, all readers will appreciate and understand that while just one small, imperfect item may not spoil a show, still it does at least to some extent injure it. The real bona fide projectionist aims at perfection in results. He is willing to do all possible things to obtain it.

Bluebook Question No. 9

(A) Name the functions of a wiring diagram. (B) Name six methods by which grid voltage supply may be provided in an amplifier. (C) What plate voltage do amplifiers require?

Poli-New England Merge

A certificate of ownership merging Poli-New England Theatres, Inc., into Eastern Theatres, Inc., with assumption of all liabilities and obligations, has been recorded in New Haven. Eastern Theatres, Inc., relinquishes its corporate name and assumes the name of the merged corporation, Poli-New England Theatres, Inc., which includes the circuit in New Haven, Hartford, Bridgeport, Meriden, Waterbury, Worcester and Springfield.

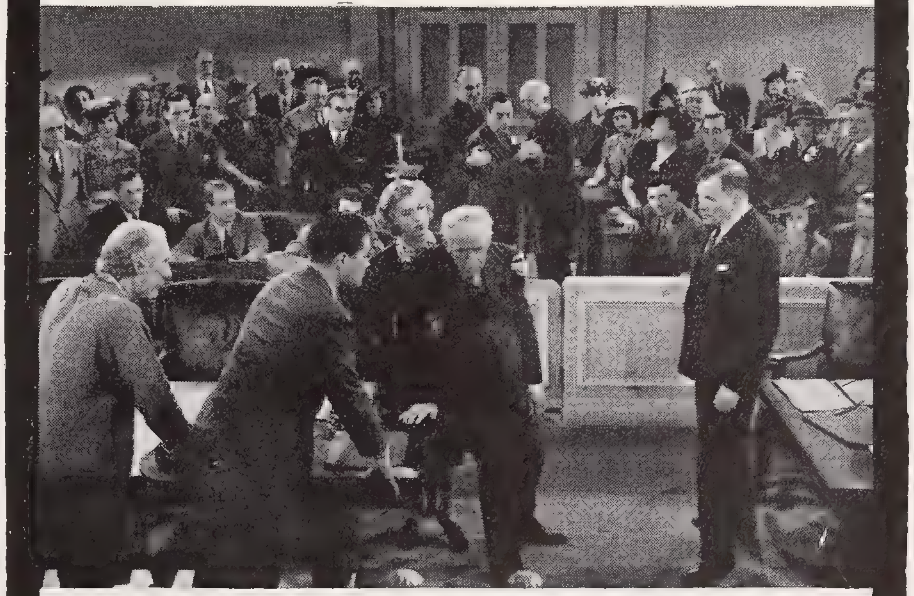
Urge "Higher Plane"

The City Affairs Committee of New York this week expressed "keen gratification" that city officials were able to maintain the moral standards at the New York World's Fair, but at the same time urged that the amusement area of the Fair be reorganized for the 1940 season under "a higher level than that of last summer."

Armstrong Appointed

Sam H. Armstrong, former partner in the Conlon-Armstrong agency, last week joined the Columbia Management of California, Inc., as head of the motion picture department.

"Your Honor, I submit in evidence a bullet that will match the one that killed Ralston. It's somewhere here . . . ."



"MAIN STREET LAWYER"
with
EDWARD ELLIS • ANITA LOUISE
HAROLD HUBER • ROBERT BALDWIN • BEVERLY ROBERTS
A Republic Picture

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

Plans for Five

Unwilling to wait for new legislation or a reaffirmation of the old, convinced that a product shortage will bring about a greater need for British films, John Corfield, chief of British National, has matured plans for five films, the first of which goes into production immediately. Release of all of the five will be through Anglo-American Film Corporation.

On the studio floor at Walton on Thames at present, is "Laugh That Off," a Tommy Trinder musical which is being directed by John Baxter. Trinder is a radio comedian of no small popularity. With him in the film are Jean Colin of the "Mikado" cast, and Geraldo and his Band, topliners of radio.

That concluded, work will start on a contraband story of the present war called "Black-Out," with Conrad Veidt and many of the team of actors and technicians who made "Spy in Black." Co-operation of the Admiralty and the Ministry of Economic Warfare has been secured for sequences showing the work of the Navy in dealing with contraband. The picture will be made at Walton with Michael Powell directing and Freddie Young, who photographed "Mr. Chips" at the camera. Production commences in the middle of December.

"Black-Out" is to be followed by a fictional story dealing with the German Freedom Radio Station. The picture, as yet untitled, will bring together Diana Wynyard and Clive Brook, for the first time since they appeared in "Cavalcade." The story is by Louis Golding, author of "Magnolia Street," and is based on facts obtained from a German refugee who was intimately connected with the formation of the original German Freedom station. Brian Desmond Hurst will direct.

Next comes a screen version of a local stage hit, "Gas Light," by Patrick Hamilton, author of "Rope," which Anthony Asquith has been invited to direct. Diana Wynyard will be seen in the role originally taken by Gwen Francon Davies. Alistair Sim has also been engaged for one of the leads, while negotiations are in hand to secure Emlyn Williams for the role of the husband.

Austin Melford, the stage star and writer, is at work on another of the "Old Mother Riley" comedies which will star Lucan & McShane.

Radio Production

Foremost among the American corporations to prepare to meet their Quota commitments, RKO Radio now announces that a full production unit will be installed and maintained in England in the immediate future. William Sistrom, who made "The Saint in London" here, will be in charge.

It is anticipated that negotiations, personally supervised by George Schaefer, will culminate in the use of a number of front rank British stars currently in Hollywood. An all-British technical unit will be employed. This arrangement was strictly adhered to in the production of "The Saint in London."

To emphasize the star note, the Gainsborough version of "Charley's Aunt," with "Big Hearted" Arthur Askey, top line radio comedian of Britain, already is retitled "Charley's Bighearted Aunt." In support of Askey the cast includes his partner, Richard "Stinker" Murdoch, Graham Moffatt, Moore Marriott, Felix Aylmer, Wally Patch, Jeanne de Casalis and Donald Calthrop. Marriott, whose senile comedy has a considerable public in England, will be seen as the college "scout."

Askey's radio show, "Band Waggon," is being broadcast every Saturday. This program on Saturday nights is listened to by so many millions that picture houses all over the country complain.

Edward Black is producer, with Maurice Ostrer in charge of the unit. Walter Forde directs the film, which is on the floor at the Shepherds Bush Studios of Gaumont British. General Film Distributors will handle it in this country.

Roland Culver and David Tree, who play the two chief rivals for the affections of Ellen Drew in the film version of "French without Tears," are to be built up into a new British comedy team. Mario Zampi, of Two Cities Films, who produced the picture, intends to present them in a follow-up to their present success.

"They have made a very big hit with the public," says Zampi.

Zampi, who has just finished producing and directing a Douglas Wakefield comedy, "Live and Let Live," at Sound City studios, Shepperton, soon is launching a new British production program of four films. It will include, apart from the Roland Culver-David Tree subject, an Empire story, "Business as Usual," and a musical.

WARTIME THEMES HAVE THEIR DAY

While some British producers are bent on getting away from the war and offering slapstick comedy, romance and conventional drama as wartime entertainment, many are seeking inspiration in the battlefields and the political backgrounds against which the cannon are thundering.

After the success of "The Lion Has Wings" come announcements of films about the convoy system, about wartime radio, totalitarian dictators and the Secret Service.

Film of Convoys

Producer Michael Balcon of Ealing, listening to a broadcast by an anonymous "eye witness" describing an aerial attack on a convoy, decided there and then to make a film at the Ealing Studios titled "Convoy," dramatizing this formidable aspect of modern warfare. The heroism of the men engaged, literally, in "bringing home the bacon" to the British breakfast table will provide, thinks Mr. Balcon, a film subject not only of engrossing entertainment but of powerful propaganda.

Official co-operation will be sought of the Ministry of Information and the Navy so that camera units may travel aboard convoy vessels.

Dictator Picture

An English version of the Czechoslovak anti-dictator film, "The Power and the Glory," is to be made in Britain by Leon Hepner of Anglo-French Film Corporation. It is based on a story by Kerel Capek, author of "R. U. R." and "The Insect Play." The original was the last film made in Czechoslovakia before the Nazi invasion.

Mr. Hepner's program also includes a story built around the evacuation. The original is by director-author Adrian Brunel, who has set a small boy evacuee as his hero. The idea is that the advent of town children to the country may lead in time to a return to the land.

"Happy Event," the first feature made in Dufaycolor, is filmed almost entirely out of doors. It deals with the birth of a racehorse and traces its life up to the time it enters the Grand National. "The King's Empire," although a tour of the entire British Empire, is by no means a travelogue, for it also explains how the City of London and the business houses affect the colonies.

Itemized

The Deutsche Freiheitsender, or German Freedom Station as it is known to British listeners, is to be dramatized in film form by Brian Desmond Hurst, British director.

* * *

George Formby, Britain's top line box office star, will go to France in the New Year as a member of the Navy, Army and Air Force Institute organization, to help you entertain the troops.

* * *

Production is likely to start at Denham again in the very near future on two pictures for Legeran Films, and for release by General Film Distributors. They are "Kings Messenger," in which it is hoped Ralph Richardson will star, and "Old Bill," written around Bruce Bairnsfather's character.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor
GERTRUDE MERRIAM, Associate Editor

NEITHER JUDGE NOR JURY

Accompanying an entry reported here recently—and highly effective, by the way—was this from the contributor:

"You no doubt will look at this and say, 'What is so marvelous about this that it should be entered for an Award?' "

For the theatreman's peace of mind, no such comment was forthcoming.

Personally or professionally, privately or publicly, no one in this department acts as judge or jury to pass on the merits of ideas forwarded to your Round Table by the man on the firing line. Each exploitation received here is treated as grist to the contributor's mill. Personal opinion is relegated to the editorial page. For the rest, as near as possible, usual journalistic procedure is followed.

The main function of this corner has always been to act as a clearing house for ideas that have been proven in the field. A man puts over a job of work, approves it sufficiently to send it on. If the idea is entered for Quigley Awards consideration, it is turned over to the judges. In either case, we publish it. That goes for a unique method of herald distribution in the smallest hamlet as it does for an old-fashioned sockeroo in the biggest city.

Study of the thousands of contributions that have poured across this desk has warmed our admiration, heightened our respect for the continuously progressive attack waged by the able theatremen in the face of countless obstacles. If any comment regarding his efforts is to be made, this is it.

△ △ △

IT'S OFTEN GOLD DUST—

It was the old-reliable pet and impersonation contest that tied up Omaha traffic recently on the campaign put over by Ted Emerson and Don Allen for the Marx Brothers' "Circus Date". What brought the crowds, as elsewhere reported, was a street parade eight blocks long, sponsored by the local *World-Herald*, chamber of commerce and humane society.

That the "pet" stunt is one of the most venerable in the book in no wise deterred the Tri-States theatremen from working it for top returns. Says Emerson:

"As you know, I have always maintained you can pull one of the old ones out of the bag, dust it off and cash in on it at the box office."

Obviously, the age of an idea doesn't count. It's the "dusting off" that does.

STILL DOING THE JOB

Public presentations of Quigley Awards to winners in recent weeks emphasize continued acceptance of the Competitions by executives as an important contribution to the encouragement of exhibition manpower. Pictured last week were the ceremonies in Atlanta, where Moon Corker took the bows. This issue shows the proceedings in Hartford on behalf of Paul Binstock, manager of Warners' Lyric. In both instances the winners were prominently honored.

In the very beginning, it was set down that the purpose of the Awards was to bring recognition to the exceptional jobs being done by the skilled worker in the field. The ceremonies in honor of these outstanding showmen add lustre to the Competitions, now in their sixth successful year of uncovering the bushels under which so many boxoffice lights have been hidden.

△ △ △

A MAN OF MANY PARTS

Recently, in the news, was Irwin Zeltner, manager of the Bobby Theatre in Brooklyn. When a bad fire broke out next door, Zeltner mounted the stage, calmly announced a breakdown of projection, suspended the show, marshaled patrons safely out the exits.

The theatreman is a man of many parts which, when called upon, he plays without much ado. The finest expression of service, to our way of reasoning, comes about in those times when such quick-thinking is the only answer.

△ △ △

Bow-of-the-Week: To Lou Hart, manager of Schine's Glove, Gloversville, N. Y., on "Roaring Twenties", in selling his paper on running a half-page photo and story of the 1920 high school graduating class, and what they are doing today. Picture was cleverly tied in and old grads invited to enjoy the attraction at a special screening.

A-Mike Vogel

Round Table In Pictures

Would THE GERMAN ARMY dare MURDER A WOMAN?
Nurse EDITH CAVELL

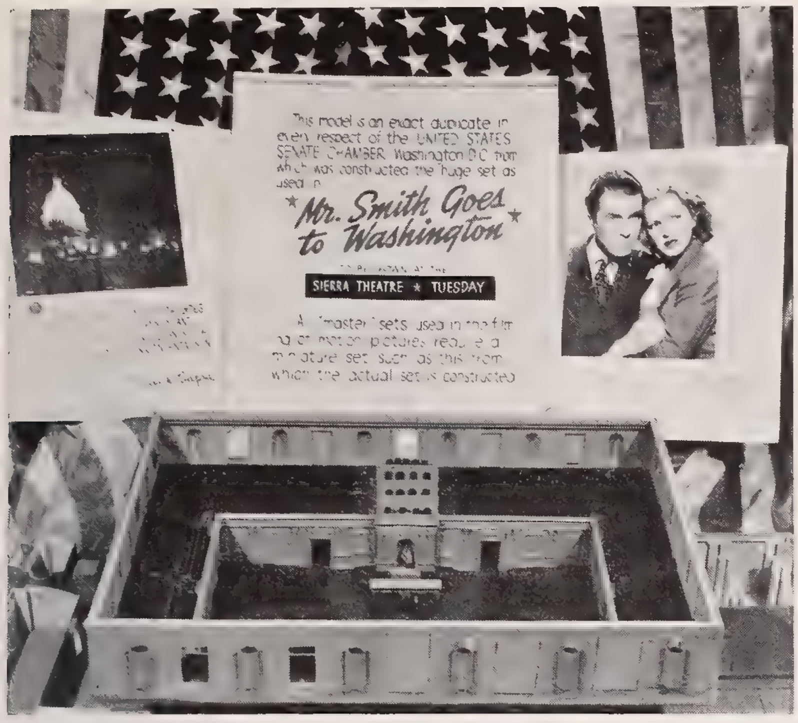
Reproduced at right is miniature battlefield made of plaster and planted in the lobby of the Paramount, Atlanta, Ga., by Billy Pratt for "Cavell". Toy soldiers, tanks, ambulances, horses, aeroplanes and other war paraphernalia were spotted about the setpiece. For ballyhoo, nurse and two soldiers with back banners paraded streets.

Candid camera pictures were taken of girls, arm in arm, with lifesize cutout of Rooney, in the downtown area of Toledo as part of Wally Caldwell's campaign on "Babes in Arms" at Loew's Valentine. Ushers advertised the stunt with muslin chest banners reading: "Have yourself photographed with Mickey. 30 of these snaps will be posted in theatre lobby; identify yourself and receive guest tickets." In addition, girls were handed cards carrying picture plugs, playdates, etc.

"DRUMS ALONG THE MOHAWK"
FILMED IN CEDAR MOUNTAINS
Cedar City Premier 4 Days Before National Release Date

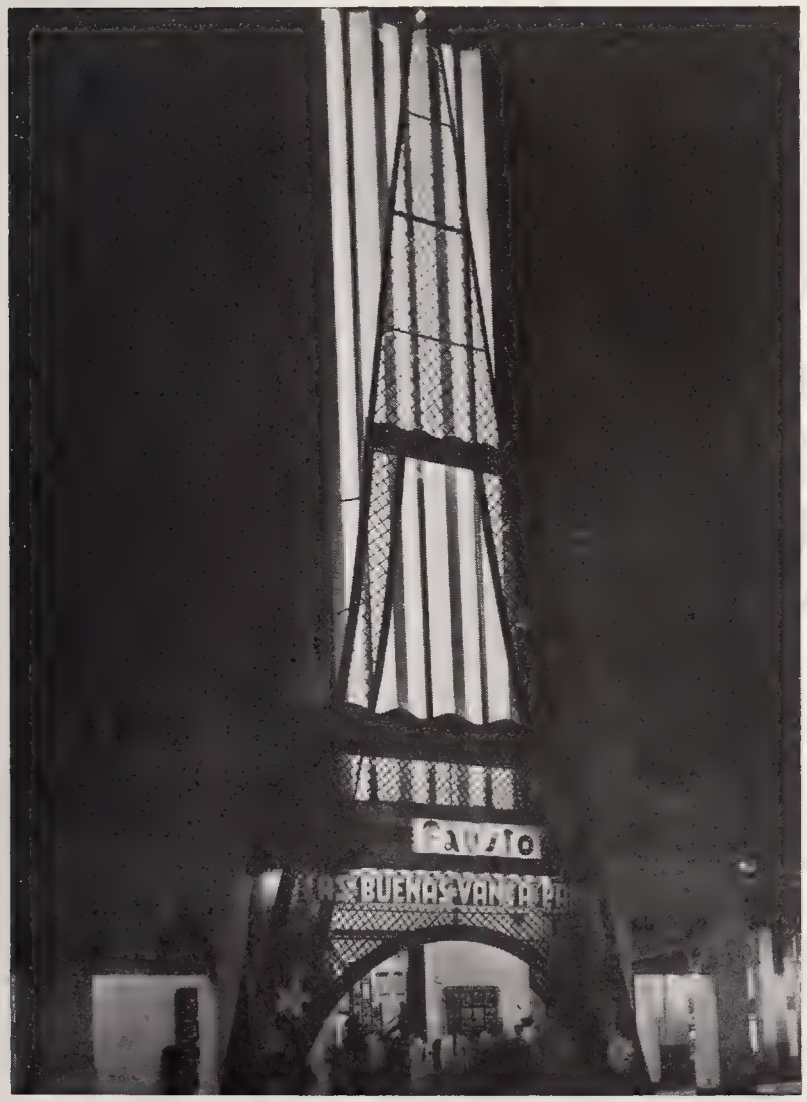
Indians from nearby reservation were hosted by Deck Roberts for the opening of "Drums Along the Mohawk" at the Parks in Cedar City, Utah, arriving at theatre in colorful garb. Prior to picture, Indians presented native war dance and pow-wow on stage. . . . A 1903 model Ford putt-putted through the streets of Rochester in advance of Arthur Krolick's "Hollywood Cavalcade" opening at the Regent. Sennett cops and girls in old-time costumes were planted in bannered car.

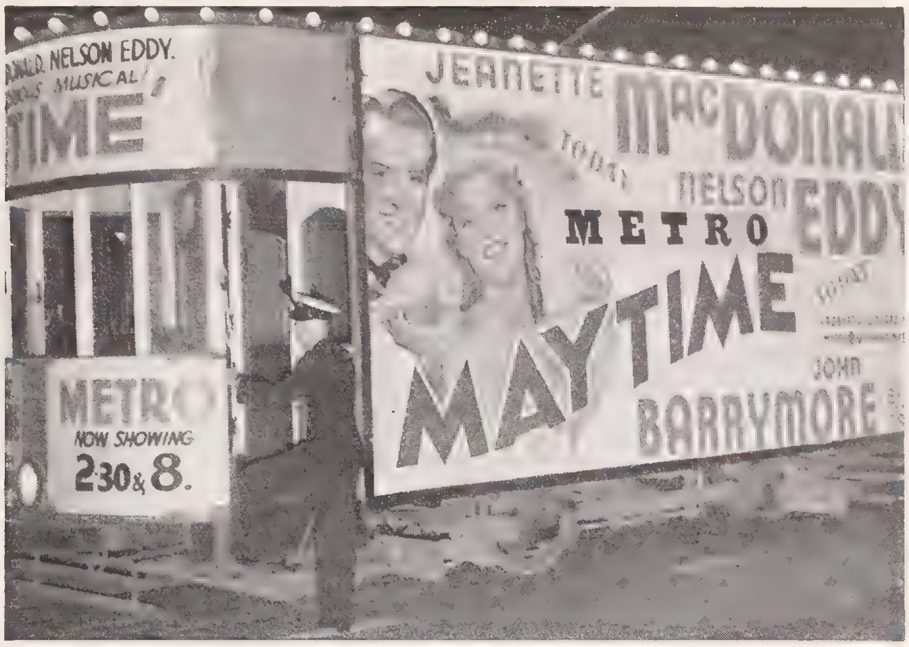
40 FORD
SERGEANTS
Now!
REGENT
HOLLYWOOD CAVALCADE


This model is an exact duplicate in every respect of the UNITED STATES SENATE CHAMBER, Washington D.C. from which was constructed the huge set as used in
"Mr. Smith Goes to Washington"
SIERRA THEATRE ★ TUESDAY

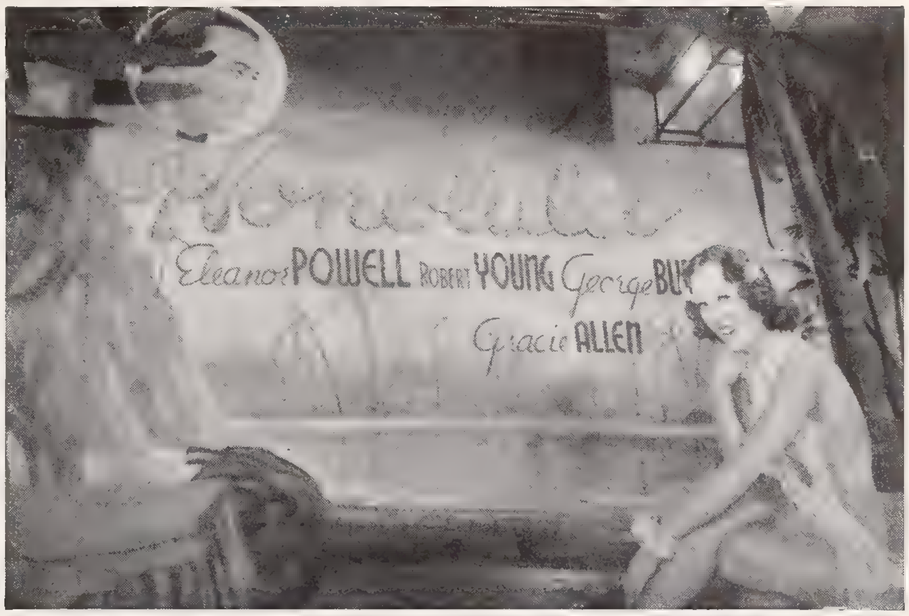
Being fortunate enough to secure the original miniature of the United States Senate chamber used in the picture, assistant manager, Gus Morris, at the Sierra, Stockton, Cal., planted the attractive window display, reproduced above, for his advance on "Mr. Smith". Setpiece was topped by scene stills and message signed by Frank Capra.

A bit of Paris was recently transported to Havana, Cuba, when Ernesto P. Smith, in advance of his engagement on "Good Girls Go to Paris", erected a replica of the Eiffel Tower in front of the Fausto Theatre. Beacon light, spotted atop the tower, could be seen for blocks distant, and folks entering theatre walked through the archway.


Fausto
BUENAS VAN A PA


NELSON EDDY
MUSICAL
TIME
JEANETTE MacDONALD
TODAY
NELSON EDDY
METRO
MAYTIME
JOHN BARRYMORE
METRO
NOW SHOWING
2.30 & 8.

They banner their street cars big in Durban, South Africa, as witness trolley reproduced above and dressed for Al Buehrig Jr.'s return engagement of "Maytime" at the Metro. Both sides were covered with 24-sheets, front and back of trolley carrying title, etc.


Honolulu
Eleanor POWELL Robert YOUNG George BU
Gracie ALLEN

Animated was the "Honolulu" lobby display constructed by Terry Leung at Queen's in Hong Kong, with concealed motors rotating the water so that it flowed down hill and automatically went back again. Hawaiian-dressed cutout of Powell completed the display.

Each Saturday matinee at Warners' State, Philadelphia, Manager Marty Goldenberg holds his Kiddie Kwiz Kontest from stage, giving away cash prizes to children correctly answering questions. Above is Marty with kids lined up awaiting their turn to compete.

Kansas City Honors Infant Baby On Premiere of "Child Is Born"

Featured in Jerry Zigmond's campaign for the world premiere of Warner Brothers' "A Child Is Born" at the Newman in Kansas City, was a competition arranged with the *Star* to select a baby in the local territory to be honored at the premiere. Winner was also appointed the 1940 baby for the Universal newsreel and received bank account to start its career. Infant was chosen by a jury of seven nurses from local hospitals. Age limit was between six months and a year and paper cooperated by giving the tiein a tremendous sendoff.

Other items in the drive included special ceremonies at the Medical Academy for the city's oldest doctor who had delivered the most children. Baby diapering contest also brought wide publicity, as did tieins with local dairies for imprinted milk bottle collars, department store displays, six full pages of co-op ads, one-sheets on milk delivery trucks and bumper strips on taxi fleets.

Gold Brick Hunt Staged By Conner for "Wizard"

Breaking with a story in the local dailies two days ahead of opening of "Wizard of Oz" at the Avalon Theatre was Marlowe Conner's "gold brick hunt." Readers were advised to search for these bricks which when found and presented at theatre would serve as admission. Each carried copy pertaining to the picture which when collected and assembled in the lobby spelled "Follow the yellow brick road to the Avalon and see," etc.

Locating a local midget who had appeared in the film, Conner constructed an animated lobby display consisting of lifesize cutouts of the various characters which were suspended from rubber bands and manipulated by boy in back pulling strings. The midget who was on duty in the center of the display conversed with patrons on his experiences while making the picture.

"LET'S HEAR FROM YOU"

Irwin Ties Show Girls To Jay-Walking Campaign

No sooner had the girls of the "French Follies" show arrived in Duluth for George Irwin's stage show at the Lyceum, than they joined the police traffic bureau's anti-jay walking campaign then in full swing. Attractive girls distributed cards, front of which read: "Am one of the 48 girls in Count Berni Vici's 'French Follies' at the," etc., reverse side stressed the anti jay-walking campaign which included message from the police force.

Local newspapers made much of the stunt, running stories and art work on the girls, in all of which the stage show was prominently mentioned.

"LET'S HEAR FROM YOU"

Merchant Tieups Aid Saxton on "Circus"

Support of leading department store was enlisted by Billy Saxton at Loew's Century, in Baltimore, for "At the Circus," store sending out 50,000 circulars in envelopes bearing cut of the Marx Brothers, theatre and title. Another merchant tieup was effected with distributor of popcorn in that territory, which brought 20,000 inserts on the brothers in as many bags of peanuts. This company controls the entire setup at the fights, wrestling matches, football games and special events, so Saxton secured excellent coverage on this stunt.

Advance exploitation for his lobby consisted of a replica of a circus wagon and peanut stand, with an upside down man bally out front entertaining patrons week ahead. Further bally featured a two man false elephant parade on the downtown streets. In cooperation with the Baltimore News Post a special show was held for crippled children, Sunday American carried a pictorial layout in advance entitled "Those men are back again" and department store used blowups of the stars for their windows and mounted stills on counters throughout the store tying up the picture and merchandise.

"LET'S HEAR FROM YOU"

Chakeres Holds Employees' Week

Turning his theatre over to his employees for a week, Mike Chakeres at the Regent, in Springfield, Ohio, offered cash prizes to the employee selling the most tickets in his theatre, and an additional cash prize to the man selling the greatest number of tickets at any of the five other local units of the Chakeres Theatres.

Two weeks ahead 100 window cards were put in down town stores, rest rooms, etc., with copy reading: "Stop, buy your tickets here for Employees Week, Regent Theatre, and go see 'Hollywood Cavalcade.'" The "stop" and "go" copy was in red and green. Opening night, arc lamps were planted out front with boy in attendance to open doors.

"LET'S HEAR FROM YOU"

Strachan's "Good Deed" Tied to Local Drivers

Through the cooperation of police department, and local daily, J. Knox Strachan at Warners' Laroy, in Portsmouth, Ohio, knocked off seven front page breaks in as many days, as part of his hunt for the city's safest drivers. Policemen jotted down examples of safe driving each day in addition to the circumstances surrounding the case and to the outstanding "good driving deed" of the day guest tickets were awarded. Additional publicity was garnered through the publication daily of the winners together with stories on how they had averted a tragedy.

Tri-Staters Tie Paper to Parade for 'Circus' Date

Turning out gratifyingly into one of the biggest publicity breaks obtained in Omaha was the old reliable pet parade stunt arranged for "The Marx Brothers at the Circus" by Ted Emerson, Tri-States Nebraska zone ad head, with Manager Don Allen for the date at the Omaha. Co-sponsored by the local World-Herald, tieins were made with the Chamber of Commerce, the City Recreation Department, Humane Society and other organizations for participation. The procession, eight blocks long, included thousands of youngsters with their pets of all descriptions, bands, drum corps, clowns and a real circus calliope. Theatre and picture banners were scattered profusely throughout the parade.

Prizes in the amount of $100 in cash and merchandise were offered in various classifications such as most unusual pet, homeliest, best looking, etc. Other prizes were available for funniest clowns, youngest and oldest pet owners, dog with the longest tail, dog with the shortest tail, best decorated cage and best dressed pet. Offer of special cash prizes for the best doubles of the Marx Brothers brought all kinds of impersonators who furnished comedy by cutting capers along the line of march. Paper ran daily stories and photos covering all angles of the tiein, the cooperation bringing comprehensive publicity for the event.

Babes in Arms Admitted Free

For "Babes in Arms," at the Omaha, the theatremen tied the same paper in on a stunt wherein "babes in arms" from 60 years to 60 hours were admitted to the picture as guests of the management. However, in order to cash in on this invitation, it was necessary for parties bringing "babes in arms" to carry them into the theatre and hold them on their laps during the entire performance. For a newspaper shot, Emerson was able to secure a couple willing to be photographed in the theatre, being fortunate enough to obtain the leading football star and Homecoming Queen, guest at the annual Creighton College alumni celebration.

PORTABLE RADIOS TUNED TO KYSER

Six attractive girls, carrying portable radios and walking a considerable space apart, covered the streets of New Orleans as they tuned in on Kay Kyser's broadcast during his radio hour, all of which was part of Manager Vic Myer's "That's Right, You're Wrong" campaign at the Orpheum. Radio sets were appropriately labeled and girls wore novelty caps after the manner of Kay's graduation cap.

Band and cheer leaders of numerous preparatory schools were tied into Myer's promotion, with frequent plugs at the week's football games.

HIGH PRESSURE AD COPY AVOIDED IN "WIND" NEWSPAPER CAMPAIGNS

Public Knows "What", Says MGM, Stressing "When - What - How"; New York Ads Break 19 Days Ahead

by A-MIKE VOGEL

Assuming the public knows all of the "what" about "Gone With the Wind," the initial boxoffice advertising now launched by M-G-M tells nothing but "where" and for "how much" and "when."

Also precedent is broken by the first show advertising in this or any world that contains no adjectives.

The merchandising as represented by the newspaper copy reflects a consciousness that when they bought the title they bought ready-made advertising.

There's high-pressure in the selling of "Gone With the Wind," but it does not percolate through to the customers.

Reports on advance sales indicate that the customers are needing no urging—for the opening and first look, anyway. After that, the picture will be on its own.

Title Lettering Tied to Novel

In illustration of the remarkably reserved copy is the five columns on 210 lines, reproduced on this page, the initial ad for the New York openings at the Astor and Capitol theatres. To be noted is that no space has been wasted upon adjectives or exploitation. Stressed is the carefully detailed information on the policies to be pursued at both houses. The same attentions were emphasized in the follow-up ads.

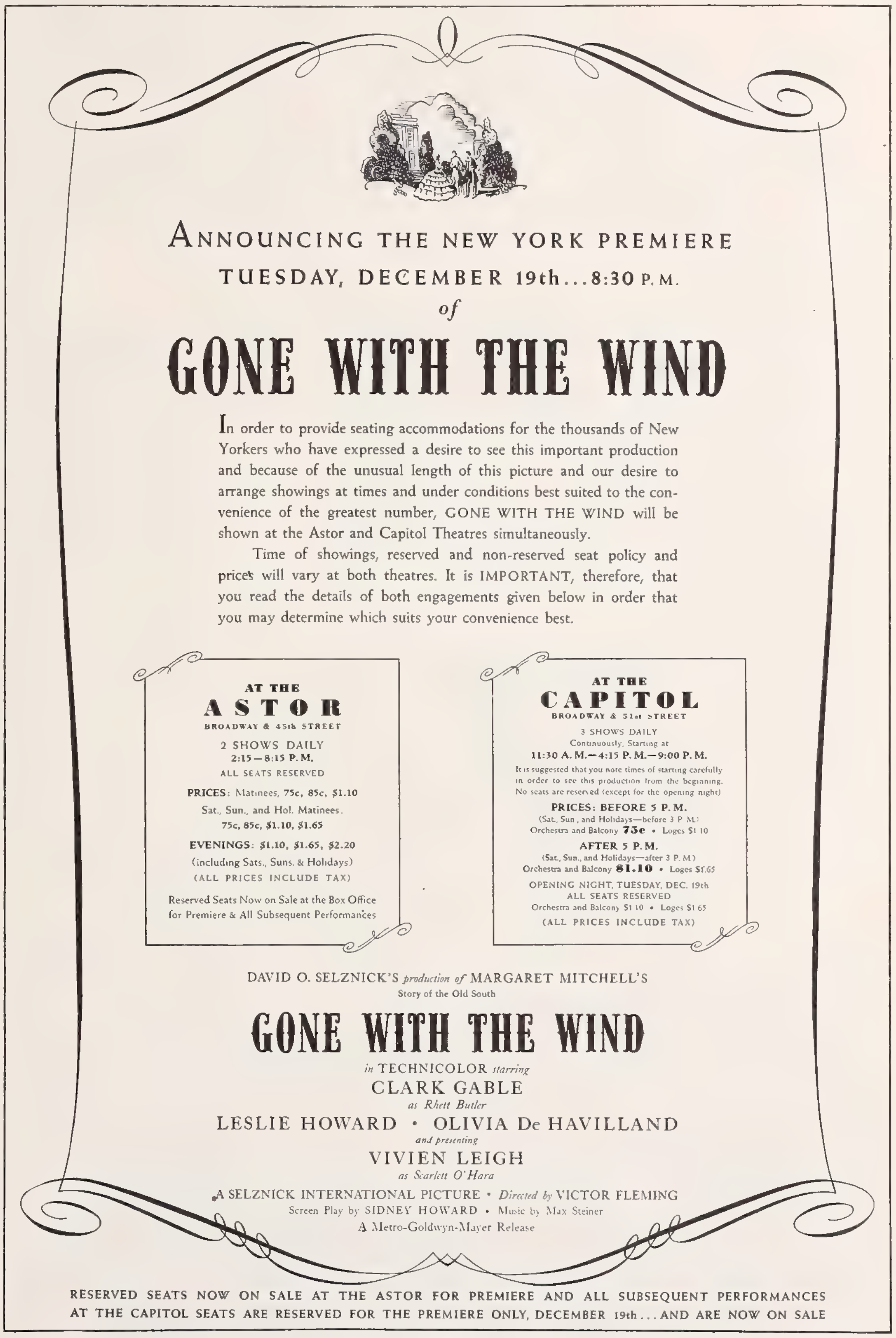
Little art is used. There is an atmospheric decorative spot on top. The copy face is Weiss, a modern cutting of an old-style face and keyed with the period of the story. Lettering of the title, reminiscent of the distinctive title lettering of the book, was created by Howard Dietz as a direct tie-in between novel and picture and to serve as identification in all advertising copy.

Same Treatment for Other Dates

The newspaper campaign for the New York dates broke 19 days ahead, with the 1,050 lines here illustrated running in three papers. Follow-ups of the same size and treatment, with slight changes in copy and layout, appeared within the next three days in five of the metropolitan dailies. In the latter, it was additionally noted that the picture "will not be shown anywhere except at advanced prices—at least until 1941."

Although the total lineage budgeted for the New York advance campaign was not revealed, indicative of the cost is the $1.10 per line rate in the *Times* and $1.70 per line in the tabloid Daily *News*. By way of comparison, the average weekly lineage used by the Capitol is 1,000 lines.

The inaugural copy theme and presentation are being adapted in the added situations selected for earlier engagements. Similar campaigns are intended for all other dates and, according to M-G-M, every effort will be made to keep the campaigns in these channels of advertising treatments.



ANNOUNCING THE NEW YORK PREMIERE
TUESDAY, DECEMBER 19th...8:30 P.M.
of

GONE WITH THE WIND

In order to provide seating accommodations for the thousands of New Yorkers who have expressed a desire to see this important production and because of the unusual length of this picture and our desire to arrange showings at times and under conditions best suited to the convenience of the greatest number, GONE WITH THE WIND will be shown at the Astor and Capitol Theatres simultaneously.

Time of showings, reserved and non-reserved seat policy and prices will vary at both theatres. It is IMPORTANT, therefore, that you read the details of both engagements given below in order that you may determine which suits your convenience best.

AT THE
ASTOR
BROADWAY & 45th STREET
2 SHOWS DAILY
2:15—8:15 P.M.
ALL SEATS RESERVED
PRICES: Matinees, 75c, 85c, $1.10
Sat., Sun., and Hol. Matinees.
75c, 85c, $1.10, $1.65
EVENINGS: $1.10, $1.65, $2.20
(including Sats., Suns. & Holidays)
(ALL PRICES INCLUDE TAX)
Reserved Seats Now on Sale at the Box Office
for Premiere & All Subsequent Performances

AT THE
CAPITOL
BROADWAY & 51st STREET
3 SHOWS DAILY
Continuously, Starting at
11:30 A.M.—4:15 P.M.—9:00 P.M.
It is suggested that you note times of starting carefully in order to see this production from the beginning. No seats are reserved (except for the opening night)
PRICES: BEFORE 5 P.M.
(Sat., Sun., and Holidays—before 3 P.M.)
Orchestra and Balcony **75c** • Loges $1.10
AFTER 5 P.M.
(Sat., Sun., and Holidays—after 3 P.M.)
Orchestra and Balcony **$1.10** • Loges $1.65
OPENING NIGHT, TUESDAY, DEC. 19th
ALL SEATS RESERVED
Orchestra and Balcony $1.10 • Loges $1.65
(ALL PRICES INCLUDE TAX)

DAVID O. SELZNICK'S *production of* MARGARET MITCHELL'S
Story of the Old South

GONE WITH THE WIND

in TECHNICOLOR *starring*
CLARK GABLE
as Rhett Butler
LESLIE HOWARD • OLIVIA De HAVILLAND
and presenting
VIVIEN LEIGH
as Scarlett O'Hara
A SELZNICK INTERNATIONAL PICTURE • *Directed by* VICTOR FLEMING
Screen Play by SIDNEY HOWARD • Music by Max Steiner
A Metro-Goldwyn-Mayer Release

RESERVED SEATS NOW ON SALE AT THE ASTOR FOR PREMIERE AND ALL SUBSEQUENT PERFORMANCES
AT THE CAPITOL SEATS ARE RESERVED FOR THE PREMIERE ONLY, DECEMBER 19th...AND ARE NOW ON SALE

Holds "Women" Contest

In advance of opening of "The Women" at the Star Theatre, in Heppner, Oregon, Elaine Furlong distributed contest blanks on which were listed 10 quotations from various books, all of which pertained to the ladies. To those correctly supplying the title and author, guest tickets were awarded. Each herald carried cast, playdates and picture plug. In addition, special colored programs were printed for the date with cut of each of the stars.

Broadcasts from Lobby

Through the intervention of A. Frank O'Brien, city manager for Wilmer and Vincent in Richmond, Va., arrangements have been completed with radio station WRTD to make daily broadcasts from a doll house in the lobby of the Colonial Theatre. Pleas are made for old toys, clothing, games, etc., etc., to be used for the annual Christmas party to the underprivileged of the city. Newspapers have covered the stunt in addition with the theatre coming in for plugs.

Exploitation Briefs Here & There

Starting week in advance, A. D. Eichenlaub of the Fox Wilma, in Missoula, Mont., ran teaser ads in local daily, the words "They're Coming" heralding the approach of the opening of "Only Angels Have Wings." Local news commentators interviewed the theatreman day ahead of opening, giving the picture excellent breaks. In conjunction with the Western Montana model airplane contest, which was held on opening day of picture through the efforts of Eichenlaub, announcements were made during the local news broadcast over WGVO four days ahead of playdate. For his outdoor exploitation, two usherettes rode a bannered tandem bike around town, in addition jalopy with appropriate copy was also driven about town and traffic warnings with picture copy were spotted at intersections throughout the city.

▽

In connection with the opening of "Star Maker" at the Rex, in Sheboygan, Manager J. C. Ebersberger tied in with local merchant who featured an amateur show in his store and which was conducted over Station WHBL. With age limit from five to 14, cash prizes were awarded to runners-up, first prize winner receiving a trophy from Bing Crosby and Linda Ware. Store devoted windows and ads to the show.

Tieup was also effected with the Oldsmobile agency for fleet of bannered cars to parade throughout city ahead of run, music stores cooperated, featuring hit tunes from picture, and letters were sent to members of the Civic Music Organization stressing the Damrosch sequence end.

▽

Special screenings of "The Wizard of Oz" were held three weeks ahead of opening by Manager L. J. Wegener, at the Palace Theatre in Burlington, Ia., to which teachers were invited and promises secured for plug in the classrooms. Merchant tieups were numerous, including music shop, book store, department stores featuring Garland dresses, etc. For his newspaper coverage, Wegener ran a coloring contest, with guest tickets going to those youngsters best coloring outlines of the various characters in the picture. Cutout figures from 40 by 60's mounted on beaver board were displayed on street corners and at elevators in office buildings and sidewalk in front of theatre building was painted with yellow brick road, appropriately lettered with "Follow yellow brick road to see," etc.

▽

On the same picture, Bernard Davis, at the Victor, in McKeesport, Pa., built a scarecrow and tinman which were planted in the outer lobby week ahead. Appropriate cards were made up and tied around the necks of both figures. Window displays were secured in leading five and tens consisting of books and records on "Oz" with cutouts also featured in each store. Cooperation was also secured from school officials who permitted the posting of notices on bulletin boards and mention in classes.

Jones Secures "Smith" Plug From Governor of Texas

Personal endorsement of his "Mr. Smith" date at the Texas, San Angelo, Tex., by Governor O'Daniel, was used effectively by Jno. D. Jones, Concho Theatres, city manager, in the form of a quarter-page ad occupied mostly with reproduction of a letter from the state head boosting the picture.

Idea was conceived by the theatreman during a broadcast by the Governor in which the picture received favorable comment. Jones then wrote to His Honor, asking for permission to use his name in the advertising. The Governor not only gave permission but also in his letter suggested various copy lines to attract wider attention. In addition to the ad, Jones also planted the tiein for extra publicity in the local press.

"LET'S HEAR FROM YOU"

Stilt Walker Aids Lampe on "Cavalcade"

Young man dressed in the accepted cameraman's garb, with old type crank camera on a tripod was used in front of department stores and on busy corners ostensibly snapping folks as part of Gus Lampe's "Hollywood Cavalcade" date at the Keith Theatre in Syracuse, N. Y. In addition, a stilt walking ballyhoo was used with man and woman carrying appropriate copy on signs plugging picture, theatre and playdates.

For "Jamaica Inn" Lampe ran a contest on which cash and ticket prizes were awarded. Listed on blank run in paper were the names of ten outstanding characters in history such as Caesar, Lincoln, Columbus, etc., and contestants were asked to check the name of one which they would like to see Laughton portray. Also required was a brief letter giving the reasons why.

"LET'S HEAR FROM YOU"

Book Street Bally Sells "Rains Came" for Tully

Capitalizing on the book angle of "The Rains Came," Ralph Tully at the Central in Biddeford, Maine, made up a large size book and had man cover principal streets few days ahead. Securing advance advertising, Tully had the book in display in the lobby 10 days before opening. Book stores' cooperation was enlisted with display of colored stills and book jackets from the photoplay edition. Bookmarks were distributed widely in lending libraries, business district, dentists' and doctors' offices as well as stores and high schools.

As part of his campaign on "The Real Glory," Ralph covered all schools ahead and distributed to youngsters silver foil badges entitling them to become members of the Gary Cooper "Real Glory" Brigade. Badge included theatre selling message.

"LET'S HEAR FROM YOU"

Stoltz "Cavell" Want Ad

Classified copy with a different twist was used by Manager Arnold Stoltz, for "Edith Cavell" at the Avon, Utica, N. Y. Using about 35 lines on one column, with plenty of white space, copy read:

"For Sale. Iron Cross which I won in the last war for bravery. Reason: I have just seen Nurse Edith Cavell, at the Avon Theatre. Write Box 21-X, this paper. Best offer takes it."

Display Ads On Next Page

(1) Here Sam Gilman says all he has to say in the giant laughing halftone of Garbo for "Ninotchka" at Loew's, Harrisburg, Pa. The 180 lines on 5 col. was all white-space with the hand-lettering above, type credits and theatre below. . . . (2) In this 110 lines on 3, for "Bali" at the LaRoy, Portsmouth, Ohio, J. Knox Strachan reports top laugh-returns for the catchline. Balloon copy was planted above figure of home-town moppet to identify her to locals. . . . (3) Tieing the background of "Allegheny Uprising" to local history was the purpose of this 110 lines on 2, for the date at the Senate, Harrisburg, Pa. . . . (4) To emphasize the excitement and adventure of "Lion Has Wings" at the Uptown, Toronto, Jim Nairn featured "see" copy for the second week holdover of the Korda production. Size: 100 lines on 4. . . . (5) Use of the title to point up hurry-copy on the extended run of "Eternally Yours" at the United Artists, San Francisco, was aimed for in this 80 lines on 2, by Charley Schlaifer. . . . (6) Directed at the two local colleges was the tiein copy for "What A Life" at the Tudor, New Orleans. Catchline theme was carried out with the "I" and "Q" on sweaters of the students in the drawing. Size: 105 lines on 3.

Binstock Uses Crosby Wire As Advance on "Star Maker"

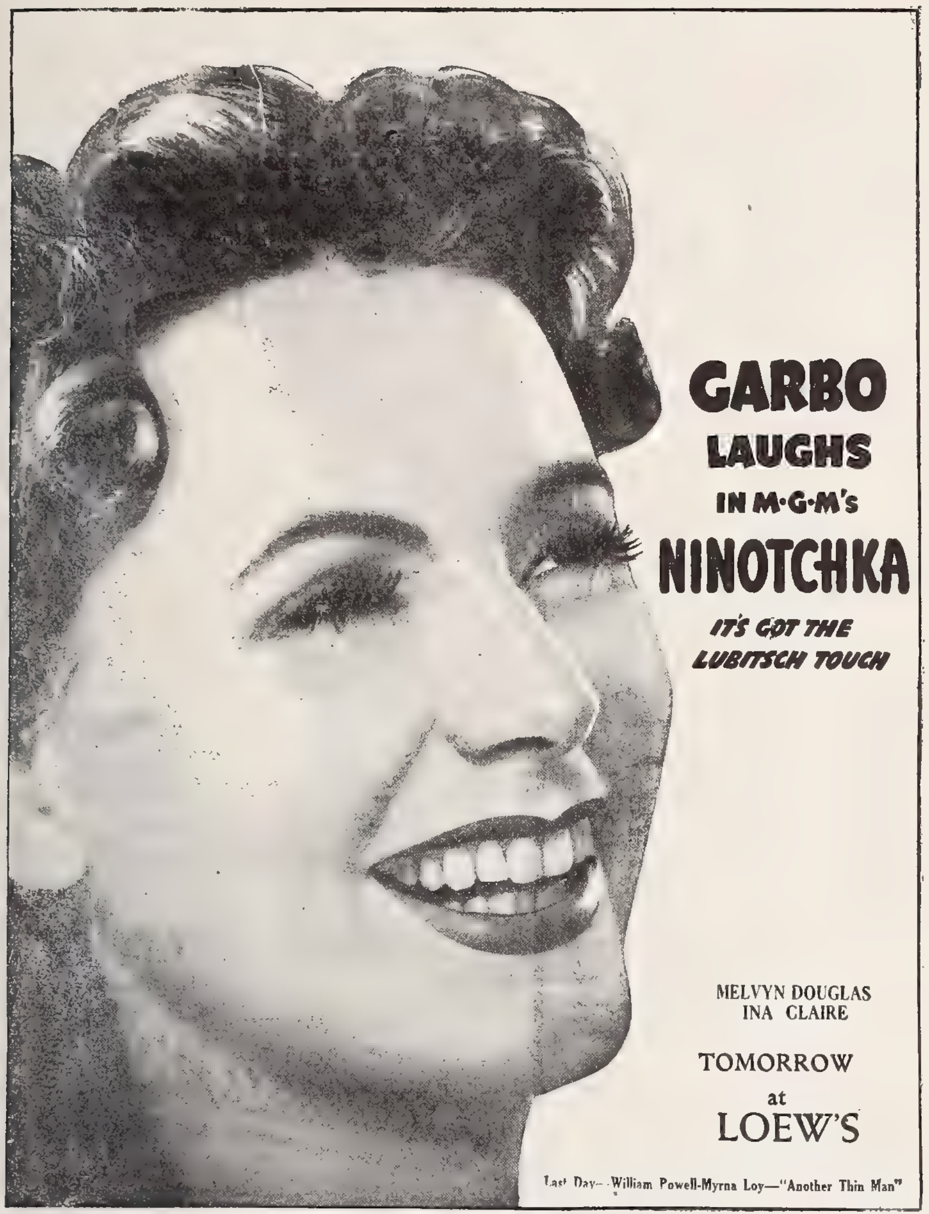
Local dance school was promoted by Paul Binstock to hold an amateur show consisting of 40 talented children on the stage of Warner's Lyric, in Hartford, as part of the theatreman's advance for "Star Maker." Special trailer was used two weeks ahead, lobby display consisted of 40 by 60 announcement card with photos of the entertainers, school sent out heralds publicizing the show and Station WTHT gave it several plugs. Highlight, however, of the the stunt was wire addressed to Paul and received from Bing Crosby which read: "Glad to hear you will give local kids a chance when 'Star Maker' shows." Wire in addition to being reproduced in local dailies was blown up by Postal Telegraph and placed in prominent store windows.

"LET'S HEAR FROM YOU"

Goldenberg's Marine Posters

Gagging the Ritz Brothers film, "Pack Up Your Troubles" with comedy enlistment posters, Marty Goldenberg at Warner's State, in Philadelphia planted Marine posters with copy reading "The Ritz Brothers want you to join their army of Merrymakers—fight for fun and jollity. Enlistment period, 70 minutes."

REPRESENTATIVE NEWSPAPER ADS



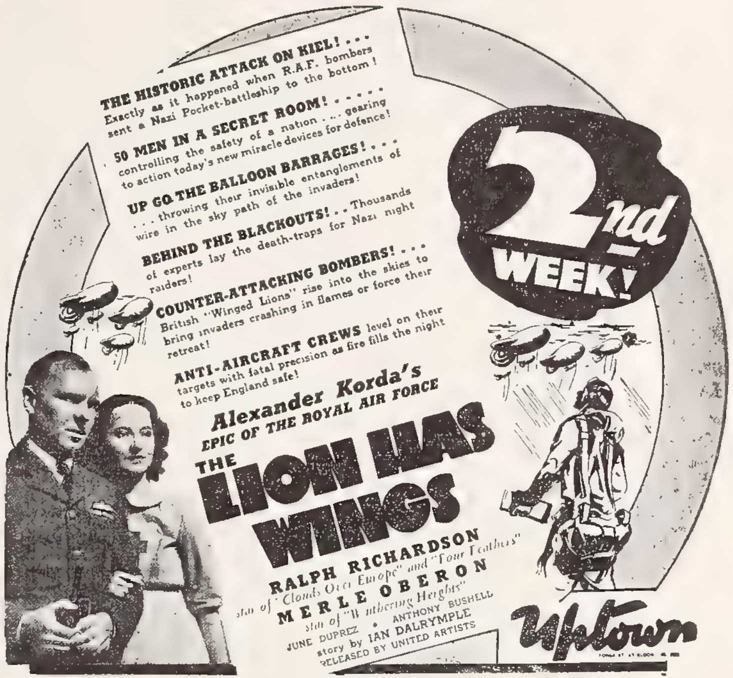
GARBO
LAUGHS
IN M·G·M's
NINOTCHKA
IT'S GOT THE
LUBITSCH TOUCH

MELVYN DOUGLAS
INA CLAIRE

TOMORROW
at
LOEW'S

Last Day—William Powell-Myrna Loy—"Another Thin Man"

1



THE HISTORIC ATTACK ON KIEL! . . . Exactly as it happened when R.A.F. bombers sent a Nazi Pocket-battleship to the bottom!

50 MEN IN A SECRET ROOM! . . . . . controlling the safety of a nation . . . gearing to action today's new miracle devices for defence!

UP GO THE BALLOON BARRAGES! . . . . . . throwing their invisible entanglements of wire in the sky path of the invaders!

BEHIND THE BLACKOUTS! . . Thousands of experts lay the death-traps for Nazi night raiders!

COUNTER-ATTACKING BOMBERS! . . . British "Winged Lions" rise into the skies to bring invaders crashing in flames or force their retreat!

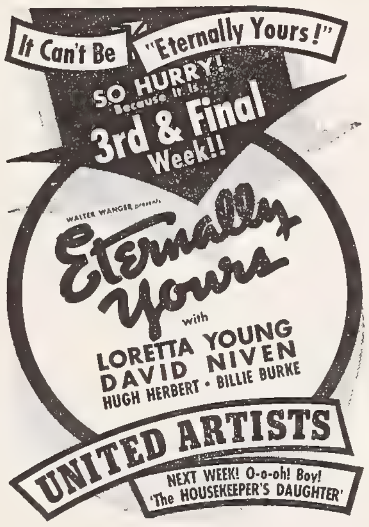
ANTI-AIRCRAFT CREWS level on their targets with fatal precision as fire fills the night to keep England safe!

Alexander Korda's
EPIC OF THE ROYAL AIR FORCE
THE
LION HAS
WINGS
RALPH RICHARDSON
star of "Clouds Over Europe" and "Four Feathers"
MERLE OBERON
star of "Wuthering Heights"
JUNE DUPREZ • ANTHONY BUSHELL
story by IAN DALRYMPLE
RELEASED BY UNITED ARTISTS

2nd WEEK!

Uptown

4



It Can't Be "Eternally Yours!"
SO HURRY! Because It Is
3rd & Final
Week!!

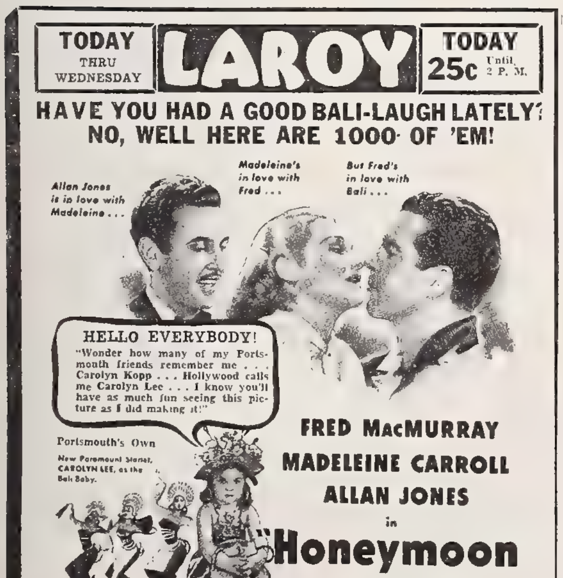
WALTER WANGER presents
Eternally Yours
with
LORETTA YOUNG
DAVID NIVEN
HUGH HERBERT • BILLIE BURKE

UNITED ARTISTS

NEXT WEEK! O-o-oh! Boy!
'The HOUSEKEEPER'S DAUGHTER'

5

2



TODAY
THRU
WEDNESDAY

LAROY

TODAY
25c Until 2 P. M.

HAVE YOU HAD A GOOD BALI-LAUGH LATELY?
NO, WELL HERE ARE 1000 OF 'EM!

Allan Jones is in love with Madeleine . . .
Madeleine's in love with Fred . . .
But Fred's in love with Bali . . .

HELLO EVERYBODY!
"Wonder how many of my Portsmouth friends remember me . . . Carolyn Kopp . . . Hollywood calls me Carolyn Lee . . . I know you'll have as much fun seeing this picture as I did making it!"

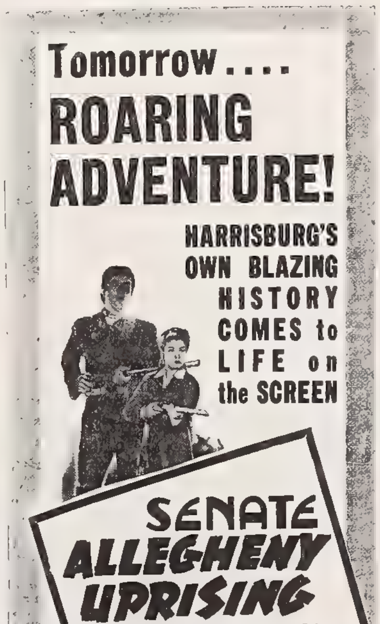
Portsmouth's Own
New Paramount Starlet, CAROLYN LEE, as the Bali Baby.

FRED MacMURRAY
MADELEINE CARROLL
ALLAN JONES
in
"Honeymoon in Bali"
Feature Starts 1:00, 3:10, 5:20, 7:30, 9:40

with AKIM TAMIROFF · HELEN BRODERICK · OSA MASSEN · CAROLYN LEE

ALL NEW THRILLING MARCH of TIME "THE BATTLE FLEETS OF ENGLAND"
●PARAMOUNT WORLD NEWS●

3



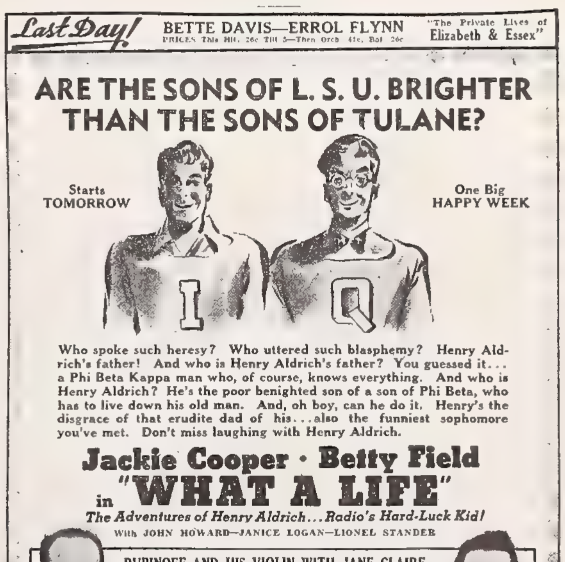
Tomorrow . . . .
ROARING
ADVENTURE!
HARRISBURG'S
OWN BLAZING
HISTORY
COMES to
LIFE on
the SCREEN

SENATE
ALLEGHENY
UPRISING
John Wayne • Claire Trevor • George Sanders • Brian Donlevy
and a cast of thousands!

TODAY—LAST TIMES
KAY KYSER
'That's Right, You're Wrong'
With INFORMATION PLEASE and MICKEY MOUSE

EXTRA!
MARCH
OF TIME!

6



Last Day! BETTE DAVIS—ERROL FLYNN "The Private Lives of Elizabeth & Essex"
PRICES This Hit, 26c Till 5—Then Orch 41c, Bal 26c

ARE THE SONS OF L. S. U. BRIGHTER
THAN THE SONS OF TULANE?

Starts
TOMORROW

One Big
HAPPY WEEK

Who spoke such heresy? Who uttered such blasphemy? Henry Aldrich's father! And who is Henry Aldrich's father? You guessed it . . . a Phi Beta Kappa man who, of course, knows everything. And who is Henry Aldrich? He's the poor benighted son of a son of Phi Beta, who has to live down his old man. And, oh boy, can he do it. Henry's the disgrace of that erudite dad of his . . . also the funniest sophomore you've met. Don't miss laughing with Henry Aldrich.

Jackie Cooper · Betty Field
in "WHAT A LIFE"
The Adventures of Henry Aldrich . . . Radio's Hard-Luck Kid!
With JOHN HOWARD—JANICE LOGAN—LIONEL STANDER

RUBINOFF AND HIS VIOLIN WITH JANE CLAIRE
THRILL TO THE NEW ORLEANS HONEY who started for the big time in the Hotel Roosevelt Fountain Lounge! Watch her skyrocket to stardom!

SOMETHING NEW! FATHER HUBBARD'S ADVENTURES - - Famed Jesuit reveals the true "Birthplace of Icebergs" - - Watch for more adventures of Father Hubbard at the Tudor! Exciting! Informed! Unique!
HILARIOUS CARTOON: "WATCH DOG" - - LAST-MINUTE FOOTBALL AND WORLD NEWS

PROM EXTENDED 1045

26c

NEXT ATTRACTION: BASIL RATHBONE as "SHERLOCK HOLMES"

TUDOR

COMING SOON: LANA TURNER in "THESE GLAMOUR GIRLS"

Christmas Gift Ticket Books Featured by Major Circuits

Adopted successfully in different situations for Christmas giving by patrons is the gift admission, either in book or single form, and disposed of by direct sale at the boxoffice and by tieups with local merchants.

Books of tickets, in three and five dollar denominations, are now featured by all RKO theatres, the tickets good for admission in all of the circuit's theatres from coast to coast. Books are decorated with Christmas covers and, for information of buyers, complete lists of RKO theatres in all cities are available.

In the Philadelphia zone, the Warner houses are emphasizing gift ticket books for children, with space on each admission for name of child, if desired. The Loew's theatres in the New York metropolitan area arrange special kid shows in cooperation with local merchants who sponsor the events during Christmas holidays. Theatres distribute special card tickets, sold to the merchants at regular prices, who in turn distribute these to patrons, orphanages, etc. For two weeks ahead, theatres display lobby poster, carrying names of all merchant-sponsors.

Hudson Ties Dairy To "Wizard of Oz"

An effective tieup was arranged by Dan Hudson, manager of the Strand, in Duluth, Minn., with leading dairy which included distribution of "Wizard of Oz" broadsides in every grocery store in town and a display of "Oz" glasses. Two cooperative ads totalling 24 inches and paid for by the merchant broke day ahead of opening.

Also received were announcements over store's WEBC radio program, tieup was stressed on theatre stage and for lobby display, small table was set up with the glasses and card advising folks to purchase same at cooperating store. Stunt was also plugged during cooking school classes. Half dozen standees of the characters in the picture were spotted about lobby in advance and nailed to front doors current with run. Entire cost to Hudson for the dairy tiein was printing charge on herald distribution.

"LET'S HEAR FROM YOU"

Fitzpatrick Inaugurates Rooney-Garland Fan Club

In conjunction with Station WATR as his advance on "Babes in Arms," Ed Fitzpatrick of Loew's Poli, Waterbury, Conn., formed a Mickey Rooney-Judy Garland fan club, covering the city with hundreds of window cards, 40 by 60's on display in lobby as well as all locations and advance notices in city schools. Opening day of picture membership cards were distributed, candy kisses passed out and for a special lobby stunt, giant Postal and Western Union blanks containing printed message to the stars was available for signatures of the fan club members.

Week ahead of his double horror bill "The Return of the Frog" and "The Demon Barber of Fleet Street," Fitz stationed a nurse in the lobby at small table containing sedatives, etc., explanatory card was prominently displayed. Old-fashioned barber's chair was also on display in the lobby which was done entirely in green and blue lamps to give spook effect; skeletons and daggers were hung from all chandeliers, walking ghost bally was used and during run of trailers a green spot circled the house and followed two ushers dressed in white sheets who circulated through the audience and across stage.

Irwin's Chuckle Contest Aids "Roaring Twenties"

Through the cooperation of the Duluth *Herald and News Tribune,* in advance of "The Roaring Twenties," George Irwin, at the Lyceum, in Duluth, planted a chuckle ad contest. Rules required entrants to lift a full line from four different ads carried on the classified page and put them together coherently. Guest tickets went to the first 30 submitting most humorous chuckles.

Entire false front was constructed for the occasion, playing up the excitement and action angles and cutouts of Cagney and Lane for the romance. Blowup of Hellinger's foreword on the picture was planted in the lobby week ahead, underlines carried in all larger ads ahead and imprinted napkins were spotted in leading restaurants.

"LET'S HEAR FROM YOU"

Street Toe Race Held For "On Your Toes"

With entrants secured from local dancing schools, Manager Pat McGee at the Paramount, in Syracuse, held a race from the busiest intersection to the theatre entrance, girls walking on their toes the entire distance, dancing shoes and guest tickets going to winners. Papers carried art work and stories on the ingenious stunt.

Workers in factories and department stores were reached with special displays on bulletin boards, the store executives offering passes for prizes in special sales efforts during their "On Your Toes" week. Art work was secured in papers on Zorina week ahead and art in the Sunday roto section broke with the opening.

"LET'S HEAR FROM YOU"

Morrelli Hosts Star

On the morning of Tex Fletcher's arrival for a personal appearance at the Bristol, in Bristol, Conn., Manager Victor Morelli took him on a tour of the town, starting at the City Hall, where he was officially greeted by Acting Mayor Thomas O'Brien. Several downtown stores carried welcome banners with theatre and playdate mention, merchants paying cost and the star was taken to the newspaper to visit the boys and spin a few yarns. Papers covered the personal with stories and art work.

FP Canadians Aim to Set New Record for Sale of Books

Encouraged by a 20 percent increase in the sale of Christmas tickets as gifts in last year's campaign over the previous year, N. L. Nathanson and J. J. Fitzgibbons, Famous Players-Canadian heads, have again given approval to the circuit drive now in process and aimed to set new records in the current campaign. To assist managers and theatre staffs, a manual of suggestions has been issued by Jim Nairn's ad department, highlights of which are here set down. Ten percent commission is allowed.

Merchants' counter sales are favored, especially stores whose business and locations provide best tieins. Managers are advised to make weekly visits to these spots to stimulate sales and to see that the counter advertising furnished by the circuit is displayed. Merchants can be interested in gift tickets for purchases over a certain amount. Newspapers, insurance companies and other businesses with large staffs have also been found good sources for sales.

Children's tickets have proved to be good sellers and lobby copy to this effect is approved. Local clubs interested in child welfare also make profitable contacts as do public and Sunday school teachers to use the tickets as prizes.

Personal Solicitations Favored

Personal solicitations by managers have returned good results. One theatreman in making the rounds found auto dealers open for these tickets. Another manager sold blocks of tickets to charitable clubs which sold them through members, using the 10 percent commission for club funds. A department store bought one manager's entire allottment for premiums to promote sales during the holiday season. Another store bought a block for giveaways to the employees.

Another good medium proved to be hospital sales, switchboard operators selling tickets to doctors for gifts to internes and nurses. Junior Leaguers used them and other women's organizations built up club funds through the commission allowed. Coal companies were among other businesses to fall in line, giving the tickets with orders delivered within a certain period near Christmas.

Letterheads, Trailers Available

As in previous years, two-color letterheads with gift banner copy across the top are available for managers, as are typical selling letters used last year. Animated trailers are again favored, two different types furnished to prevent them from growing "stale." Newspaper copy in the regular ads and in special small ads brought many buyers.

Tickets will be honored until July 1, in the theatres where they were sold. As a convenience, orders are to be accepted for delivery in other towns where the circuit operates.

Full credit in the circuit's managers' sharing plan is given for sales and a 10 percent commission allowed to the staff for outside sales. This compensation has been found to bring highly satisfactory results.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Com.-Mel. (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abe Lincoln in Illinois, 009, Mel........RKO
Across the Plains, 3855, West...........Mono
Adventures of Jane Arden, 321, Mel.......WB
Adventures of Sherlock Holmes, The, Mel. 20th-Fox
Affair Lafont, Mel....................Foreign
Allegheny Uprising, 006, Mel............RKO
All Quiet on the Western Front, 4073, Mel. Univ.
All This and Heaven Too, Mel............WB
All Women Have Secrets, Mel............Para
Amazing Mr. Williams, Com.-Mel.........Col
And It All Came True, Mel..............WB
Andy Hardy Gets Spring Fever, 944, Com. MGM
Angels Wash Their Faces, The, 367, Mel...FN
Another Thin Man, 13, Com.-Mel.......MGM
Arizona Kid, The, 951, West.............Rep
Arouse and Beware, Mel................MGM
At Good Old Siwash, Com.-Mel.........Para
At Your Age, Com.......................GN

B

Babes in Arms, 9, Mus.-Com............MGM
Bachelor Mother, 932, Mel..............RKO
Back Door to Heaven, 3833, Mel.........Para
Bad Lands, 933, West...................RKO
Bad Little Angel, 10, Com..............MGM
Balalaika, 17, Mus.....................MGM
Barricade, 026, Mel.................20th-Fox
Beau Geste, 3902, Mel...................Para
Beasts of Berlin, Mel...............Producers
Behind the Facade, Mel..............Foreign
Behind Prison Gates.......................Col
Betrayal, Mel. ....Foreign
Beware Spooks, Com.......................Col
Big Guy, The, 4016, Mel..............Univ
Big Town Czar, 3018, Mel..............Univ
Biscuit Eater, The, Mel.................Para
Billy the Kid Returns, 851, West.........Rep
Blackmail, 5, Mel......................MGM
Blackwell's Island, 361, Mel..............FN
Blind Alley, Mel.........................Col
Blondie Brings Up Baby, Com............Col
Blondie Takes a Vacation, Com...........Col
Blue Bird, The, 025, Com...........20th-Fox
Blue Montana Skies, 844, West...........Rep
Boy Friend, 943, Com...............20th-Fox
Boy's Reformatory, 3820, Mel...........Mono
Bridal Suite, 937, Com.-Mel............MGM
British Intelligence, Mel.................WB
Brivele Der Mamen, A, Mel.........Foreign
Broadway Melody of 1940, Mus..........MGM
Broadway Serenade, 931, Mus...........MGM
Brother Rat and the Baby, Com..........WB
Brother Orchid, Mel......................WB
Buck Benny Rides Again, Com...........Para
Bulldog Drummond's Secret Police, 3831, Mel. ....Para
Bulldog Drummond's Bride, Mel.........Para
Bullet Code, West......................RKO
Bullets for Rustlers, West..............Col.
Buried Alive, Mel..................Producers

C

Cafe Hostess, Mel........................Col
Call a Messenger, 4020, Mel.............Univ
Calling All Marines, 912, Mel............Rep
Calling Dr. Kildare, 932, Mel..........MGM
Captain Fury, Mel........................UA
Career, 930, Mel.........................RKO
Cat and the Canary, The, 3909, Mel....Para
Chalked Out, Mel.........................FN
Champ, The, Mel.......................MGM
Charlie Chan at Treasure Island, Mel. 20th-Fox
Charlie Chan in Panama, Mel........20th-Fox
Charlie Chan in Reno, 948, Mel......20th-Fox
Charlie McCarthy, Detective, Com........Univ
Chasing Danger, 941, Mel...........20th-Fox
Chicago Ben, Mel.........................GB
Chicken Wagon Family, Com.........20th-Fox
Child Is Born, A, Mel...................WB
Children of the Wild, Mel................GN
Chip of the Flying U, 4060, West........Univ
Chump at Oxford, Com...................UA
Cisco Kid and the Lady, The, 012, Mel. 20th-Fox
City of Chance, 023, Mel...........20th-Fox
City in Darkness, 021, Mel.........20th-Fox
Climbing High, 8072, Com................GB
Clouds Over Europe, Mel..................Col
Coast Guard, Mel.........................Col
Code of the Secret Service, 374, Mel.......FN
Code of the Streets, 3019, Mel...........Univ
Colorado Sunset, 846, West...............Rep
Come On, George, Com..............Foreign
Comet Over Broadway, 370, Mel...........FN
Confessions of a Nazi Spy, Mel...........FN
Congo Maisie, Mel......................MGM
Conspiracy, 935, Mel....................RKO
Covered Trailer, 915, Com................Rep
Cowboy Quarterback, The, 366, Com.......WB
Cowboys from Texas, 962, West..........Rep
Crashing Thru, 3936, Mel..............Mono
Criminal Cargo, Mel......................Col

D

Dance with the Devil, Mel...........20th-Fox
Dancing Co-ed, 3, Com.................MGM
Danger Flight, 3816, Mel...............Mono
Danger on Wheels, Mel..................Univ
Dark Command, The, Mel................Rep
Dark Eyes of London, Mel...........Foreign
Dark Victory, 354, Mel...................FN
Daughters Courageous, 360, Mel..........WB
Daughters of Today, Mel.................Col
Days of Jesse James, 953, West..........Rep
Day the Bookies Wept, The, 002, Com...RKO
Day-Time Wife, 020, Mel............20th-Fox
Dead End Kids on Dress Parade, Com. Mel. ....WB
Dead Men Tell No Tales, Mel.........Foreign
Death of a Champion, 3901, Mel.........Para
Demon Barber of Fleet Street, Mel....Foreign
Desperate Trails, The, 4058, West.......Univ
Destry Rides Again, Mel.................Univ
Diamonds Are Dangerous, Mel...........Para
Discoveries, Mus. ....Foreign
Disputed Passage, 3908, Mel...........Para
Dock on the Havel, Mel..............Foreign
Dr. Cyclops, Mel........................Para
Dodge City, 304, Mel. (C)...............WB
Down Our Alley, Mus.-Com...........Foreign
Down the Wyoming Trail, 3864, West...Mono
Drums Along the Mohawk, 015, Mel. (C) 20th-Fox
Dust Be My Destiny, Mel.................FN

E

Each Dawn I Die, Mel....................FN
Earl of Chicago, Mel...................MGM
East Side of Heaven, Mus.-Com.........Univ
Elsa Maxwell's Hotel for Women, Mel.20th-Fox
Emergency Squad, Mel...................Para
Empty World, Mel........................GB
End of a Day, Mel...................Foreign
Enemy Within, The, Mel..................WB
Englishman's Home, An, Mel..........Foreign
Escape, The, Mel....................20th-Fox
Escape to Paradise, Mus.................RKO
Espionage Agent, Mel.....................FN
Eternally Yours, Mel.....................UA
Everybody's Hobby, 376, Com.............FN
Everything Happens at Night, 029, Mel. 20th-Fox
Everything's On Ice, 946, Mel...........RKO
Ex Champ, 3010, Mel...................Univ
Exile Express, 301, Mel..................GN

F

Family Next Door, 3020, Com...........Univ
Farmer's Daughter, The, Com............Para
Fast and Furious, 6, Mel...............MGM
Fifth Avenue Girl, 934, Com............RKO
Fight for Peace, The, 3831, Mel.......Mono
Fighting Gringo, 986, West.............RKO
Fighting, Mad, 3937, West.............Mono
Fighting 69th, Mel.......................WB
First Film Concert, Mus..............Foreign
First Love, 3002, Mus..................Univ
First World War, 062, Mel..........20th-Fox
Five Came Back, 927, Mel...............RKO
Five Little Peppers and How They Grew, Com. ....Col
Five Little Peppers Midway, Com........Col
Fixer Dugan, 922, Mel..................RKO
Flight at Midnight, 911, Mel.............Rep
Flirting With Fate, 914, Com.-Mel......MGM
Florian, Mel. ....MGM
Flying Deuces, 010, Com................RKO
Flying Irishman, 919, Mel...............RKO
Forgotten Woman, The, 3031, Mel.......Univ
For Love or Money, 3030, Mel...........Univ
Four Feathers, Mel. (C).................UA
Four Just Men, Mel....................Mono
Four Wives, Mel.........................FN
Framed, Mel. ....Univ
French Without Tears, Com............Para
Frog, The, Mel..........................GB
Frontier Marshal, West..............20th-Fox
Frontier Pony Express, West.............Rep
Frozen Limits, Com..................Foreign
Fugitive at Large, Mel....................Col
Fugitive from Justice, Mel...............WB
Full Confession, 003, Mel...............RKO
Full Speed Ahead, Mel...................GN

G

Gambling on the High Seas, Mel.........WB
Gentleman from Arizona, West..........Mono
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Girl and the Gambler, 926, Mel.........RKO
Girl from Mexico, 928, Com.-Mel........RKO
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Glamour Boy No. 2......................RKO
Golden Boy, Mel.........................Col
Gold Star Mothers, Mel............Producers
Goodbye, Mr. Chips, 945, Com.-Mel.....MGM
Good Girls Go to Paris, Com.-Mel.........Col
Gorilla, The, 944, Com.-Mel.........20th-Fox
Gracie Allen Murder Case, Com.-Mel.....Para
Grand Jury Secrets, Mel.................Para
Granny Get Your Gun, Mel...............WB
Grapes of Wrath, Mel...............20th-Fox
Great Victor Herbert, The, Mus..........Para
Green Hell, Mel........................Univ
Gulliver's Travels, Cartoon..............Para
Gun Chores, West.......................Para

H

Hardys Ride High, 934, Com.-Mel.......MGM
Harvest, Mel. ....Foreign
Hawaiian Nights, 4024, Mus............Univ
Heartbeat, Mel. ....Foreign
Heaven With a Barbed Wire Fence, 019, Mel 20th-Fox
He Married His Wife, 023, Mel.....20th-Fox
Hell's Harbor, Mel....................St. Rts.
Hell's Kitchen, 312, Mel.................WB
Henry Goes Arizona, 2, Com............MGM
Here I Am a Stranger, Mel..........20th-Fox
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Hero for a Day, 4035, Mel..............Univ
Heroes in Blue, 3919, Mel.............Mono
Heroes of the Desert, 7118, West..........Rep
Heroes of the Saddle, West...............Rep
Hidden Power, Mel.......................Col
High School, 028, Com..............20th-Fox
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Hitler, Beast of Berlin....See Beasts of Berlin
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Home from Home, Com...............Foreign
Honeymoon in Bali, 3904, Com..........Para
Honeymoon Deferred, Mel. ....Univ
Honeymoon's Over, The, 024, Com.-Mel. 20th-Fox
Hotel Imperial, 3836, Mel...............Para
House Across the Bay, Mel...............UA
Housekeeper's Daughter, Com............UA
Housemaster, Com.-Mel. ....Foreign
House of Fear, The, 3038, Mel...........Univ
Hunchback of Notre Dame, 015, Mel......RKO

I

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I'm From Missouri, 3830, Com...........Para
I Met a Murderer, Mel................Foreign
Indianapolis Speedway, The, 315, Mel.....WB
In Name Only, 936, Mel.................RKO
In Old Monterey, 847, West..............Rep
Inside Information, 3039, Mel...........Univ
Inside Story, 934, Mel...............20th-Fox
Inspector Hornleigh, 945, Mel........20th-Fox
Inspector Hornleigh on Holiday, 029, Mel. 20th-Fox
Intermezzo, a Love Story, Mel............UA
International Crime, Mel..................GN
Invisible Killer, The, Mel..........Producers
Invisible Man Returns, Mel..............Univ
Invisible Stripes, Mel....................WB
Invitation to Happiness, Com.-Mel.......Para
Irene, Mus. ....RKO
Irish Luck, Mel........................Mono
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Isle of Destiny, Mel.....................RKO
It Could Happen to You, 950, Mel...20th-Fox
It's a Wonderful World, 936, Mel.......MGM

J

Jamaica Inn, 3906, Mel..................Para
Jeepers Creepers, 914, Com..............Rep
Joe and Ethel Turp Call on the President, 14, Com.-Mel. ....MGM
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Jones Family in Hollywood, 946, Com.20th-Fox
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Judge Hardy and Son, 16, Com.........MGM
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K

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Katia, Mel...........................Foreign
Kid from Kokomo, The, 363, Mel..........FN
Kid Nightingale, 411, Mel. ....WB
Kid from Texas, Mel...................MGM
King of the Lumberjacks, Mel............WB
Knights of the Range, West.............Para
Konga, the Wild Stallion, Mel............Col

L

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Law of the Texan, West.......Col
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Legion of the Lawless, 082, West.......RKO
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N

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O

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P

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Pioneers of the Frontier, West.......Col
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Q

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R

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S

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Safari, Mel.......Para
Saga of Death Valley, 952, West.......Rep
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Saint in London, 929, Mel.......RKO
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Second Fiddle, 949, Com.-Mel.......20th-Fox
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Send Another Coffin, Mel.......UA
Seventeen, Com.......Para
She Goes to War, Mel.......St. Rts.
She Married a Cop, Mel.......Rep
Shipyard Sally, 018, Com.......20th-Fox
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Some Like It Hot, 3837, Mus.......Para
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Spoilers of the Range, West.......Col
Stagecoach, Mel.......UA
Stanley and Livingstone, Mel.......20th-Fox
Star Maker, The, 3851, Mus.......Para
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T

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Texas Renegades, West.......Producers
Texas Wildcats, West.......St. Rts.
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They All Come Out, 943, Mel.......MGM
These Glamour Girls, 948, Mel.......MGM
They Asked for It, 3040, Mel.......Univ
They Drive by Night, Mel.......Foreign
They Made Me a Spy, 921, Mel.......RKO
They Shall Have Music, Mel.......UA
Thief of Bagdad, Mel. (C).......UA
This Man in Paris, 3865, Mel.......Para
Those High Grey Falls, Mel.......Col
3 Smart Girls Grow Up, 3001, Mus.-Com. Univ
Three Sons, 004, Mel.......RKO
Three Texas Steers, 866, West.......Rep
Thunder Afloat, 4, Mel.......MGM
Timber Stampede, 985, West.......RKO
Too Busy to Work, 016, Com.......20th-Fox
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Tower of London, 4012, Mel.......Univ
Trapped in the Sky, Mel.......Col
Tropic Fury, 4052, Mel.......Univ
20,000 Men a Year, 013, Mel.......20th-Fox
Two Bright Boys, 4017, Mel.......Univ
Two Fisted Rangers, West.......Col
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Typhoon, Mel.......Para

U

U-Boat 29, Mel.......Col
Undercover Agent, 3824, Mel.......Mono
Undercover Doctor, Mel.......Para
Under the Light of the Western Stars, West.......Mono
Under-Pup, The, 4010, Mel.......Univ
Unexpected Father, 3008, Com.......Univ
Union Pacific, 3835, Mel.......Para
Unmarried.......Para.
Untamed, Mel. (C).......Para
Untitled, West.......Col.

V

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Village Barn Dance, Mus.-Com.......Rep
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W

Wall Street Cowboy, 857, West.......Rep
Wanted by Scotland Yard, 3829, Mel.......Mono
Ware Case, Mel.......20th-Fox
Waterfront, 325, Mel.......WB
Way Down South, 947, Mus.......RKO
Way of All Flesh, Mel.......Para
We Are Not Alone, Mel.......FN
We Shall Meet Again, Mel.......WB
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Western Caravan, West.......Col
West of Carson City, 4061, West.......Univ.
West of the Divide, West.......Mono
What a Life, 3905, Com.......Para
What Do You Think, Chums? Mel.......Foreign
When Tomorrow Comes, 3003, Com.-Mel..Univ
Where's That Fire, Mel.......Foreign
Wife, Husband and Friend, 930, Com..20th-Fox
Wings Over the Pacific, Mel.......GN
Winner Take All, 939, Mus.-Com.......20th-Fox
Winter Carnival, Mel.......UA
Witness Vanishes, The, 4027, Mel.......Univ
Wizard of Oz, 949, Mus. (C).......MGM
Wolf Call, 3827, Mel.......Mono
Wolf of New York, Mel.......Rep.
Woman Is the Judge, A, Mel.......Col
Woman Who Dared, Mel.......Rep
Women, The, 1, Com.-Mel.......MGM
Women in the Wind, 316, Mel.......WB
Women Without Names, Mel.......Para
Wonder World, Mel.......GN
World Moves On, The, Mel.......WB
Wuthering Heights, Mel.......UA
Wyoming Outlaw, 867, West.......Rep

Y

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You Can't Get Away With Murder, 364, Mel.......FN
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Young Man's Fancy, Mel.......Foreign
Young Mr. Lincoln, 947, Mel.......20th-Fox
Young Tom Edison, Mel.......MGM
Yukon Flight, Mel.......Mono

Z

Zenobia, Com.......UA
Zero Hour, The, 812, Mel.......Rep

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1939-40 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amazing Mr. Williams, The (G)	Joan Blondell-Melvyn Douglas	Nov. 23,'39†	*80	Nov. 25,'39
(Exploitation: Dec. 2,'39, p. 75.)				
Behind Prison Gates (G)	Brian Donlevy-Jacqueline Wells	July 28,'39	62	Aug. 26,'39
Beware Spooks (G)	Joe E. Brown-Mary Carlisle	Oct. 24,'39†	68	Oct. 28,'39
Blind Alley (G)	Chester Morris-Ralph Bellamy-Joan Perry-Rose Stradner	May 11,'39	71	Apr. 29,'39
Blondie Brings Up Baby (G)	P. Singleton-A. Lake-L. Simms	Nov. 9,'39	*67	Nov. 11,'39
Blondie Takes a Vacation (G)	P. Singleton-A. Lake-L. Simms	July 20,'39	71	July 22,'39
Cafe Hostess	Preston Foster-Ann Dvorak	Nov. 30,'39†		
Clouds Over Europe (G)	Laurence Olivier-Valerie Hobson	June 20,'39	79	Mar. 11,'39
(Reviewed under the title, "Q Planes"; exploittaion: July 29,'39, p. 67.)				
Coast Guard (G)	Randolph Scott-Ralph Bellamy-Frances Dee-Walter Connolly	Aug. 4,'39	72	Sept. 2,'39
Five Little Peppers and How They Grew	Edith Fellows-Dorothy Peterson	Aug. 22,'39	60	
Fugitive at Large (G)	Jack Holt-Patricia Ellis	Dec. 7,'39†	66	Aug. 5,'39
Golden Boy (A)	Wm. Holden-Barbara Stanwyck-Adolphe Menjou-Jos. Calleia	Sept. 5,'39	101	Aug. 19,'39
(Exploitation: Oct. 21,'39, p. 66; Nov. 4,'39, p. 66.)				
Good Girls Go to Paris (G)	Joan Blondell-Melvyn Douglas-Walter Connolly	June 30,'39	78	June 24,'39
(Exploitation: July 29,'39, p. 66.)				
Hidden Power (G)	Jack Holt-Gertrude Michael	Sept. 7,'39†	60	May 27,'39
Konga, the Wild Stallion	Fred Stone-Rochelle Hudson	Aug. 30,'39	65	
Law Comes to Texas, The	Bill Elliott-Veda Ann Borg-Dorothy Faye	Apr. 16,'39	58	
Man From Sundown, The	Chas. Starrett - Iris Meredith - Sons of the Pioneers	July 15,'39	59	
Man They Could Not Hang, The (A)	B. Karloff-R. Pryor-R. Wilcox	Aug. 17,'39	65	Sept. 30,'39
(Exploitation: Nov. 25,'39, p. 57.)				
Miracle on Main Street	Margo-W. Abel-L. Talbot	Oct. 29,'39†	78	
Missing Daughters (A)	R. Arlen-R. Hudson-M. Marsh	May 22,'39	59	June 24,'39
Mr. Smith Goes to Washington (G)	Jean Arthur-Jas. Stewart-Edw. Arnold - Claude Rains - Guy Kibbee - Eugene Pallette	Oct. 19,'39†	130	Oct. 7,'39
(Exploitation: Nov. 4,'39, p. 65.)				
Only Angels Have Wings (G)	Cary Grant - Jean Arthur - Richard Barthelmess - Thos. Mitchell	May 25,'39	121	May 20,'39
(Exploitation: June 24,'39, p. 75; July 15,'39, p. 62; July 29,'39, p. 69; Aug. 5,'39, pp. 100, 101, 102; Aug. 12,'39, p. 70; Aug. 19,'39, p. 72; Sept. 2,'39, p. 57; Sept. 9,'39, pp. 76, 77.)				
Outport of the Mounties	Chas. Starrett-Iris Meredith	Sept. 14,'39†	63	
Outside These Walls	Dolores Costello - M. Whalen - Virginia Weidler	June 29,'39	58	
Parents on Trial	Jean Parker - Johnny Downes - Noah Beery, Jr.	May 4,'39	59	
(See "In the Cutting Room," May 27,'39.)				
Riders of Black River	Chas. Starrett - Iris Meredith - Sons of the Pioneers	Aug. 23,'39	59	
Scandal Sheet	O. Kruger-O. Munson-N. Harrigan	Oct. 16,'39†	67	
Spoilers of the Range	Charles Starrett-Iris Meredith	Apr. 27,'39	58	
Stranger from Texas, The	Charles Starrett - Lorna Gray - Sons of the Pioneers	Nov. 2,'39	54	
Taming of the West	Bill Elliott-Iris Meredith	Dec. 7,'39†	55	
Those High Grey Walls (G)	Walter Connolly-Iris Meredith	Sept. 21,'39†	82	Oct. 28,'39
Trapped in the Sky (G)	Jack Holt-Katherine DeMille	June 1,'39	61	Feb. 18,'39
U-Boat 29 (G)	C. Veidt-S. Shaw-V. Hobson	Oct. 7,'39†	82	Apr. 15,'39
("Reviewed under the title, "Spy in Black.")				
Western Caravans	Chas. Starrett - Iris Meredith - Sons of the Pioneers	June 15,'39	58	
Woman Is the Judge, A (G)	Frieda Inescort-Rochelle Hudson-Otto Kruger	July 10,'39	62	Oct. 7,'39

Coming Attractions

Title	Star
Bullets for Rustlers	Charles Starrett-Lorna Gray
(See "In the Cutting Room," Nov. 25,'39.)	
Criminal Cargo	J. Holt-D. Purcell-I. Ware
Daughters of Today	Rochelle Hudson - June Lang - F. Inescort-L. Lane-G. Ford
Five Little Peppers Midway*	Edith Fellows-Dorothy Peterson
His Girl Friday	C. Grant-R. Russell-R. Bellamy
Lone Wolf Strikes, The	Warren William-Joan Perry
My Son Is Guilty	Jacqueline Wells-Bruce Cabot
(See "In the Cutting Room," Nov. 18,'39.)	
Music in My Heart	Tony Martin - Rita Haysworth - Edith Fellows-Eric Blore
(See "In the Cutting Room," Nov. 25,'39.)	
Pioneers of the Frontier	Bill Elliott-Linda Winters
Two Fisted Rangers	Charles Starrett - Lorna Gray - Sons of the Pioneers
Untitled	Charles Starrett-Iris Meredith-Sons of the Pioneers

FIRST NATIONAL
(See Warner Brothers)

GB PICTURES

(Distributed in part by 20th Century-Fox)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Climbing High (G) 8012	Jessie Metthews-Michael Redgrave-Noel Madison	Apr. 28,'39	71	Dec. 17,'38

Coming Attractions

Title	Star
Chicago Ben	
Empty World	Nova Pilbeam
Frog, The	Noah Beery-Gordon Harker

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Children of the Wild	Joan Valerie-James Bush	Oct. 14,'39		
Exile Express (G) 301	Anna Sten-Alan Marshal	May 27,'39	71	Aug. 26,'39
Panama Patrol (G) 314	Leon Ames-Charlotte Wynters	May 20,'39	69	Feb. 25,'39
Singing Cowgirl, The WI-3	Dorothy Page	May 31,'39	57	
Six-Gun Rhythm (G) WI-19	Tex Fletcher-Joan Barclay	May 13,'39	57	Feb. 18,'39

Coming Attractions

Title	Star
At Your Age	
Full Speed Ahead	
Lady Takes a Chance, The	Heather Angel-John King
(See "Everything Happens to Ann," "In the Cutting Room," Mar. 25,'39.)	
Never Mind the Guard	
Wonder World	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Andy Hardy Gets Spring Fever (G) 944	M. Rooney-L. Stone-C. Parker-F. Holden-A. Rutherford	July 21,'39	85	July 15,'39
(Exploitation: July 8,'39, p. 52; Aug. 12,'39, pp. 68, 74; Aug. 19,'39, p. 68; Aug. 26,'39, p. 86; Sept. 2,'39, pp. 56, 60; Sept. 9,'39, p. 70.)				
Another Thin Man (G) 10	Myrna Loy - William Powell - Ruth Hussey-Virginia Grey	Nov. 17,'39†	102	Nov. 18,'39
(Exploitation: Dec. 2,'39, p. 73.)				
Babes in Arms, 9 (G)	Mickey Rooney - Judy Garland - Charles Winninger-Henry Hull	Oct. 13,'39†	97	Sept. 23,'39
(Exploitation: Oct. 28,'39, p. 70; Dec. 2,'39, pp. 74, 76.)				
Bad Little Angel (G) 10	Virginia Weidler-Gene Reynolds	Oct. 27,'39†	72	Oct. 28,'39
Blackmail (G) 5	Edw. G. Robinson-Ruth Hussey	Sept. 8,'39†	81	Sept. 9,'39
Bridal Suite (G) 937	R. Young-Annabella-W. Connolly	May 26,'39	70	May 27,'39
Broadway Serenade (G) 931	Jeanette MacDonald-Lew Ayres-Ian Hunter-Frank Morgan	Apr. 7,'39	113	Apr. 8,'39
(Exploitation: Apr. 15,'39, p. 81.)				
Calling Dr. Kildare (G) 932	Lionel Barrymore-Lew Ayres	Apr. 28,'39	86	Oct. 17,'38
Champ, The (reissue) (G) 201	W. Beery-J. Cooper-I. Rich	June 2,'39	86	Apr. 29,'39
Dancing Co-ed (G) 3	Lana Turner-Richard Carlson	Sept. 29,'39†	84	Sept. 23,'39
Fast and Furious (G) 6	Ann Sothern-Franchot Tone	Oct. 6,'39†	73	Oct. 7,'39
Goodbye, Mr. Chips (G) 945	Robert Donat-Greer Garson	July 28,'39	114	May 20,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; July 29,'39, p. 67; Aug. 5,'39, pp. 101, 102; Aug. 12,'39, p. 74; Aug. 26,'39, pp. 86, 88; Sept. 9,'39, p. 76; Nov. 25,'39, p. 59.)				
Hardys Ride High, The (G) 934	M. Rooney-L. Stone-F. Holden-C. Parker-A. Rutherford	Apr. 21,'39	81	Apr. 22,'39
(Exploitation: May 20,'39, p. 64; June 3,'39, p. 65; June 24,'39, p. 76.)				
Henry Goes Arizona 2	Frank Morgan-Virginia Weidler	Dec. 8,'39†	67	
(See "In the Cutting Room," Aug. 12,'39.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Joe and Ethel Turp Call on the				
It's a Wonderful World (G) 936	James Stewart-Claudette Colbert	May 19,'39	86	May 6,'39
(Exploitation: Mar. 11,'39, p. 56.)				
President 14	Ann Sothern-William Gargan-Walter Brennan	Dec. 1,'39†	70	
(See "A Call on the President," "In the Cutting Room," Oct. 21,'39.)				
Kid from Texas, The (G) 929	Dennis O'Keefe-Florence Rice	Apr. 14,'39	71	Apr. 1,'39
Lady of the Tropics (A) 947	Robert Taylor-Hedy Lamarr	Aug. 11,'39	91	Aug. 12,'39
(Exploitation: Oct. 7,'39, p. 64.)				
Lucky Night (G) 933	Robert Taylor-Myrna Loy	May 5,'39	81	Apr. 29,'39
(Exploitation: Aug. 19,'39, p. 67.)				
Maisie (A) 940	R. Young-A. Sothern-R. Hussey	June 23,'39	74	July 1,'39
(Exploitation: July 1,'39, p. 61; July 8,'39, p. 51; July 15,'39, p. 61; July 22,'39, p. 89; Aug. 5,'39, p. 98; Aug. 12,'39, p. 74; Aug. 26,'39, p. 85; Sept. 2,'39, p. 60; Sept 16,'39. p. 83; Nov. 4,'39, p. 70.)				
Marx Brothers "At the Circus" (G)	Marx Bros.-F. Rice-K. Baker	Oct. 20,'39†	87	Oct. 21,'39
(Exploitation: Nov. 11,'39, pp. 64. 66.)				
Miracles for Sale (G) 946	R. Young-F. Rice-H. Hull	Aug. 4,'39	71	Aug. 5,'39
Mutiny on the Bounty (reissue) (G) 536	C. Laughton-C. Gable-F. Tone	May 5,'39	133	Nov. 9,'35
Ninotchka (G) 7	G. Garbo-M. Douglas-I. Claire	Nov. 3,'39†	110	Oct. 14,'39
On Borrowed Time (G) 942	Lionel Barrymore-Sir C. Hardwicke-B. Watson-U. Merkel-Beulah Bondi	July 7,'39	99	July 1,'39
(Exploitation: Sept. 9,'39, pp. 75, 76; Sept. 16,'39, p. 85; Oct. 14,'39, p. 62; Oct. 21,'39. pp. 62, 64.)				
Remember? (A) 11	R. Taylor-G. Garson-L. Ayres	Nov. 10,'39†	83	Nov. 11,'39
Rose Marie (reissue) (G) 643	Jeanette MacDonald - Nelson Eddy	July 7,'39	112	Jan. 18,'35
San Francisco (reissue) (G) 636	C. Gable-J. MacDonald-S. Tracy	May 27,'39	115	July 4,'36
Secret of Dr. Kildare (G) 12	Lionel Barrymore - Lew Ayres - Laraine Day-Helen Gilbert	Nov. 24,'39†	85	Nov. 25,'39
6,000 Enemies (G) 938	Walter Pidgeon-Rita Johnson	June 9,'39	62	May 27,'39
Stronger Than Desire (A) 941	Virginia Bruce-Walter Pidgeon	June 30,'39	78	June 4,'39
Tarzan Finds a Son! (G) 939	J. Weissmuller-M. O'Sullivan	June 16,'39	82	June 3,'39
(Exploitation: July 1,'39, p. 49; Aug. 5,'39, pp. 98, 100; Aug. 19,'39, pp. 67, 70; Sept. 2,'39, pp. 54, 60; Sept. 23,'39, pp. 68, 70.)				
Tell No Tales (G) 935	Melvyn Douglas-Louise Platt	May 12,'39	69	May 13,'39
These Glamour Girls (A) 948	L. Ayres-L. Turner-A. Louise-T. Brown-R. Carlson-J. Bryan	Aug. 18,'39	80	Aug. 19,'39
(Exploitation: Sept. 23,'39, p. 73.)				
They All Come Out (G) 943	Rita Johnson-Tom Neal	July 14,'39	70	July 8,'39
Thunder Afloat (G) 4	W. Beery-C. Morris-V. Grey	Sept. 15,'39†	95	Sept. 23,'39
(Exploitation: Sept. 30,'39, pp. 56, 58; Nov. 4,'39, p. 64; Dec. 2,'39, p. 74.)				
Wizard of Oz (G) 949	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-J. Haley	Aug. 25,'39	101	Aug. 12,'39
(Exploitation: Aug. 26,'39, pp. 84, 87; Sept. 2,'39, p. 55; Sept. 9,'39, pp. 71, 77; Sept. 16,'39, p. 83; Sept. 23,'39, pp. 66, 73; Sept. 30,'38, p. 61; Oct. 7,'39. pp. 63, 64; Oct. 14,'39, pp. 62, 66; Oct. 21,'39, pp. 62, 66; Nov. 11,'39, p. 68; Dec. 2,'39, p. 76.)				
Women, The (A) 1	Norma Shearer-Joan Crawford-Rosalind Russell-Mary Boland	Sept. 1,'39†	134	Sept. 2,'39
(Exploitation: Sept. 30,'39, p. 57; Oct. 7,'39, pp. 62, 63, 67; Oct. 14,'39, pp. 60. 61; Oct. 21,'39, p. 66; Oct. 23,'39, p. 72; Nov. 4,'39, p. 65; Nov. 11,'39, p. 68; Dec. 2,'39, p. 76.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arouse and Beware	W. Berry-D. Del Rio-J. Howard			
Balalaika 17	Nelson Eddy-Ilona Massey-Chas. Ruggles - Ray Bolger - Edna May Oliver	Dec. 29,'39†		
(See "In the Cutting Room," Aug. 12,'39.)				
Broadway Melody 1940	E. Powell-F. Astaire-G. Murphy	Jan. 26,'40†		
(See "In the Cutting Room," Nov. 11,'39.)				
Congo Maisie	A Southern- J. Carroll-R. Johnson	Jan. 12,'40†		
Earl of Chicago	Robt. Montgomery - Reginald Owen - Edward Arnold	Jan. 5,'40†		
(See "In the Cutting Room," Nov. 11,'39.)				
Florian	Robert Young-Helen Gilbert			
Judge Hardy and Son 16	Lewis Stone - Mickey Rooney - Cecilia Parker - Fay Holden	Dec. 22,'39†		
(See "In the Cutting Room," Nov. 18,'39.)				
New Moon	Jeanette MacDonald - Nelson Eddy - Billie Burke - Mary Boland			
Nick Carter, Master Detective 15	Walter Pidgeon-Rita Johnson	Dec. 15,'39†	60	
(See "In the Cutting Room," Nov. 11,'39.)				
Northwest Passage	S. Tracy-R. Young-W. Brennan			
(See "In the Cutting Room," Oct. 14,'39.)				
Not Too Narrow, Not Too Deep	Clark Gable - Joan Crawford - Peter Lorre-Melvyn Douglas-Betty Compson			
Shop Around the Corner	Margaret Sullavan-James Stewart-Frank Morgan	Jan. 19,'40†		
Young Tom Edison	M. Rooney - G. Reynolds - V. Weidler-F. Bainter-George Bancroft			

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Across the Plains (G) 3855	Jack Randall	Apr. 30,'39	52	May 27,'39
Boy's Reformatory (G) 3820	Frankie Darro-Grant Withers	May 1,'39	61	May 13,'39
Crashing Thru 3936	J. Newill-W. Hull-M. Stone	Oct. 1,'39†	60	
Danger Flight (G) 3816	J. Trent-M. Reynolds-M. Stone	Nov. 1,'39	65	Oct. 28,'39
Down the Wyoming Trail (G) 3864	Tex Ritter-Mary Brodell	May 18,'39	62	June 24,'39
Fight for Peace, The (A) 3831		Sept. 30,'39	63	
Fighting Mad 3937	James Newill	Nov. 5,'39†	60	
Gentleman from Arizona	Craig Reynolds-John King	Dec. 5,'39†		
Girl from the Rio 3825	Movita-Warren Hull	Aug. 7,'39	62	
(See "In the Cutting Room," July 15,'39.)				
Heroes in Blue (G) 3919	D. Purcell-B. Hayes-C. Quigley	Nov. 7,'39†	61	Nov. 25,'39
Irish Luck (G) 3826	Frankie Darro-Dick Purcell	Aug. 22,'39	58	Aug. 26,'39
Man from Texas 3865	Tex Ritter	July 21,'39	60	
Mr. Wong in Chinatown (G) 3807	Boris Karloff-Marjorie Reynolds	Aug. 1,'39	70	July 22,'39
Mutiny in the Big House (G) 3803	Chas. Bickford-Barton MacLane	Oct. 25,'39	83	Oct. 14,'39
(Exploitation: Oct. 28,'39, p. 70.)				
Oklahoma Terror 3856	Jack Randall	Aug. 25,'39	50	
Overland Mail (G) 3857	Jack Randall	Oct. 31,'39	51	Nov. 18,'39
Phantom Strikes, The (G)	S. Hale-W. Lawson-L. Henry	Nov. 15,'39†	58	Nov. 18,'39
Riders of Destiny (re-issue) (G)	John Wayne-Cecilia Parker	Oct. 20,'39	58	Jan. 27,'34
Riders of the Frontier (G) 3866	Tex Ritter	Aug. 16,'39	58	Sept. 9,'39
Roll, Wagons, Roll	Tex Ritter	Nov. 25,'39		
Sagebrush Trail (G) (re-issue)	John Wayne	Oct. 20,'39	55	June 24,'39
Should a Girl Marry? 3830	Anne Nagel-Warren Hull	June 10,'39	61	
(See "Girl from Nowhere," "In the Cutting Room," June 17,'39.)				
Sky Patrol (G) 3815	J. Trent-M. Reynolds-M. Stone	Sept. 12,'39	61	Sept. 23,'39
Streets of New York (G) 3802	Jackie Cooper-Marjorie Reynolds-Dick Purcell-Martin Spellman	Apr. 12,'39	73	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 62.)				
Stunt Pilot (G) 3814	J. Trent-M. Reynolds-M. Stone	July 1,'39	62	July 1,'39
Undercover Agent 3824	Russell Gleason-Shirley Deane	Apr. 5,'39	56	
(See "In the Cutting Room," Apr. 8,'39.)				
Wanted by Scotland Yard 3829	James Stephenson-Betty Lynne	Apr. 19,'39	62	
Wolf Call (G) 3827	Movita-John Carroll	May 18,'39	60	May 20,'39
Yukon Flight	James Newill-Louise Stanley	Dec. 1,'39†		
(See "In the Cutting Room," Nov. 18,'39.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Four Just Men (A)	H. Sinclair-F. Lawton-A. Lee	Dec. 15,'39†	85	June 24,'39
Lucky Texan (reissue) (G)	John Wayne	Dec. 10,'39†	56	Jan. 27,'34
Mr. Wong at Headquarters*	B. Karloff - M. Reynolds - G. Withers			
Pioneer Days	Jack Randall	Dec. 15,'39†		
Westbound Stage	Tex Ritter	Dec. 22,'39†		
(See "In the Cutting Room," Nov. 11,'39.)				
West of the Divide (reissue) (G)	John Wayne	Dec. 10,'39†	55	Jan. 20,'34

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Back Door to Heaven (G) 3833	Patricia Ellis-Wallace Ford	Apr. 21,'39	85	Apr. 15,'39
Beau Geste (G) 3902	Gary Cooper-Ray Milland-Robert Preston - Brian Donlevy - Donald O'Connor	Sept. 15,'39†	114	July 22,'39
(Exploitation: Oct. 14,'39, p. 62; Oct. 21,'39, p. 64; Nov. 4,'39, pp. 64, 66, 67.)				
Bulldog Drummond's Bride (G) 3844	John Howard-Heather Angel	June 30,'39	57	July 8,'39
Bulldog Drummond's Secret Police (G) 3831	John Howard-Heather Angel	Apr. 14,'39	55	Apr. 8,'39
Cat and the Canary, The (G) 3909	Bob Hope-Paulette Goddard	Nov. 10,'39†	74	Oct. 29,'39
Death of a Champion (G) 3901	Lynne Overman-Susan Paley	Sept. 1,'39†	67	Sept. 2,'39
Disputed Passage (G) 3908	Dorothy Lamour-Akim Tamiroff-John Howard	Oct. 27,'39†	91	Oct. 21,'39
Gracie Allen Murder Case (G) 3839	Gracie Allen-Warren William-Kent Taylor-Ellen Drew	June 2,'39	74	May 20,'39
Grand Jury's Secrets (G) 3842	John Howard-Gail Patrick	June 23,'39	68	June 10,'39
Heritage of the Desert (G) 3843	Evelyn Venable-Donald Woods	June 23,'39	74	Mar. 18,'39
Honeymoon in Bali (G) 3904	Fred MacMurray-Madeline Carroll-H. Broderick-A. Jones	Sept. 29,'39†	95	Sept. 16,'39
Hotel Imperial 3836	Isa Miranda-Ray Milland	May 12,'39	80	May 13,'39
I'm from Missouri (G) 3830	Bob Burns-Gladys George	Apr. 7,'39	80	Mar. 25,'39
(Exploitation: May 13,'39, p. 66; June 10,'39, p. 55; Aug. 5,'39, p. 99; Oct. 14,'39, p. 61.)				
Invitation to Happiness (G) 3841	Irene Dunne-Fred MacMurray	June 16,'39	95	May 13,'39
(Exploitation: Nov. 11,'39, p. 66.)				
Island of Lost Men (G) 3848	Anna May Wong-Anthony Quinn	July 28,'39	64	Aug. 5,'39
Jamaica Inn (A) 3906	Charles Laughton-Leslie Banks-Maureen O'Hara-Emlyn Williams	Oct. 13,'39†	99	May 27,'39
(Exploitation: Oct. 7,'39, p. 66.)				
Lady's from Kentucky, The (G) 3834	George Raft-Ellen Drew-Hugh Herbert-Zasu Pitts	Apr. 28,'39	77	Apr. 15,'39
Law of the Pampas (G) 3955	W. Boyd-R. Hayden-S. Duna	Nov. 3,'39†	74	Oct. 21,'39
Llano Kid (G)	Tito Guizar-Gale Sondergaard	Dec. 8,'39†	70	Nov. 4,'39
Magnificent Fraud, The (A) 3847	A. Tamiroff-L. Nolan-P. Morison	July 21,'39	78	July 22,'39
Man About Town (G) 3845	J. Benny-D. Lamour-E. Arnold	July 7,'39	85	June 17,'39
(Exploitation: Aug. 12,'39, pp. 69, 72, 74; Aug. 19,'39, p. 70.)				
Million Dollar Legs (G) 3846	Betty Grable-John Hartley-Donald O'Connor-Jackie Coogan	July 14,'39	65	July 8,'39
Never Say Die (G) 3832	Bob Hope-Martha Raye	Apr. 14,'39	82	Mar. 11,'39
Night of Nights (G)	P. O'Brien-O. Bradna-R. Young	Dec. 1,'39†	*85	Nov. 25,'39
Night Work (G) 3849	Mary Boland-Charles Ruggles	Aug. 4,'39	62	Aug. 12,'39
$1,000 a Touchdown (G) 3903	Joe E. Brown-Martha Raye	Sept. 22,'39†	73	Sept. 30,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Our Leading Citizen (G) 3850	Bob Burns-Susan Hayward	Aug. 11,'39	88	Aug. 5,'39
(Exploitation: Sept. 23,'39, p. 66; Sept. 30,'39, p. 61.)				
Our Neighbors—the Carters (G) 3911	Fay Bainter-Frank Craven	Nov. 24,'39†	85	Nov. 4,'39
Range War (G) 3954	William Boyd-Russell Hayden	Sept. 8,'39†	66	Aug. 5,'39
Renegade Trail 3859	W. Boyd-R. Hayden-G. Hayes	Aug. 18,'39	58	
(See "Arizona Bracelets," "In the Cutting Room," Dec. 31,'38.)				
Rulers of the Sea (G) 3910	Douglas Fairbanks, Jr. - Mar't Lockwood-Will Fyffe	Nov. 17,'39†	97	Sept. 16,'39
Silver on the Sage (G) 3858	Wm. Boyd-Geo. Hayes	Mar. 31,'39	68	Feb. 11,'39
(Exploitation: Jan. 7,'39, p. 53.)				
Some Like It Hot (G) 3837	Gene Krupa and Orch.-Shirley Ross-Bob Hope-Una Merkel	May 19,'39	64	May 13,'39
(Exploitation: June 10,'39, p. 54; June 17,'39, p. 77; Aug. 26,'39, p. 85.)				
Star Maker, The (G) 3851	Bing Crosby-Louise Campbell-Ned Sparks-Linda Ware	Aug. 25,'39	94	Aug. 26,'39
(Exploitation: Oct. 7,'39, p. 65; Oct. 14,'39, pp. 63, 66; Nov. 4,'39, pp. 66, 67.)				
Stolen Life (A) 3864	Elisabeth Bergner-Michael Redgrave	May 26,'39	92	Feb. 18,'39
Sudden Money (G) 3829	B. Lee-M. Rambeau-C. Ruggles	Mar. 31,'39	62	Mar. 25,'39
This Man in Paris (A) 3865	Barry K. Barnes-Valerie Hobson	Aug. 18,'39	86	July 8,'39
Undercover Doctor (G) 3840	L. Nolan-J. C. Naish-H. Angel	June 9,'39	65	June 3,'39
Union Pacific (G) 3835	Joel McCrea-Barbara Stanwyck-Akim Tamiroff-Robt. Preston	May 5,'39	125	Apr. 29,'39
(Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 18,'39, p. 73; May 27,'39. p. 64; June 3,'39, p. 65; June 10,'39, pp. 54, 59, 60; June 17,'39, p. 75; June 24,'39. p. 76; July 8,'39, pp. 50, 51; July 15,'39, p. 61; Aug., '39, p. 102; Oct. 14,'39, pp. 61. 62, 63; Oct. 21,'39, p. 68.)				
Unmarried (G) 3838	Buck Jones-Helen Twelvetrees	May 26,'39	65	May 27,'39
What a Life (G) 3905	Jackie Cooper - Betty Field - Lionel Stander - John Howard	Oct. 6,'39†	79	Sept. 23,'39
(Exploitation: Nov. 11,'39, p. 66.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Women Have Secrets	J. Allen-Jean Cagney-V. Dale	Dec. 15,'39†		
(See "In the Cutting Room," Nov. 11,'39.)				
At Good Old Siwash	Wm. Holder - J. Barrett -B. Granville- E. Stone-V. Glaser			
Biscuit Eater, The	Lonnie LeRoy-Helene Millard			
Buck Benny Rides Again	Jack Benney - Ed. "Rochester" Anderson-Andy Devine	May 3,'40†		
Diamonds Are Dangerous	Isa Miranda-George Brent	Mar. 8,'40†		
(See "In the Cutting Room," Nov. 11,'39.)				
Dr. Cyclops	Albert Dekker-Janice Logan	Apr. 12,'40†		
(See "In the Cutting Room," Sept. 23,'39.)				
Emergency Squad	W. Henry-R. Paige-L. Campbell	Jan. 5,'40†		
(See "In the Cutting Room," Nov. 11,'39.)				
Farmer's Daughter, The (G)	Martha Raye-Charlie Ruggles	Apr. 5,'40†		
(See "In the Cutting Room," Oct. 21,'39.)				
French Without Tears (A)	Ray Milland-Ellen Drew	Apr. 19,'40†	86	Nov. 11,'39
Geronimo	P. Foster-A. Devine-E. Drew	Jan. 12,'40†	*88	Nov. 25,'39
Great Victor Herbert, The (G)	Allan Jones - Mary Martin - Walter Connolly	Dec. 29,'39†	*84	Dec. 2,'39
Gun Chores	William Boyd-Russell Hayden			
Gulliver's Travels	Color Cartoon-Feature	Dec. 22,'39†		
Knights of the Range	Russell Hayden-Jean Parker	Mar. 29,'40†		
(See "In the Cutting Room," Nov. 11,'39.)				
Lights of the Western Stars	V. Jory-R. Hayden-N. Beery, Jr.			
(See "In the Cutting Room," Nov. 18,'39.)				
Light That Failed, The	R. Coleman-W. Huston-I. Lupino	Feb. 2,'40†		
(See "In the Cutting Room," Sept. 23,'39.)				
Man from Bar 20	William Boyd-Russell Hayden			
Opened by Mistake	C. Ruggles-R. Paige-J. Logan	Apr. 26,'40†		
Parole Fixer	W. Henry-V. Dale-R. Paige	Feb. 16,'40†		
Remember the Night	Barbara Stanwyck-Fred MacMurray-Beulah Bondi- Elizabeth Patterson	Jan. 19,'40†		
(See "In the Cutting Room," Oct. 14,'39.)				
Road to Singapore	B. Crosby-D. Lamour-B. Hope	Mar. 22,'40†		
Safari	Madeleine Carroll-Douglas Fairbanks, Jr.			
Santa Fe Marshal	William Boyd-Russell Hayden	Jan. 26,'40†		
Seventeen	J. Cooper-B. Field-O. Kruger	Mar. 1,'40†		
(See "In the Cutting Room," Aug. 19,'39.)				
Sidewalks of London	Charles Laughton-Vivien Leigh	Feb. 23,'40†	85	July 9,'38
(Reviewed under the title "St. Martin's Lane.")				
Television Spy, The (G) 3907	William Henry-Judith Barrett	Feb. 2,'40†	55	Oct. 14,'39
Typhoon	Dorothy Lamour-Robert Preston	Feb. 9,'40†		
(See "In the Cutting Room," Oct. 28,'39.)				
Untamed	Ray Milland-Patricia Morison-Akim Tamoriff	Feb. 23,'40†		
(See "In the Cutting Room," Sept. 23,'39.)				
Way of All Flesh*	A. Tamiroff - Wm. Henry - G. George-M. Angelus-J. Cagney			
Women Without Names	Ellen Drew-Robert Paige	Mar. 15,'40†		
(See "In the Cutting Room," Nov. 11,'39.)				

PRODUCERS DISTRIBUTING CORP.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beasts of Berlin (G)	Roland Drew-Steffi Duna	Oct. 29,'39†	84	Nov. 25,'39
Buried Alive	Beverly Roberts-Robert Wilcox	Nov. 6,'39†	62	
Invisible Killer, The	Grace Bradley-Roland Drew	Nov. 14,'39†		
(See "In the Cutting Room," Nov. 18,'39.)				
Mercy Plane	James Dunn-Frances Gifford	Dec. 4,'39†		
Torture Ship	Lyle Talbot-Jacqueline Wells	Oct. 22,'39†	62	
(See "In the Cutting Room," Sept. 16,'39.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Gold Star Mothers				
Man from Oklahoma				
One of the Finest				
Sagebrush Family Trails, West, The	Bobby Clark			
Texas Renegades	Tim McCoy			

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Kid, The (G) 951	Roy Rogers-George Hayes	Sept. 29,'39†	61	Oct. 14,'39
Blue Montana Skies (G) 844	G. Autry-S. Burnette-J. Storey	May 4,'39	56	May 6,'39
Calling All Marines (G) 912	D. Barry-H. Mack-W. Hymer	Sept. 21,'39†	66	Sept. 9,'39
Colorado Sunset (G) 846	Gene Autry-Smiley Burnette-June Storey-Buster Crabbe	July 31,'39	64	Aug. 5,'39
Covered Trailer, The 915	Jas., Lucile & Russell Gleason	Nov. 10,'39†	66	Nov. 11,'39
Cowboys from Texas 962	Three Mesquiteers	Nov. 29,'39†	57	
Flight at Midnight (G) 911	Col. Roscoe Turner-Phil Regan-Jean Parker-Robt. Armstrong	Aug. 28,'39†	66	Sept. 2,'39
Frontier Pony Express (G) 854	Roy Rogers-Mary Hart	Apr. 19,'39	58	Feb. 11,'39
In Old Caliente (G) 856	R. Rogers-M. Hart-G. Hayes	June 19,'39	57	July 22,'39
In Old Monterey (G) 847	G. Autry-S. Burnette-G. Hayes	Aug. 14,'39	73	Aug. 12,'39
(Exploitation: Oct. 7,'39, p. 65.)				
Jeepers Creepers (G) 914	Weaver Bros. & Elviry - Roy Rogers	Oct. 27,'39†	69	Nov. 4,'39
Kansas Terrors, The (G) 961	3 Mesquiteers-Jacqueline Wells	Oct. 6,'39†	57	Oct. 21,'39
Main Street Lawyer 905	Edward Ellis-Anita Louise	Nov. 3,'39†	72	Nov. 11,'39
Man of Conquest (G) 801	Richard Dix-Gail Patrick-Edw. Ellis-Joan Fontaine	May 15,'39	97	Apr. 15,'39
(Exploitation: May 27,'39, pp. 64, 68; July 15,'39, pp. 60, 66.)				
Mickey the Kid (G) 814	Bruce Cabot-Ralph Byrd-Zasu Pitts-Tommy Ryan	July 3,'39	65	July 1,'39
Mountain Rhythm (G) 845	G. Autry-S. Burnette-J. Storey	June 9,'39	59	July 1,'39
New Frontier (G) 868	Wayne-R. Corrigan-R. Hatton	Aug. 10,'39	57	Aug. 19,'39
Night Riders, The (G) 865	Three Mesquiteers-Ruth Rogers	Apr. 12,'39	58	Apr. 8,'39
Rovin' Tumbleweeds (G) 848	G. Autry-S. Burnette-M. Carlisle	Nov. 16,'39	64	Nov. 25,'39
Sabotage (G) 913	Chas. Grapewin-Arleen Whelan-Gordon Oliver	Oct. 13,'39†	69	Oct 14,'39
Saga of Death Valley (G) 952	Roy Rogers-George Hayes	Nov. 22,'39†	58	Nov. 25,'39
She Married a Cop (G) 815	Phil Regan-Jean Parker	July 12,'39	66	June 24,'39
Should Husbands Work? (G) 816	Gleasons, James, Lucile, Russell-Marie Wilson-Tommy Ryan	July 26,'39	65	July 15,'39
Smuggled Cargo (G) 825	Rochelle Hudson-Barry MacKay	Aug. 21,'39	62	Aug. 26,'39
S.O.S.-Tidal Wave (G) 813	Ralph Byrd-Kay Sutton	June 2,'39	61	June 3,'39
(Exploitation: Sept. 30,'39, p. 61.)				
Southward Ho! (G) 855	Roy Rogers-Mary Hart	May 19,'39	58	June 10,'39
Street of Missing Men (G) 811	Charles Bickford-Nana Bryant	Apr. 28,'39	65	Apr. 29,'39
Three Texas Steers (G) 866	Three Mesquiteers-Carole Landis	May 12,'39	57	June 17,'39
Wall Street Cowboy (G) 857	R. Rogers-G. Hayes-R. Hatton	Sept. 6,'39	66	Sept. 9,'39
Wyoming Outlaw (G) 867	Three Mesquiteers	June 27,'39	56	July 15,'39
Zero Hour, The (G) 812	Frieda Inescort-Otto Kruger	May 26,'39	65	May 27,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dark Command, The	J. Wayne-C. Trevor-W. Pidgeon			
Days of Jesse James 953	Roy Rogers-Geo. "Gabby" Hayes			
(See "In the Cutting Room, Dec. 2,'39.)				
Heroes of the Saddle*	Three Mesquiteers			
Money to Burn	Jas., Lucile & Russell Gleason			
South of the Border 941	Gene Autry-Smiley Burnette	Dece. 15,'39†	71	
(See "In the Cutting Room," Nov. 11,'39.)				
Village Barn Dance*	Lulu Belle & Scotty-Vera Vague-Don Wilson			
Wolf of New York*	Edmund Lowe - Rose Hobart - James Stephenson			
Woman who Dared	C. Bickford - O. Davis, Jr. - D. Day			
(See "The Narrow Path," "In the Cutting Room," Nov. 18,'39.)				

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Allegheny Uprising (G) 006	John Wayne-Claire Trevor-Brian Donlevy-George Sanders	Nov. 10,'39†	81	Oct. 28,'39
Bachelor Mother (A) 932	G. Rogers-D. Niven-C. Coburn	Aug. 4,'39	82	July 1,'39
(Exploitation: Aug. 19,'39, p. 70; Aug. 26,'39, p. 84; Sept. 2,'39, p. 60; Sept. 9,'39, p. 74; Sept. 23,'39, p. 70; Oct. 14,'39, pp. 60, 64.)				
Bad Lands (G) 933	Robert Barrat-Noah Beery, Jr.-Andy Clyde	Aug. 11,'39	70	Aug. 19,'39
Career (G) 930	Anne Shirley-Edward Ellis	July 7,'39	80	July 8,'39
Conspiracy (G) 935	Allan Lane-Linda Hayes	Sept. 1,'39	59	Aug. 26,'39
Day the Bookies Wept, The (G) 002	Joe Penner-Betty Grable	Sept. 15,'39†	64	Sept. 16,'39
Everything's on Ice (G) 946	Irene Dare-Edgar Kennedy	Oct. 6,'39	67	Sept. 9,'39
Fighting Gringo (G) 986	George O'Brien-Dick Lane	Sept. 8,'39	59	Aug. 26,'39
Fifth Avenue Girl (G) 934	Ginger Rogers - James Ellison - Tim Holt-Walter Connolly	Sept. 22,'39	83	Aug. 26,'39
(Exploitation: Oct. 14,'39, p. 66; Oct. 21,'39, pp. 62, 68; Nov. 4,'39, p. 65.				
Five Came Back (G) 927	C. Morris-W. Barrie-L. Ball	June 23,'39	75	June 10,'39
Fixer Dugan (G) 922	Lee Tracy-Virginia Weidler	Apr. 21,'39	68	Jan. 28,'39
Flying Deuces (G) 010	Laurel & Hardy-J. Parker	Nov. 3,'39†	65	Oct. 14,'39
Flying Irishman, The (G) 919	Douglas Corrigan - Paul Kelly - Robert Armstrong	Apr. 7,'39	72	Mar. 4,'39
(Exploitation: May 20,'39, pp. 61, 62; June 24,'39, p. 72.)				
Full Confession (G) 003	Victor McLaglen-Sally Eilers	Sept. 8,'39†	73	Aug. 26,'39
Girl and the Gambler (G) 926	S. Duna-L. Carrillo-T. Holt	June 16,'39	63	June 10,'39
Girl from Mexico, The (G) 928	Lupe Velez-Leon Errol	June 2,'39	71	May 20,'39
In Name Only (G) 936	C. Lombard-C. Grant-K. Francis	Aug. 18,'39	94	Aug. 5,'39
(Exploitation: Sept. 16,'39, pp. 84, 85; Sept. 30,'39, p. 61; Nov. 11,'39, p. 68.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Love Affair (G) 916	I. Dunne-C. Boyer-L. Bowman	Apr. 7,'39	89	Mar. 18,'39
(Exploitation: Apr. 8,'39, p. 80; Apr. 15,'39, p. 82; Apr. 29,'39, pp. 72, 74; June 3,'39, p. 68.)				
Marshal of Mesa City (G) 081	George O'Brien-Virginia Vale	Nov. 3,'39†	62	Oct. 7,'39
Meet Dr. Christian (G) 005	Jean Hersholt-Dorothy Lovett	Nov. 17,'39†	70	Oct. 21,'39
Nurse Edith Cavell (G) 001	Anna Neagle-Edna May Oliver-M. Robson-G. Sanders-Z. Pitts	Sept. 29,'39†	97	Aug. 26,'39
(Exploitation: Nov. 25,'39, p. 56.)				
Of Human Bondage (re-issue) (A) 993	L. Howard-B. Davis-F. Dee	July 14,'39	83	July 7,'34
Panama Lady (G) 925	Lucille Ball-Allan Lane	May 12,'39	65	May 13,'39
Racketeers of the Range (G) 984	George O'Brien - Marjorie Reynolds - Ray Whitley	May 26,'39	62	June 3,'39
Reno (G) 008	R. Dix-G. Patrick-A. Louise	Dec. 1,'39†	73	Nov. 18,'39
Rookie Cop (G) 923	T. Holt-V. Weidler-F. Thomas	Apr. 28,'39	60	May 13,'39
Saint in London (G) 929	George Sanders-S. Grey	June 30,'39	72	July 1,'39
Sorority House (G) 924	Anne Shirley-James Ellison	May 5,'39	64	Apr. 22,'39
Spellbinder, The (G) 931	L. Tracy-B. Read-P. Knowles	July 28,'39	69	July 29,'39
Story of Vernon and Irene Castle, The (G) 398	Fred Astaire - Gingers Rogers Edna May Oliver - Walter Brennan	Apr. 28,'39	93	Apr. 1,'39
(Exploitation: Apr. 8,'39, p. 81; May 13,'39, p. 68; June 17,'39, p. 76.)				
Sued for Libel (G) 012	Kent Taylor-Linda Hayes	Oct. 27,'39†	69	Mar. 25,'39
That's Right, You're Wrong (G) 011	Kay Kyser & Orch.-A. Menjou-M. Robson - E. E. Horton - L. Ball	Nov. 24,'39†	*88	Nov. 18,'39
They Made Her a Spy (G) 921	Sally Eilers-Allan Lane	Apr. 14,'39	65	Oct. 14,'39
Three Sons (G) 004	E. Ellis-W. Gargan-K. Taylor	Oct. 13,'39†	72	Sept. 30,'39
Timber Stampede (G) 985	Geo. O'Brien-Marjorie Reynolds	June 30,'39	59	June 24,'39
Two Thoroughbreds (G) 013	Jimmy Lydon-Joan Brodell	Dec. 8,'39†	*60	Dec. 2,'39
Way Down South (G) 947	B. Breen-S. Blane-A. Mowbray	July 21,'39	63	July 22,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Abe Lincoln in Illinois 009	R. Massey-R. Gordon-M. Howard			
(See "In the Cutting Room," Sept. 16,'39.)				
Bullet Code*	George O'Brien-Virginia Vale			
Escape to Paradise	Bobby Breen-Kent Taylor			
(See "In the Cutting Room," Oct. 28,'39.)				
Glamour Boy No. 2*	Joe Penner-Linda Hayes			
Hunchback of Notre Dame, The 015	C. Laughton-M. O'Hara-Sir C. Hardwicke - W. Hampden - T. Mitchell - B. Rathbone	Dec. 29,'39†		
(See "In the Cutting Room," Sept. 9,'39.)				
Irene*	Anna Neagle-Ray Milland-R. Young-M. Robson-B. Burke			
Isle of Destiny	W. Gargan-W. Ford-J. Lang	Jan. 15,'40†		
Legion of the Lawless (G) 082	George O'Brien-Virginia Vale	Jan. 5,'40†	*59	Nov. 25,'39
Little Orvie*	J. Sheffield-E. Truex-A. Todd			
Marines Fly High	R. Dix-C. Morris-L. Ball	Jan. 26,'40†		
Married and in Love	Alan Marshal - Barbara Read - Helen Vinson-Patric Knowles	Dec. 22,'39†		
(See "In the Cutting Room," Nov. 11,'39.)				
Mexican Spitfire	L. Velez-D. Woods-L. Errol	Jan. 12,'40†		
Primrose Path	Ginger Rogers-Joel McCrea			
Queen of Destiny (G) 061	Anna Neagle-Anton Walbrook-C. Aubrey Smith		95	Oct. 29,'38
(Reviewed under the title, "Sixty Glorious Years.")				
Saint's Double Trouble	G. Sanders - H. Whitney - B. Lugosi			
Swiss Family Robinson	Thomas Mitchell - Edna Best - Freddie Bartholomew - Terry Kilburn - Tim Holt	Jan. 19,'40†	91	
(See "In the Cutting Room," Nov. 18,'39.)				
Vigil in the Night 007	Carole Lombard - Anne Shirley - Brian Aherne	Feb. 2,'40†		
(See "In the Cutting Room," Oct. 7,'39.)				

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Sherlock Holmes, The (G) 005	B. Rathbone-I. Lupino-N. Bruce	Sept. 1,'39†	82	Aug. 26,'39
Barricade 026	Alice Faye-Warner Baxter	Dec. 8,'39†	71	
Boy Friend (G) 943	Jane Withers - Richard Bond - Arleen Whelan	May 19,'39	72	May 13,'39
Charlie Chan at Treasure Island (G) 006	S. Toler-C. Romero-P. Moore	Sept. 8,'39†	74	Aug. 26,'39
Charlie Chan in Reno (G) 948	S. Toler-P. Brooks-R. Cortez	June 16,'39	71	June 3,'39
Chasing Danger (G) 941	Preston Foster-Lynn Bari	May 5,'39	60	Jan. 14,'39
Chicken Wagon Family (G) 002	Jane Withers - Leo Carrillo - Marjorie Weaver	Aug. 11,'39†	64	Aug. 19,'39
City in Darkness (G) 021	Sidney Toler-Lynn Bari	Dec. 1,'39†	74	Nov. 18,'39
Day-Time Wife (A) 020	Tyrone Power - Linda Darnell - Warren William-B. Barnes	Nov. 24,'39†	72	Nov. 18,'39
Drums Along the Mohawk (A) 015	Henry Fonda-Claudette Colbert-Edna May Oliver	Nov. 10,'39†	103	Nov. 11,'39
(Exploitation: Nov. 25,'39, p. 56; Dec. 2,'39, pp. 72, 75.)				
Elsa Maxwell's Hotel for Women (G) 001	Linda Darnell - Jas. Ellison - Ann Sothern - Elsa Maxwell - Lynn Bari	Aug. 4,'39†	83	Aug. 5,'39
(Exploitation: Sept. 16,'39, p. 88.)				
Escape, The (G) 010	Amanda Duff-Kane Richmond	Oct. 6,'39†	62	Nov. 11,'39
First World War, The (re-issue) (A) 062	Documentary	Oct. 27,'39†	78	Nov. 17,'34
Frontier Marshal, The (G) 951	Randolph Scott - Nancy Kelly - Cesar Romero-Binnie Barnes	July 28,'39	71	July 29,'39
(Exploitation: Sept. 2,'39, p. 54: Oct. 14,'39, pp. 60, 66.)				
Gorilla, The (G) 944	Ritz Bros. - Anita Louise - Bela Lugosi - Patsy Kelly	May 26,'39	66	May 27,'39
Heaven with a Barbed Wire Fence (G) 019	Jean Rogers-Glenn Ford	Nov. 3,39†	62	Oct. 7,'39
Here I Am a Stranger (G) 009	Richard Greene-Brenda Joyce-R. Dix-R. Young-G. George	Sept. 29,'39†	83	Sept. 30,'39
(Exploitation: Oct. 21,'39, p. 66; Oct. 28,'39, p. 72.)				
Hollywood Cavalcade (G) 007	Alice Faye - Don Ameche - Stuart Erwin-Buster Keaton	Oct. 13,'39†	96	Oct. 7,'39
(Exploitation: Nov. 4,'39, p. 67.)				
Inside Story (G) 934	Michael Whalen-Jean Rogers	Mar. 10,'39	61	Oct. 22,'38
Inspector Hornleigh (A) 945	Gordon Harker-Alastair Sim	Apr. 21,'39	76	Apr. 22,'39
Inspector Hornleigh on Holiday (A) 022	Gordon Harker-Alastair Sim	Dec. 1,'39†	87	Nov. 18,'39
It Could Happen to You (G) 950	Gloria Stuart-Stuart Erwin	June 30,'39	65	June 17,'39
Jones Family in Hollywood (G) 946	Jed Prouty-Spring Byington	June 2,'39	60	May 27,'39
Jones Family in Quick Millions (G) 004	Jed Prouty-Spring Byington	Aug. 25,'39†	61	Aug. 12,'39
Mr. Moto in Danger Island (G) 937	P. Lorre-J. Hersholt-A. Duff	Apr. 7,'39	70	Mar. 18,'39
(Reviewed under the title, "Danger Island.")				
Mr. Moto Takes a Vacation (G) 952	Peter Lorre - Virginia Field - John King-Joseph Schildkraut	July 7,'39	68	Nov. 19,'38
News Is Made at Night (G) 953	Preston Foster-Lynn Bari	July 21,'39	73	July 15,'39
Pack Up Your Troubles (G) 014	J. Withers-Ritz Brothers-Lynn Bari-Stanley Fields	Oct. 20,'39†	75	Oct. 14,'39
Rains Came, The (G) 011	T. Power-M. Loy-G. Brent	Sept. 15,'39†	103	Sept. 9,'39
(Exploitation: Sept. 30,'39, p. 56; Oct. 28,'39, pp. 70, 72.)				
Return of the Cisco Kid, The (G) 940	Warner Baxter-Lynn Bari-Henry Hull-Cesar Romero	Apr. 28,'39	71	Apr. 22,'39
Road to Glory (reissue) (G) 061	Fredric March-Lionel Barrymore-Warner Baxter-June Lang	Oct. 13,'39†	101	June 6,'36
Rose of Washington Square (G) 942	T. Power-A. Faye-A. Jolson	May 12,'39	86	May 13,'39
(Exploitation: Apr. 22,'39, p. 62; May 6,'39, p. 64; June 24,'39, p. 73.)				
Second Fiddle (G) 949	S. Henie-T. Power-R. Vallee	July 14,'39	87	July 8,'39
(Exploitation: Aug. 26,'39, p. 86; Oct. 21,'39, p. 66.)				
Shipyard Sally (A) 018	Gracie Fields-Sydney Howard	Oct. 20,'39†	80	July 29,'39
Stanley and Livingstone (G) 003	S. Tracy-R. Greene-N. Kelly-W. Brennan - C. Coburn - H. Hull - Sir C. Hardwicke	Aug. 18,'39†	101	Aug. 5,'39
(Exploitation: Aug. 19,'39, p. 67; Sept. 23,'39, p. 73; Oct. 7,'39, p. 64; Nov. 4,'39, p. 64; Nov. 11,'39, p. 67.)				
Stop, Look and Love (G) 008	Jean Rogers-Robert Kellard	Sept. 22,'39†	57	Sept. 2,'39
Story of Alexander Graham Bell, The (G) 938	Don Ameche - Henry Fonda - Loretta Young-Young Sisters	Apr. 14,'39	97	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 60; May 6,'39, p. 60; May 13,'39, p. 64; May 27,'39, pp. 64, 68; June 17,'39, p. 75; July 1,'39, p. 59.)				
Susannah of the Mounties (G) 954	Shirley Temple-Randolph Scott	June 23,'39	78	June 24,'39
(Exploitation: July 29,'39, p. 69; Aug. 26,'39, p. 88.)				
Too Busy to Work (G) 016	J. Prouty-S. Byington-J. Davis	Nov. 17,'39†	65	Nov. 4,'39
20,000 Men a Year (G) 013	R. Scott-P. Foster-M. Lindsay	Oct. 27,'39†	84	Oct. 28,'39
Ware Case, The (A) 8014	Clive Brooks-Jane Baxter	July 21,'39	72	Dec. 31,'38
Wife, Husband and Friend (G) 930	Loretta Young-Warner Baxter-Binnie Barnes-Cesar Romero	Mar. 3,'39	80	Feb. 18,'39
Winner Take All (G) 939	Tony Martin-Gloria Stuart-Slim Summerville-Henry Armetta	Apr. 21,'39	62	Feb. 25,'39
Young Mr. Lincoln (G) 947	Henry Fonda-Marjorie Weaver-Arleen Whelan-Alice Brady	June 9,'39	101	June 3,'39
(Exploitation: July 29,'39, p. 67; Aug. 12,'39, p. 70; Oct. 21,'39, p. 62.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Bird 025	Shirley Temple-Helen Ericson			
(See "In the Cutting Room," Nov. 25,'39.)				
Charlie Chan in Panama	Sidney Toler-Jean Rogers			
(See "In the Cutting Room," Nov. 25,'39.)				
Cisco Kid and the Lady, The (G) 012	C. Romero-V. Field-M. Weaver	Dec. 29,'39†	73	Dec. 2,'39
City of Chance 027	Lynn Bari-Donald Woods	Jan. 12,'40†		
Dance with the Devil	Tyrone Power-Dorothy Lamour			
Everything Happens at Night 029	Sonja Henie - Ray Milland - Robert Cummings	Dec. 22,'39†		
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92	May 13,'39
Grapes of Wrath	Henry Fonda - Dorris Bowdon - Charlie Grapewin - Jane Darwell			
(See "In the Cutting Room, Dec. 2,'39.)				
He Married His Wife 023	J. McCrea-N. Kelly-M. Boland	Jan. 19,'40†		
(See "In the Cutting Room," Nov. 25,'39.)				
High School 028	Jane Withers-Joe Brown, Jr.	Jan. 26,'40†		
Honeymoon's Over, The (G) 024.	M. Weaver-S. Erwin-P. Knowles	Dec. 15,'39†	70	Nov. 25,'39
Little Old New York	Alice Faye - Fred MacMurray - Richard Greene-Brenda Joyce			

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Man Who Wouldn't Talk, The	L. Nolan-J. Rogers-M. Marsh			
Shooting High*	J. Withers-G. Autry-M. Weaver			
Swanee River 017	D. Ameche-A. Jolson-A. Leeds	Jan. 5,'40†		
Young As You Feel	Jed Prouty-Spring Byington			

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Fury (G)	Brian Aherne-Victor McLaglen-Paul Lukas-June Lang	May 26,'39	91	May 6,'39
Eternally Yours (A)	Loretta Young - David Niven - H. Herbert-B. Burke-Z. Pitts	Oct. 12,'39†	95	Oct. 7,'39
(Exploitation: July 22,'39, p. 81.)				
Four Feathers (A)	John Clements - June Duprez - C. Aubrey Smith-Ralph Richardson	Aug. 4,'39†	115	May 6,'39
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, pp. 82, 84; Feb. 11,'39, p. 59; Feb. 25,'39, p. 68; Mar. 4,'39, pp. 70, 72; Oct. 7,'39, p. 65; Oct. 21,'39, p. 62.)				
Housekeeper's Daughter (G)	Joan Bennett-Adolphe Menjou	Oct. 26,'39†	80	Sept. 16,'39
Intermezzo, a Love Story (A)	L. Howard-I. Bergman-E. Best	Sept. 22,'39†	70	Sept. 30,'39
Man in the Iron Mask (G)	Louis Hayward - Joan Bennett - Warren William - Joseph Schildkraut - Alan Hale	Aug. 11,'39†	112	July 1,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; Aug. 12,'39, p. 69; Aug. 19,'39, p. 66; Aug. 26,'39, p. 85; Sept. 2,'39, p. 53; Sept. 16,'39, p. 82; Sept. 30,'39, p. 56; Oct. 28,'39, p. 70.)				
Real Glory, The (G)	C. Cooper-A. Leeds-D. Niven	Sept. 29,'39†	96	Sept. 16,'39
(Exploitation: Oct. 7,'39, p. 62; Nov. 25,'39, p. 57.)				
Send Another Coffin	Pat O'Brien-Ruth Terry-Broderick Crawford-Edward Arnold	Nov. 23,'39†		
Stagecoach (G)	Claire Trevor-Andy Devine-John Wayne-George Bancroft	Mar. 3,'39	96	Feb. 11,'39
(Exploitation: Mar. 25,'39, p. 81; Apr. 1,'39, pp. 72, 75; Apr. 15,'39, p. 80; May 13,'39, p. 67; May 20,'39, p. 60; July 15,'39, p. 60; July 22,'39, p. 82.)				
They Shall Have Music (G)	Jascha Heifetz-Andrea Leeds-Joel McCrea-Gene Reynolds	Aug. 18,'39†	101	July 15,'39
(See musical analysis, July 22,'39, p. 54; exploitation: Oct. 7,'39, p. 66; Oct. 14,'39, p. 62; Dec. 2,'39, p. 76.)				
Winter Carnival (G)	Ann Sheridan-Richard Carlson-Helen Parrish-R. Armstrong	July 28,'39†	100	July 22,'39
(Exploitation: Aug. 5,'39, p. 98; Aug. 19,'39, p. 67; Aug. 26,'39, p. 86.)				
Wuthering Heights (A)	Merle Oberon-Laurence Olivier-Flora Robson-David Niven	Apr. 7,'39	104	Apr. 1,'39
(Exploitation: Apr. 2,'39, p. 62; May 13,'39, p. 68; May 27,'39, p. 65; Sept. 9,'39, p. 71.)				
Zenobia (G)	Oliver Hardy - Harry Langdon - Billie Burke - Alice Brady - James Ellison - June Lang - Jean Parker	Apr. 21,'39	73	Mar. 18,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chump at Oxford	Laurel and Hardy			
House Across the Bay	Joan Bennett-Geo. Raft-Lloyd Nolan-Gladys George			
Lion Has Wings, The (G)	Merle Oberon-Ralph Richardson-June Duprez-Flora Robson		77	Nov. 18,'39
Of Mice and Men	Burgess Meredith-Lon Chaney, Jr.-Betty Field-Chas. Bickford			
My Son, My Son	Brian Aherne-Madeleine Carroll-Louis Hayward-Frances Dee			
1,000,000 B.C.	Carole Landis-Lon Chaney, Jr.-John Hubbard			
Our Town	Frank Craven			
Over the Moon	Merle Oberon - Rex Harrison - Louis Borell			
Raffles	David Niven-Olivia de Havilland			
Rebecca	Laurence Olivier-Joan Fontaine-Judith Anderson-Nigel Bruce	Dec. 29,'39†		
(See "In the Cutting Room, Dec. 2,'39.)				
Thief of Bagdad	Sabu-J. Duprez-C. Veidt			
Two's Company	Laurel and Hardy			

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Qiet on the Western Front (re-issue) (G) 4073	Lew Ayres-Slim Summerville	Sept. 29,'39†	93	Apr. 26,'30
(Exploitation: Oct. 28,'39, p. 70; Nov. 25,'39, p. 58; Dec. 2,'39, p. 73.)				
Big Guy, The (G) 4016	Victor McLaglen-Jackie Cooper	Nov. 24,'39†	78	Dec. 2,'39
(See "In the Cutting Room," Nov. 18,'39.)				
Big Town Czar (G) 3018	Barton MacLane-Tom Brown-Ed Sullivan	Apr. 21,'39	66	Apr. 22,'39
Call a Messenger (G) 4020	Billy Hallop-Huntz Hall-Mary Carlisle-Larry Crabbe	Nov. 3,'39†	65	Sept. 23,'39
Chip of the Flying "U" 4060	John Mack Brown-Bob Baker-Fuzzy Knight-Doris Weston	Nov. 24,'39†	55	
Code of the Streets (G) 3019	Frankie Thomas-Harry Carey-"Little Tough Guys"	Apr. 14,'39	69	Feb. 4,'39
Desperate Trails, The 4058	John Mack Brown-Bob Baker-F. Robinson-F. Knight	Sept. 8,'39†	58	
(See "In the Cutting Room," July 15,'39.)				
East Side of Heaven (G) 3006	B. Crosby-J. Blondell-M. Auer	Apr. 7,'39	88	Apr. 8,'39
(Exploitation: June 3,'39, p. 66.)				
Ex Champ (G) 3010	Victor McLaglen-Tom Brown-Nan Grey-Constance Moore	May 19,'39	72	May 20,'39
Family Next Door (G) 3020	Hugh Herbert - Joy Hodges - Juanita Quigley-Eddie Quillan	Mar. 31,'39	61	Apr. 15,'39
First Love (G) 3002	Deanna Durbin-Helen Parrish-R. Stack-E. Pallette-Leatrice Joy	Nov. 10,'39	84	Nov. 4,'39
(Exploitation: Dec. 2,'39, p. 72.)				
For Love or Money (G) 3030	June Lang-Robert Kent	Apr. 28,'39	67	May 6,'39
Forgotten Woman, The (A) 3031	S. Gurie-D. Briggs-E. Arden	July 7,'39	67	July 1,'39
Hawaiian Nights (G) 4024	J. Downs-C. Moore-M. Carlisle	Sept. 8,'39†	65	Aug. 19,'39
Hero for a Day 4035	Charles Grapewin-Anita Louise-Dick Foran	Oct. 6,'39†	68	
House of Fear, The (G) 3038	Irene Hervey-William Gargan	June 30,'39	66	June 10,'39
Inside Information (G) 3039	J. Lang-D. Foran-H. Carey	June 2,'39	62	June 10,'39
I Stole a Million (G) 3007	George Raft - Claire Trevor - D. Foran-H. Armetta-V. Jory	July 21,'39	80	July 22,'39
Last Warning, The (G) 3027	P. Foster-F. Jenks-F. Robinson	Jan. 6,'39	63	Dec. 10,'38
Laugh It Off	C. Moore-J. Downs-E. Kennedy	Dec. 1,'39†	63	
Legion of Lost Flyers (G) 4053	R. Arlen-A Devine-A. Nagel	Nov. 3,'39†	63	Nov. 4,'39
Little Accident (G) 4019	Baby Sandy - Hugh Herbert - Richard Carlson - Florence Rice - Joy Hodges	Oct. 27,'39†	65	Nov. 4,'39
Man from Montreal	R. Arlen-A. Devine-G. Gwynne	Dec. 8,'39†	60	
Mikado, The (G) 4044	Kenny Baker-Jean Colin	Sept. 8,'39†	91	May 20,'39
(Exploitation: July 22,'39, p. 82; Aug. 26,'39, p. 86.)				
Mutiny on the Blackhawk (G) 4051	R. Arlen-A. Devine-C. Moore	Sept. 1,'39†	66	Aug. 12,'39
Mystery of the White Room 3037	B. Cabot-H. Mack-C. Worth	Mar. 17,'39	57	
(See "In the Cutting Room," Mar. 18,'39.)				
Oklahoma Frontier 4059	John Mack Brown-Bob Baker-Fuzzy Knight	Oct. 20,'39†	58	
One Hour to Live (G) 4030	C. Bickford-D. Nolan-J. Litel	Nov. 10,'39†	59	Nov. 11,'39
Rio (G) 4014	Sigrid Gurie - Basil Rathbone - Victor McLaglen-Robert Cummings-Leo Carrillo	Sept. 29,'39†	77	Oct. 14,'39
Road Back (re-issue (G) 4074	John King-Richard Cromwell	Nov. 3,'39†	79	June 26,'37
Spirit of Culver (G) 3014	Jackie Cooper-F. Bartholomew-A. Devine-H. Hull-J. Moran	Mar. 10,'39	90	Mar. 4,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Sun Never Sets, The (G) 3009	B. Rathbone-D. Fairbanks, Jr.	June 9,'39	96	June 10,'39
They Asked for It (G) 3040	Michael Whalen - Joy Hodges - William Lundigan	May 26,'39	61	July 15,'39
Three Smart Girls Grow Up (G) 3001	D. Durbin-N. Grey-H. Parrish-C. Winninger-R. Cummings-William Lundigan	Mar. 24,'39	87	Mar. 25,'39
Tower of London (G) 4012	Basil Rathbone-Boris Karloff-N. Grey-B. O'Neil-I. Hunter	Nov. 17,'39†	92	Nov. 25,'39
Tropic Fury 4052	R. Arlen-A. Devine-B. Roberts	Oct. 13,'39†	62	
(See "In the Cutting Room," July 29,'39.)				
Two Bright Boys (G) 4017	Jackie Cooper-F. Bartholomew	Sept. 15,'39†	70	Sept. 16,'39
Under-Pup, The (G) 4010	Gloria Jean-N. Grey-R. Cummings-V. Weidler-A. Gillis	Sept. 1,'39†	88	Aug. 26,'39
(Exploitation: Oct. 7,'39, p. 65; Oct. 14,'39, p. 66; Nov. 11,'39, p. 67; Nov. 25,'39, p. 58.)				
Unexpected Father (G) 3008	Baby Sandy-Mischa Auer	July 14,'39	78	July 15,'39
(Exploitation: July 1,'39, p. 62; Nov. 25,'39, p. 58.)				
When Tomorrow Comes (G) 3003	Irene Dunne-Charles Boyer	Aug. 11,'39	92	Aug. 19,'39
Witness Vanishes, The (G) 4027	Edmund Lowe-Wendy Barrie	Sept. 22,'39†	66	Oct. 28,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Charlie McCarthy Detective	E. Bergen-"Charlie McCarthy,"-"Mortimer Snerd" - Robert Cummings-Constance Moore	Dec. 22,'39†		
Danger on Wheels	R. Arlen-A. Devine-P. Moran			
Destry Rides Again (A)	Marlene Dietrich-Jas. Stewart-Chas. Winninger-Mischa Auer	Dec. 29,'39†	94	Dec. 2,'39
Framed	Constance Moore-F. Albertson	Jan. 5,'40†		
(See "In the Cutting Room," Nov. 18,'39.)				
Green Hell	Douglas Fairbanks, Jr. - Joan Bennett - John Howard - Alan Hale - George Sanders-George Bancroft - Vincent Price	Jan. 26,'40†		
(See "In the Cutting Room," Oct. 28,'39.)				
Honeymoon Deferred	Edmund Lowe-Margaret Lindsay			
Invisible Man Returns	Vincent Price-Sir Cedric Hardwicke-Nan Grey	Jan. 12,'40†		
(See "In the Cutting Room," Nov. 11,'39.)				
Missing Evidence (G)	Preston Foster-Irene Hervey	Dec. 15,'39†	64	Nov. 25,'39
My Little Chickadee	Mae West-W. C. Fields-Jos. Calleia-D. Foran-A. Nagel			
Riders of Pasco Basin 4062	John Mack Brown-Bob Baker-Fuzzy Knight-Frances Robinson	Apr. 5,'40†		
Road to Romance*	Tom Brown-Peggy Moran			
West of Carson City 4061	John Mack Brown-Bob Baker-Fuzzy Knight-Peggy Moran	Jan. 19,'40†	55	

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels Wash Their Faces, The (G) 367	Ronald Reagan - Ann Sheridan - "Dead End Kids"-B. Granville	Aug. 26,'39	86	Sept. 9,'39
(Exploitation: Nov. 25.'39, pp. 57, 58.)				
Blackwell's Island (G) 361	J. Garfield-R. Lane-D. Purcell	Mar. 25,'39	71	Mar. 11,'39
Code of the Secret Service (G) 374	Ronald Reagan-Rosella Towne	May 27,'39	58	May 20,'39
Confessions of a Nazi Spy (G) 353	Edw. G. Robinson - Francis Lederer - Paul Lukas	May 6,'39	102	Apr. 29,'39
(Exploitation: July 29,'39, p. 69; Oct. 14,'39, p. 66.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cowboy Quarterback, The 366	Bert Wheeler - Marie Wilson - Gloria Dickson	July 29,'39	56	
(See "In the Cutting Room." June 3,'39.)				
Dark Victory (G) 354	Bette Davis - George Brent - Geraldine Fitzgerald - Ronald Reagan - Humphrey Bogart	Apr. 22,'39	106	Mar. 11,'39
(Exploitation: June 3,'39, p. 66; June 10,'39, p. 55; June 24,'39, pp. 75, 76; July 1,'39, pp. 61, 62; Aug. 5,'39, p. 102.)				
Daughters Courageous (G) 360	Lane Sisters - John Garfield - F. Bainter - C. Rains - G. Page-J. Lynn-F. McHugh-M. Robson-D. Foran	July 22,'39	107	June 24,'39
(Exploitation: Aug. 19,'39, p. 72.)				
Dust Be My Destiny (G) 461	John Garfield-Priscilla Lane	Sept. 16,'39†	88	Aug. 19,'39
(Exploitation: Nov. 11,'39, p. 66.)				
Each Dawn I Die (G) 356	James Cagney-Jane Bryan-Geo. Raft-Geo. Bancroft	Aug. 19,'39	92	July 22,'39
(Exploitation: Aug. 19,'39, p. 72; Sept. 16,'39, p. 88; Oct. 14,'39, p. 66.)				
Espionage Agent (G)	Joel McCrea - Brenda Marshall - Jeffrey Lynn-Frank McHugh	Sept. 30,'39†	83	Sept. 30,'39
Everybody's Hobby, The 736	Henry O'Neill-Irene Rich	Aug. 26,'39	54	
Kid from Kokomo, The (G) 363	Wayne Morris-Pat O'Brien-Joan Blondell-May Robson	June 24,'39	92	May 27,'39
Man Who Dared (G) 375	Chas. Grapewin-Jane Bryan	June 3,'39	60	Apr. 8,'39
(Reviewed under the title, "I Am Not Afraid.")				
No Place to Go 469	F. Stone-G. Dickson-D. Morgan	Sept. 23,'39†	57	
Old Maid (A) 452	Bette Davis - Miriam Hopkins - Geo. Brent-Jas. Stephenson	Sept. 1,'39†	95	Aug. 5,'39
(Exploitation: Oct. 21,'39, p. 62; Nov. 11,'39, p. 68.)				
On Your Toes (G)	Zorina-Eddie Albert-A. Hale-J. Gleason-G. Dickson	Oct. 14,'39†	94	Oct. 28,'39
Private Detective 471	Jane Wyman-Dick Foran	Dec. 9,'39†	55	
Return of Dr. X, The (G)	Wayne Morris - H. Bogart - Lya Lys-Rosemary Lane	Dec. 2,'39†	62	Dec. 2,'39
Smashing the Money Ring (G) 470	R. Reagan-Margot Stevenson	Oct. 21,'39†	57	Nov. 25,'39
Sweepstakes Winner 373	M. Wilson-J. Davis-A. Jenkins	May 20,'39	59	
We Are Not Alone (G)	Paul Muni - Jane Bryan - Flora Robson - Una O'Connor	Nov. 25,'39†	112	Nov. 11,'39
You Can't Get Away with Murder (G) 364	Humphrey Bogart-Gale Page	May 20,'39	75	Jan. 21,'39
(Exploitation: June 17,'39, p. 74.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Four Wives (A)	Lane Sisters-G. Page-J. Garfield - E. Albert - C. Rains-J. Lynn-D. Foran-F. McHugh-M. Robson	Dec. 25,'39†	*112	Nov. 25,'39

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Jane Arden, The (G) 321	Rosella Towne-William Gargan	Mar. 18,'39	58	Feb. 11,'39
Dead End Kids on Dress Parade (G)	Dead End Kids-John Litel	Nov. 18,'39†	62	Nov. 4,'39
Dodge City (G) 304	Errol Flynn-Olivia de Havilland-Ann Sheridan-Bruce Cabot-A. Hale-F. McHugh-V. Jory	Apr. 8,'39	104	Apr. 8,'39
(Exploitation: Mar. 25,'39, p. 82; Apr. 22,'39, p. 61; May 20,'39, p. 61; May 27,'39, pp. 65, 68; June 3,'39, p. 64; June 10,'39, p. 59; June 24,'39, pp. 76, 77; July 8,'39, pp. 48, 50; July 15,'39, p. 61; July 22,'39, p. 81; Aug. 12,'39, p. 72.)				
Hell's Kitchen (G) 312	Margt. Lindsay-Ronald Reagan-"Dead End Kids"	July 8,'39	81	July 8,'39
Indianapolis Speedway (G) 315	Pat O'Brien - John Payne - Ann Sheridan - Gale Page	Aug. 5,'39	82	July 22,'39
(Exploitation: Sept. 30,'39, p. 59; Oct. 7,'39, p. 65; Oct. 14,'39, p. 66.)				
Juarez (G) 301	Paul Muni - Better Davis - B. Aherne-C. Rains-J. Garfield	June 10,'39	127	Apr. 29,'39
(Exploitation: May 13,'39, p. 64; July 1,'39, p. 58; July 15,'39, p. 66; July 22,'39, p. 81; Aug. 5,'39, p. 102; Aug. 26,'39, p. 86; Oct. 21,'39, p. 68.)				
Kid Nightingale (G) 411	J. Payne-J. Wyman-W. Catlett	Nov. 4,'39†	57	Sept. 23,'39
Nancy Drew and the Hidden Staircase 419	B. Granville-F. Thomas-J. Litel	Sept. 1,'39†	60	
Nancy Drew, Trouble Shooter 324	B. Granville-F. Thomas-J. Litel	June 17,'39	69	
Naughty But Nice (G) 311	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan	July 1,'39	90	July 1,'39
Oklahoma Kid (G) 308	J. Cagney-H. Bogart-R. Lane	Mar. 11,'39	80	Mar. 18,'39
(Exploitation: Mar. 11,'39, p. 57; Apr. 1,'39, pp. 74, 75; Apr. 29,'39, pp. 74, 75; May 13,'39, p. 67; June 10,'39, p. 60; July 15,'39, p. 66.)				
On Trial (G) 323	John Litel-Margaret Lindsay	Apr. 1,'39	61	Mar. 25,'39
Pride of the Blue Grass (G) 418	Edith Fellows-James McCallion	Oct. 7,'39	65	Nov. 11,'39
Private Lives of Elizabeth and Essex, The (G) 402	Bette Davis - Errol Flynn - O. de Havilland-Vincent Price	Nov. 25,'39†	106	Sept. 30,'39
(Exploitation: Dec. 2,'39, p. 72.)				
Roaring Twenties, The (G) 403	Jas. Cagney-Humphrey Bogart-Priscilla Lane-Jeffrey Lynn	Oct. 28,'39†	106	Oct. 21,'39
(Exploitation: Nov. 25,'39, p. 59.)				
Torchy Plays with Dynamite 326	Jane Wyman-Allen Jenkins	Aug. 12,'39		
Torchy Runs for Mayor (G) 322	Glenda Farrell-Barton MacLane	May 13,'39	60	Apr. 1,'39
Waterfront (G) 325	G. Dickson-D. Morgan-M. Wilson	July 15,'39	59	July 22,'39
Women in the Wind (G) 316	K. Francis-W. Gargan-V. Jory	Apr. 15,'39	65	Feb. 4,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All This and Heaven Too				
And It All Came True	Ann Sheridan - Jeffrey Lynn - Humphrey Bogart-Zasu Pitts			
British Intelligence	Boris Karloff-Margaret Lindsay	Jan. 29,'40†		
Brother Orchid	Edward G. Robinson - Wayne Morris - Gale Page			
Brother Rat and the Baby	Wayne Morris - Jane Bryan - R. Reagan-J. Wyman-E. Albert	Jan. 13,'40†		
(See "In the Cutting Room," Nov. 25,'39.)				
Child Is Born, A	Geraldine Fitzgerald - Jeffrey Lynn - Gladys George	Jan. 6,'40†	79	
(See "Give Me a Child," "In the Cutting Room," May 6,'39.)				
Enemy Within, The	Ronald Reagan-Lya Lys			
Fighting 69th	J. Cagney-P. O'Brien-J. Lynn-G. Brent-A. Hale-D. Morgan	Jan. 27,'40†		
(See "In the Cutting Room," Nov. 25,'39.)				
Fugitive from Justice	Roger Pryor-Lucille Fairbanks			
Gambling on the High Seas	W. Morris-J. Wyman-J. Litel			
Granny, Get Your Gun	May Robson - H. Davenport - M. Stevenson			
Invisible Stripes	George Raft - William Holden - Humphrey Bogart-Jane Bryan	Dec. 30,'39†		
(See "In the Cutting Room," Oct. 28,'39.)				
King of the Lumberjacks	John Payne-Gloria Dickson			
Life of Dr. Ehrlich	Edw. G. Robinson-Ruth Gordon-Donald Crisp-Otto Kruger			
Mad Empress, The (G) 420	M. Novara-C. Nagel-L. Atwill		*95	Apr. 22,'39
(Reviewed under the title, "Jaurez and Maximilian.")				
Philo Vance Comes Back	J. Stephenson-Margot Stevenson			
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne			
Tear Gas Squad	D. Morgan-J. Payne-G. Dickson			
Virginia City	Errol Flynn-Miriam Hopkins-Randolph Scott-Alan Hale			
We Shall Meet Again	Merle Oberon - George Brent - Pat O'Brien-Binnie Barnes			
Years Without Days	John Garfield - Pat O'Brien - Ann Sheridan			
(See "In the Cutting Room," Oct. 28,'39.)				

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
She Goes to War (A)		Leichter	Nov. 10,'39†	55	Nov. 25,'39
Sudan		Leichter	Oct. 10,'39	58	
Texas Wildcats	Tim McCoy	Victory	Apr. 10,'39		

Coming Attractions

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Hell's Harbor	Lupe Velez	Leichter	Dec. 10,'39†	80	

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Affair Lafont, The (A)	Corinne Luchaire	Transatlantic	Nov. 4,'39	85	Nov. 4,'39
Behind the Facade (Derriere la Facade) (A)	Lucien Baroux	Francinex		85	May 27,'39
Betrayal (A)	Annie Vernay	World	Sept. 15,'39	78	Sept. 23,'39
Black Limelight (A)	Raymond Massey	Alliance	Sept. 15,'39	68	July 8,'39
Boys' School	E. Von Stroheim	Columbia	June 5,'39	90	June 17,'39
Brivele Der Mamen (A)	Lucy & Misha Gehrman	Sphinx	Sept. 14,'39	106	
Come On, George (G)	George Formby			88	Dec. 2,'39
Darks Eyes of London (A)	Bela Lugosi	Pathe		76	Nov. 18,'39
Dead Men Tell No Tales (A)	Emlyn Williams	Alliance	Aug. 15,'39	70	July 29,'39
Demon Barber of Fleet Street, The (A)	Tod Slaughter	Select	Sept. 29,'39	67	Oct. 7,'39
Discoveries	Carroll Levis	Grand National		66	Sept. 2,'39
Down Our Alley (G)	Hughie Green	British Screen		65	Aug. 12,'39
End of Day, The (A)	Victor Fancen	Juno	Oct. 1,'39	94	Sept. 16,'39
Englishman's Home, An (A)	Edmund Gwenn	United Artists		72	Nov. 11,'39
First Film Concert* (G)		World	Oct. 31,'39	53	Nov. 18,'39
Frozen Limits, The* (G)	Jimmy Nervo	General		80	Nov. 18,'39
Harvest (A)	Gabriel Gabrio	French Film Center		80	Aug. 5,'39
(Exploitation: Oct. 21,'39, p. 63.)					
Heartbeat (A)	Orane Demagis	French M. P. Co.	Sept. 4,'39	90	Sept. 16,'39
Home from Home (G)	Sandy Powell	British Lion		73	June 3,'39
Housemaster (G)	Otto Kruger	Alliance	Oct. 15,'39	83	Feb. 26,'38
I Killed the Count (A)	Syd Walker	Grand National		89	Sept. 2,'39
I Met a Murderer (A)	James Mason	York	Oct. 2,'39	70	Oct. 14,'39
Just William (G)	Dicky Lupino	Assoc. British		75	Sept. 9,'39
Katia* (G)	Danielle Darrieux		Dec. 25,'39	90	Dec. 2,'39
La Inmaculada (A)	Fortunio Bonanova	United Artists		85	July 22,'39
La Noche de los Maxas (The Night of the Mayas) (G)	Arturo Cordoba	Fama	Sept. 16,'39	96	Oct. 21,'39
Mademoiselle Ma Mere (A)	Danielle Darrieux	Hoffberg	Sept. 18,'39	82	Sept. 30,'39
Marseillaise (G)	Pierre Renoir	World	Nov. 3,'39	80	Nov. 18,'39
Mill on the Floss, The (G)	Geraldine Fitzgerald	Standard	Nov. 14,'39	90	Feb. 13,'37
Mirele Efros (G)	Berta Gersten	Credo	Oct. 19,'39	90	Nov. 4,'39
Ninety Degrees South	Scott Expedition	World	July 1,'39		
Papa's Misadventures (Los Enredos de Papa) (A)	Chato Ortin	Zacarias		98	Sept. 2,'39
Poisoned Pen (A)	Flora Robson	Assoc. British		78	July 15,'39
Rasputin (A)	Harry Baur	Concord	Oct. 16,'39	93	Oct. 21,'39
Singing Charro, The (Cuand Canta La Ley) (G)	Tito Guizar	Paramount		77	June 3,'39
Song of the Street (A)	V. Sokoloff	Mayer-Burstyn	Sept. 1,'39	75	Aug. 26,'39
Ten Days in Paris (A)	Rex Harrison	Columbia		82	Oct. 28,'39
That They May Live* (A)	Victor Francen	Mayer-Burstyn	Nov. 6,'39	73	Nov. 4,'39
There Ain't No Justice (A)	Jimmy Hanley	A.B.F.D.		83	June 24,'39
What Would You Do, Chum? (A)	Syd Walker	Anglo American		75	Sept. 2,'39
Where's That Fire (G)	Will Hay	20th Cent.-Fox		74	Aug. 19,'39
Young Man's Fancy (A)	Anna Lee	Assoc. British		77	Sept. 2,'39

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-5-39) August 5, 1939. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
A-Ducking They Did Go (4-22-39) 9406 (3 Stooges)	Apr. 7,'39	16½
All American Blondes (11-11-39) 1423 Andy Clyde	Oct. 20,'39†	16½
Andy Clyde Gets Spring Chicken 1426	Dec. 15,'39†	2 rls.
Awful Goof, The 1427 Charley Chase	Dec. 22,'39†	2 rls.
Boom Goes the Groom 9431 Andy Clyde	Mar. 24,'39	17½
Calling All Curs (9-9-39) 1401 (3 Stooges)	Aug. 25,'39†	17½
Chump Takes a Bump, The 9433 Charley Chase	May 5,'39	18
Glove Slingers 1425 (All Star)	Nov. 24,'39†	2 rls.
Mooching Through Georgia (9-9-39) 9438 (All Star)	Aug. 11,'39	19
Mutiny on the Body 9129 Smith & Dale	Feb. 10,'39	17½
Now It Can Be Sold 9434 Andy Clyde	June 2,'39	17
Oily to Bed, Oily to Rise (10-14-39) 1402 (3 Stooges)	Oct. 6,'39†	18½
Pest from the West (6-17-39) 9435 Buster Keaton	June 16,'39	19
Rattling Romeo 9436 Charley Chase	July 14,'39	17
Sap Takes a Wrap, The 9430 Charley Chase	Mar. 10,'39	15½
Saved by the Belle (8-2-39) 9408 (3 Stooges)	June 30,'39	17
Skinny the Moocher 1421 Charley Chase	Sept. 8,'39†	16½
Star Is Shorn, A 9432 (All Star)	Apr. 21,'39	17
Static in the Attic 1422 Walter Catlett	Sept. 22,'39†	19
Teacher's Pest 1424 Charley Chase	Nov. 3,'39†	16½
Three Sappy People 1403 (3 Stooges)	Dec. 1,'39†	18½
Trouble Finds Andy Clyde 9437	July 28,'39	18
We Want Our Mummy 9045 (3 Stooges)	Feb. 24,'39	17
Yes, We Have No Bonanza 9407 (3 Stooges)	May 19,'39	16

CINESCOPES

Title	Rel. Date	Min.
World of 1960 (Futurama) 1971	Nov. 3,'39	1 rl.

COLOR RHAPSODIES

Title	Rel. Date	Min.
Boy, a Gun and Birds, A 1506	Jan. 12,'40†	1 rl.
Crop Chasers (10-14-39) 1502	Sept. 22,'39†	8
Dreams On Ice (10-7-39) 1504	Oct. 20,'39†	6½
Gorilla Hunt, The 9507	Feb. 24,'39	8
Happy Tots (4-22-39) 9508	Mar. 31,'39	7
Hollywood Sweepstakes (8-12-39) 9512	July 28,'39	8
House That Jack Built, The 9509	Apr. 14,'39	7
Jitterbug Knights (9-9-39) 1501	Aug. 11,'39†	7
Lucky Pigs (6-17-39) 9510	May 26,'39	7
Mother Goose In Swingtime 1505	Dec. 18,'39†	1 rl.
Mountain Ears (11-11-39) 1503	Nov. 3,'39†	7
Nell's Yells 9511	June 30,'39	7

COLUMBIA TOURS

Title	Rel. Date	Min.
Beautiful Switzerland 1553	Nov. 17,'39†	1 rl.
Big Town Commuters (New York) 9553	Feb. 3,'39	9
Historic Cities of India 1552	Oct. 27,'39†	10
Holland and the Zuyder Zee (11-25-39) 1551	Sept. 15,'39†	10
Man-Made Island (6-17-39) 9554 (Frisco Fair)	May 26,'39	9
Morocco 9556	Aug. 11,'39	10½
New Hampshire 1554	Dec. 22,'39†	1 rl.
Sojourn in India 9555	July 7,'39	9½

COMMUNITY SING

Title	Rel. Date	Min.
No. 6 9656 (Moon Songs)	Feb. 24,'39	10½
No. 7 9657 (Parade of Hits)	Mar. 24,'39	9½
No. 8 (4-29-39) 9658 (Strauss Music)	Apr. 21,'39	8
No. 9 9659 (Songs of the West)	May 19,'39	10
No. 10 (6-17-39) 9660 (Romance Songs)	June 16,'39	10
(New Series)		
No. 1 (9-939) 1651 (Crosby Hit Songs)	Aug. 4,'39†	9
No. 2 1652 (Old Time Songs)	Sept. 8,'39†	9½
No. 3 1653 (College Songs)	Oct. 13,'39†	10
No. 4 1654 (Stephen Foster Songs)	Nov. 17,'39†	1 rl.
No. 5 1655	Dec. 22,'39†	1 rl.

FABLE CARTOONS

Title	Rel. Date	Min.
Park Your Baby 1752	Dec. 22,'39†	1 rl.
Little Lost Sheep 1751	Oct. 6,'39†	7

FOOLS WHO MADE HISTORY

Title	Rel. Date	Min.
No. 1 (Elias Howe) (10-2-39) 1601	Sept. 1,'39†	11
No. 2 (Charles Goodyear) 1602	Oct. 6,'39†	10½

HAPPY HOUR

Know Your History

(Remakes from "March of Years")

Title	Rel. Date	Min.
No. 1 9471	Feb. 22,'39	10½
No. 2 9472	Mar. 23,'39	10½
No. 3 9473	Apr. 21,'39	11

SPECIAL (HAPPY HOUR)

Title	Rel. Date	Min.
No. 1 (11-11-39) 1520 (Book of Books)	Oct. 6,'39†	10
No. 2 1521 (Building of Boys)	Oct. 12,'39†	11

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
29. Krazy's Bear Tale 9704	Feb. 17,'39	7½
30. Golf Chumps 9705	Apr. 6,'39	7
31. Krazy's Shoe Shop 9706	May 12,'39	6

MUSIC HALL VANITIES

Title	Rel. Date	Min.
Montmarte Madness (6-3-39) 9964	June 30,'39	10½
Night at the Troc 9962	Mar. 2,'39	10½
Yankee Doodle Home (5-27-39) 9963	May 19,'39	10

PHANTASIES CARTOON

Title	Rel. Date	Min.
Charm Bracelet The (9-9-39) 1701	Sept. 1,'39†	6½
Millionaire Hobo 1702	Nov. 24,'39†	1 rl.
Mouse Exterminator, The 1703	Jan. 26,'40†	1 rl.

PICTUREGRAPH

Title	Rel. Date	Min.
No. 1 9951	Feb. 10,'39	

SCRAPPY CARTOONS

Title	Rel. Date	Min.
Scrappy's Added Attraction 9753	Feb. 3,'39	6½
Scrappy's Rodeo 9756	June 2,'39	6
Scrappy's Sideshow 9754	Mar. 3,'39	7
Worm's Eye View A (5-20-39) 9755	Apr. 28,'39	7

SCREEN SNAPSHOTS

Title	Rel. Date	Min.
No. 7 9857	Mar. 17,'39	10
No. 8 (4-29-39) 9858	Apr. 8,'39	9½
No. 9 (5-20-39) 9859	May 12,'39	10
No. 10 9860	May 26,'39	10
No. 11 9861	June 15,'39	10
No. 12 (8-19-39) 9862	July 28,'39	10
(New Series)		
No. 1 (10-14-39) 1851	Sept. 22,'39†	9½
No. 2 (11-18-39) 1852	Oct. 27,'39†	10
No. 3 1853	Nov. 24,'39†	1 rl.
No. 4 1854	Jan. 5,'40†	1 rl.

SPECIAL

SPORT THRILLS

Title	Rel. Date	Min.
Big Fish (9-9-39) 9810	Aug. 18,'39	10
Bows and Arrows 1801	Oct 6,'39†	1 rl.
Diving Rhythm (5-20-39) 9806	Apr. 21,'39	10
Jai Alai 1802	Nov. 3,'39†	1 rl.
Jockeys Up (6-17-39) 9807	June 2,'39	9½
Navy Champions (4-22-39) 9805	Mar. 17,'39	9½
Odd Sports 9804	Feb. 10,'39	10½
Technique of Tennis (6-17-39) 9808	June 30,'39	8½
There Goes Rusty (8-26-39) 9809	July 15,'39	10½

WASHINGTON PARADE

Title	Rel. Date	Min.
No. 2 (2-18-39) 9902 (Inside the White House)	Feb. 21,'39	11
No. 3 (5-27-39) 9903 (Inside the Capitol)	Apr. 28,'39	10
No. 4 9904 (Library of Congress)	Aug. 4,'39	10
1939-40		
No. 1 (11-25-39) 1991 (Smithsonian Institution)	Oct. 20,'39†	10½
No. 2 1991	Dec. 8,'39†	1 rl.

MGM

CARTOONS

Title	Rel. Date	Min.
Art Gallery (6-3-39) W-886 (Color)	May 13,'39	9
Bear That Couldn't Sleep (7-15-39) W-887 (Sepia)	June 10,'39	9
Blue Danube, The W-891	Oct. 28,'39	1 rl.
Bookworm, The (9-16-39) W-889 (Color)	Aug. 26,'39	9
Goldilocks and the Three Bears (7-22-39) W-888	July 15,'39	11
Jitterbug Follies (3-25-39) W-883 (Sepia)	Feb. 25,'39	9
Little Goldfish, The (4-22-39) W-885 (Color)	Apr. 15,'39	8
One Mother's Family (11-11-39) W-890	Sept. 30,'39	9
Peace on Earth W-81	Dec. 9,'39†	1 rl.

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 21—Money to Loan (3-25-39) P-812 Alan Dinehart-Paul Guilfoyle	Mar. 11,'39	21
No. 22—While America Sleeps (4-22-39) P-813 Dick Purcell	Apr. 15,'39	21
No. 23—Help Wanted (7-1-39) P-814 Tom Neal-Jo Ann Sayers	June 10,'39	21
No. 24—Think First (10-21-39) P-815 Laraine Day-Ann Morriss	Sept. 9,'39	21
No. 25—Drunk Driving (10-28-39) P-816 Dick Purcell-Jo Ann Sayers	Oct. 28,'39	21

FITZPATRICK TRAVEL TALKS

Title	Rel. Date	Min.
Colorful Curacao (7-29-39) T-862	May 27,'39	9
Day on Treasure Island A (9-30-39) T-51	Sept. 2,'39†	10
Glimpses of Australia (5-27-39) T-859	Apr. 15,'39	9
Land of Alaska Nellie T-55	Dec. 23,'39†	1 rl.
Natural Wonders of Washington State (10-21-39) T-52	Oct. 7,'39†	9
Picturesque Udaipur (7-15-39) T-861	May 13,'39	8
Quaint St. Augustine (12-2-39) T-53	Nov. 4,'39†	9
Rural Hungary (6-24-39) T-860	Apr. 29,'39	9
Sydney Pride of Australia (2-4-39) T-854	Dec. 3,'38	9
Valiant Venezuela T-54	Nov. 25,'39†	9

MGM MINIATURES

Title	Rel. Date	Min.
Ash Can Fleet (10-21-39) M-72 Robert Warwick	Sept. 9,'39†	11
Failure at 50, A (11-18-39) M-73 Truman Bradley-Jack Mulhall	Oct. 7,'39†	10
Greener Hills, The (7-15-39) M-880 Emmett Vogan-Grace Stafford	May 27,'39	11
Hollywood Hobbies (6-17-39) M-878 Sally Payne-Joyce Compton	May 13,'39	10
Love On Tap M-877 Mary Howard (Sepia)	Mar. 18,'39	11
Mendelssohn's Wedding March (12-2-39) M-74	Nov. 4,'39†	8
Prophet Without Honor (6-17-39) M-879 Tom Neal	May 20,'39	11
Rhumba Rhythm (9-9-39) M-71 Mary Teen-Sally Blaine (Sepia)	Sept. 2,'39†	11
Where Turf Meets Surf M-75 (Sepia)		11

MUSICAL COMEDIES

Title	Rel. Date	Min.
Happily Buried (6-3-39) R-805 Anthony Allen-Rita Oehman	Apr. 15,'39	20
Somewhat Secret (4-22-39) R-804 Mary Howard-Tom Collins	Mar. 29,'39	21

OUR GANG

Title	Rel. Date	Min.
Auto Antics (9-16-39) C-942	July 22,'39	10
Captain Spanky's Showboat (10-28-39) C-131	Sept. 9,'39†	11
Clown Princess (6-3-39) C-938	Apr. 15,'39	10
Cousin Wilbur (6-17-39) C-939	Apr. 29,'39	10
Dad or a Day (12-2-39) C-132	Oct. 21,'39†	11
Dog Daze (7-29-39)	July 1,'39	11
Time Out or Lessons C-133	Dec. 2,'39†	
Joy Scouts (7-29-39)	June 24,'39	10
Tiny Troubles (3-25-39) C-936	Feb. 18,'39	10

PASSING PARADE

(Sepia)

Title	Rel. Date	Min.
No. 5—(6-17-39) K-925 (Angel of Mercy) (Sepia)	May 20,'39	10
No. 6—(6-17-39) K-926 (Yankee Doodle Goes to Town)	June 17,'39	9
No. 7—Giant of Norway (7-22-39) K-927	June 24,'39	11
No. 8—Story That Couldn't Be Printed (9-16-39) K-928	July 22,'39	11
No. 9—One Against the World (9-16-39) K-929	Aug. 19,'39	11
No. 10—Unseen Guardians (10-14-39) K-930	Aug. 26,'39	11
No. 11—Forgotten Victory K-121 (Sepia)	Dec. 9,'39†	1 rl.

PETE SMITH SPECIALTIES

Title	Rel. Date	Min.
Culinary Carving (8-12-39) S-910	July 1,'39	9
Football Thrills of 1938 (10-14-39) S-912	Sept. 16,'39	10
Let's Talk Turkey (12-2-39) S-101	Oct. 28,'39†	11
Poetry of Nature (7-8-39) (Sepia)	May 17,'39	10
Radio Hams (6-17-39) S-908	May 20,'39	10
Romance of the Potato S-103 (Sepia)		9
Set 'Em Up (10-21-39) S-913	Oct. 7,'39	10
Ski Birds (11-25-39) S-102	Nov. 18,'39†	8
Take a Cue (9-16-39) S-911 (Sepia)	Aug. 12,'39	9
Weather Wizards (4-22-39) S-907	Apr. 8,'39	9

ROBERT BENCHLEY

Title	Rel. Date	Min.
Dark Magic (5-27-39) F-956	May 13,'39	10
Day of Rest, The (10-21-39) F-141	Sept. 6,'39†	9
Home Early (6-17-39) F-957	May 27,'39	9
F-958	June 10,'39	10
See Your Doctor F-142	Dec. 16,'39†	8
That Inferior Feeling F-143	Dec. 9,'39†	9

MONOGRAM

Title	Rel. Date	Min.
Raiders Over England 3830	Nov. 15,'39†	2 rls

PARAMOUNT

BETTY BOOF CARTOONS

Title	Rel. Date	Min.
Musical Mountaineers (5-27-39) T8-8	May 12,'39	7
Rhythm on the Reservation (7-22-39) T8-10	July 7,'39	7
Scared Crows, The (7-8-39) T8-9	June 9,'39	7

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
So Does an Automobile T8-7	Mar. 31,'39	1 rl.
Yip Yip Yippy (7-29-39) J8-6	July 28,'39	7

COLOR CLASSICS

Title	Rel. Date	Min.
Barnyard Brat (7-15-39) C8-5	June 30,'39	7
Fresh Vegetable Mystery, The (10-14-39) C9-1	Sept. 22,'39†	1 rl.
Small Fry (5-6-38) C8-4	Apr. 21,'39	7

COLOR CRUISES

Title	Rel. Date	Min.
Chile K9-3	Nov. 10,'39†	1 rl.
Colombia (8-12-39) K8-7	July 21,'39	10
Ecuador (9-16-39) K9-1	Sept. 1,'39†	10
Jamaica (7-15-39) K8-6	May 26,'39	10
Peru (10-14-39) K9-2	Oct. 6,'39†	1 rl.
Republic of Panama K8-5	Mar. 24,'39	1 rl.

HEADLINERS

Title	Rel. Date	Min.
Artie Shaw's Class in Swing (8-26-39) A9-1	Sept. 8,'39†	10
Champagne Music of Lawrence Welk (3-4-39) A8-8	Mar. 3,'39	10
Here's Hal A9-4	Nov. 24,'39†	1 rl.
Moments of Charm of 1940 (10-4-39) (A9-2) Phil Spitalny & Girl Orch.	Oct. 13,'39†	11
Music Through the Years (2-25-39) A8-7 Jan Garber and Orch.	Feb. 3,'39	11
Paramount Presents Hoagy Carmichael (6-3-39) A8-10	May 5,'39	10
Sweet Moments (9-9-39) A8-12 Russ Morgan and Orch.	Aug. 11,'39	11
Ted Fio Rito and His Orchestra (11-18-39) A9-2	Oct. 6,'39†	11
Tempo of Tomorrow (7-1-39) A8-11 Richard Himber and Orch.	June 2,'39	10
Three Kings and a Queen A8-9 Vincent Lopez and Orch.	Apr. 7,'39	1 rl.

PARAGRAPHICS

Title	Rel. Date	Min.
Breaking the News (9-2-39) J8-12	Aug. 25,'39	10
Busy Little Bears (11-18-39) V9-2	Oct. 20,'39†	10
Circus Co-ed (3-11-39) V8-8	Mar. 10,'39	10
Farewell Vienna (7-15-39) V8-11	June 23,'39	10
Fisherman's Pluck V8-9	Apr. 14,'39	1 rl.
Public Hobby No. 1 (9-16-39) V9-1	Sept. 22,'39†	11
Swans (5-27-39) V8-10	May 19,'39	10
That's Africa (3-4-39) V8-7	Feb. 10,'39	10

PARAMOUNT PICTORIAL

(New Series)

Title	Rel. Date	Min.
No. 8—(3-11-39) P8-8	Mar. 3,'39	10
No. 9—(5-20-39) P8-9	Mar. 31,'39	10
No. 10—P8-10	May 5,'39	1 rl.
No. 11—(6-24-39) P8-11	June 2,'39	10
No. 12—(8-12-39) P8-12	July 14,'39	10

POPEYE THE SAILOR

Title	Rel. Date	Min.
Aladdin and His Wonderful Lamp (4-29-39) EE8-1 (Special)	Apr. 7,'39	22
Ghost Is the Bunk (7-22-39) E8-9	June 16,'39	7
Hello How Am I? (8-12-39) E8-10	July 14,'39	7
It's the Natural Thing to Do (8-26-39) E8-11	July 28,'39	7
Never Sock a Baby (11-25-39) E9-1	Nov. 3,'39†	6
Wotta Nitemare (7-15-39) T8-8	Mar. 24,'39	7

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE

(In Color)

Title	Rel. Date	Min.
No. 5—(5-27-39) J8-5	May 12,'39	11
No. 6—(7-29-39) J8-6	Aug. 4,'39	11

1939-40

Title	Rel. Date	Min.
No. 1—J9-1	Sept. 15,'39†	10
No. 2—(12-2-39) J9-2	Nov. 3,'39†	10

GRANTLAND RICE SPORTLIGHTS

Title	Rel. Date	Min.
No. 61—The Sporting Irish (3-4-39) R8-9	Mar. 17,'39	10
No. 62—Good Skates (5-6-39) R8-10	Apr. 14,'39	10
No. 63—Diamond Dust (6-3-39) R8-11	May 12,'39	10
No. 64—Death Valley Thrills (6-24-39) R8-12	June 9,'39	10
No. 65—Watch Your Step (8-19-39) R8-13	July 7,'39	10
No. 66—Hydro-Maniacs (9-9-39) R9-1	Sept. 1,'39†	10
No. 66—A Desert Adventure (9-16-39) R9-2	Sept. 22,'39†	10
No. 67—Catching Whoppers (9-16-39) R9-3	Oct. 13,'39†	10
No. 68—A Day Is Born (11-11-39) R9-4	Nov. 3,'39†	10
No. 69—Aqua-Rhyhtm (11-18-39) R9-5	Nov. 24,'39†	10

SYMPHONIC SERIES

Title	Rel. Date	Min.
Merry Wives of Windsor (11-18-39)		9

UNUSUAL OCCUPATIONS

(In Color)

Title	Rel. Date	Min.
No. 5—(5-6-39 L8-5	Apr. 14,'39	11
No. 6—(7-29-39) L8-6	June 16,'39	10

(New Series)

Title	Rel. Date	Min.
No. 1—(10-14-39) L9-1	Oct. 13,'39†	1 rl.
No. 2—L9-2	Nov. 17,'39†	1 rl.

RKO RADIO

LEON ERROL COMEDIES

Title	Rel. Date	Min.
Home Boner 93,704	Mar. 10,'39	20
Moving Vanities (5-6-39) 93,705	May 5,'39	17
Ring Madness 9370	June 30,'39	19
Scrappily Married 03,703	Jan. 12,'40†	20
Truth Aches 03,702	Nov. 3,'39†	19
Wrong Room, The (9-30-39) 03,701	Sept. 22,'39†	19

HEADLINERS

Title	Rel. Date	Min.
No. 3—Swing Vacation 93,603	Feb. 24,'39	17
No. 4—Sales Slips 93,604	June 2,'39	17

EDGAR KENNEDY COMEDIES

Title	Rel. Date	Min.
Act Your Age (10-14-39) 03,401	Oct. 6,'39†	18
Baby Daze 93,405	May 19,'39	15
Clock Wise (4-1-39) 93,404	Mar. 24,'39	18
Feathered Pests 93,406	July 14,'39	16
Kennedy the Great 03,402	Dec. 8,'39†	19
Maid to Order 93,403	Jan. 27,'39	18
Slightly at Sea 03,403	Feb. 9,'40†	16

INFORMATION PLEASE

Title	Rel. Date	Min.
No. 1—(10-14-39) 04,201	Sept. 8,'39†	10
No. 2—(10-28-39) 04,202	Oct. 6,'39†	11
No. 3—(12-2-39) 04,203	Nov. 3,'39†	10

MARCH OF TIME

1938-39

Title	Rel. Date	Min.
No. 8—Background for War: The Mediterranean (3-18-39) 93,108	Mar. 17,'39	18
No. 9—Japan: Master of the Orient (4-15-39) 93,109	Apr. 14,'39	19
No. 10—Dixie-U.S.A. (5-13-39) 93,110	May 12,'39	19
No. 11—War, Peace and Propaganda (6-10-39) 93,111	June 9,'39	19
No. 12—The Movies March On (7-8-39) 93,112	July 7,'39	22
No. 13—Metropolis—1939 (8-5-39) 93,113	Aug. 4,'39	18

1939-40

Title	Rel. Date	Min.
No. 1—Soldiers with Wings (9-9-39) 03,101	Sept. 1,'39†	19
No. 2—Battle Fleets of England (10-7-39) 03,102	Sept. 29,'39†	18
No. 3—Uncle Sam — The Farmer (10-28-39) 03,103	Oct. 27,'39†	18
No. 4—Newsfronts of War —1940 (11-25-39) 03,104	Nov. 24,'39†	19

NU-ATLAS PRODUCTIONS

Title	Rel. Date	Min.
Arcade Varieties (5-20-39) 94,210 Lillian Roth	May 12,'39	11
Hello Mama (4-1-39) 94,209 George Jessel	Apr. 14,'39	11
Samovar Serenade 94,208 Luba Malina	Mar. 17,'39	10
Tropical Topics 94,206 Rosita Ortega	Jan. 20,'39	10

PATHE NEWS

Released twice a week

PATHE REVIEWS

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Title	Rel. Date	Min.
Blamed for a Blonde (10-14-39) 03,201	Oct. 20,'39†	16
Chicken Feed 03,203	Jan. 19,'40†	18
Coat Tails 03.202	Nov. 17.'39†	18
Marriage Go-Round 93,204	July 28,'39	18
Dog-Gone 93,208	Apr. 21,'39	16
Twincuplets 03,204	Jan. 26,'40†	20

RAY WHITLEY COMEDIES

Title	Rel. Date	Min.
Bandit and Ballads 03,502	Dec. 15,'39†	2 rls.
Cupid Rides the Range (10-14-39) 03,501	Sept. 8,'39†	18
Ranch House Romeo (4-1-38) 93,503	Apr. 7,'39	17
Sagebrush Serenade 93,504	June 6,'39	19

REELISMS

Title	Rel. Date	Min.
Acres of Plenty (11-18-39) 04,602	Oct. 13,'39†	9
Air Waves (3-17-39) 94,607	Mar. 10,'39	10
American Royal (11-18-39)	Nov. 10,'39†	9
Kennel Kings (8-26-39) 94,612	July 12,'39	9
Nevada Unlimited (9-16-39) 04,601	Sept. 15,'39†	8
Pack Trip (9-16-39) 94,613	Aug. 18,'39	9
Soldiers of Sea 94,608	Apr. 7,'39	9
Television (5-6-39) 94,609	May 5,'39	9
Swinquet (7-15-39) 94,610	May 26,'39	8
World of Tomorrow (7-15-39) 94,611	June 23,'39	9
Zoo (8-12-39) 94,612	July 21,'39	9

RKO PATHE SPORTSCOPE

Title	Rel. Date	Min.
Big Leaguers (4-29-39) 94,309	Apr. 21,'39	9
Devil Drivers (7-15-39) 94,311	June 16,'39	9
Gun Play (10-14-39) 04,301	Sept. 1,'39†	1 rl.
Hunting Hounds (11-18-39) 04,302	Sept. 29,'39†	9
Ice Cutters (11-4-39) 04,303	Oct. 27,'39†	9
Riding the Crest (7-8-39) 94,312	July 14,'39	9
Smooth Approach (5-20-39) 94,310	May 19,'39	9½
Snow Falls (3-18-39) 94,307	Feb. 24,'39	1 rl.
Sporting Wings (4-1-39) 94,308	Mar. 24,'39	9
West Wall 04,604	Dec. 8,'39†	10
Winter Playground 04,304	Nov. 24,'39†	9

SPECIAL

Title	Rel. Date	Min.
Five Times Five (9-16-39) 93,801	July 23,'39	20

WALT DISNEY CARTOONS

Title	Rel. Date	Min.
Autograph Hound 94,116	Sept. 1,'39	8
Beach Picnic (5-27-39) 94,114	June 9,'39	8
Donald's Cousin Gus (5-20-39) 94,113	May 19,'39	8
Donald's Penquin (5-27-39) 94,117	Aug. 11,'39	8
Goofy and Wilbur (10-1-38) 94,110	Mar. 17,'39	8
Hockey Champ (5-20-39) 94,110	Mar. 17,'39	7
Officer Duck 04,101	Sept. 22,'39†	8
Practical Pig, The (10-1-38) 94,109	Feb. 24,'39	
Sea Scout 94,115	June 30,'39	8
Ugly Duckling, The (10-1-38) 94,111	Apr. 7,'39	8

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Conquering the Colorado (8-26-39) 0201	Aug. 18,'39†	11
Filming the Fleet (9-23-39) 0202	Oct. 27,'39†	11
Sand Hogs 9205	May 12,'39	10
Sky Fighters 0203	Dec. 8,'39†	1 rl.

FASHIONS (In Color)

Title	Rel. Date	Min.
Fashion Forecast, No. 3 9603	Mar. 31,'39	10
Fashion Forecast, No. 4 9604	July 7,'39	1 rl.
Fashion Forecast, No. 5 0601	Sept. 15,'39†	10
Fashion Forecast, No. 6 0602	Dec. 22,'39†	1 rl.

FATHER HUBBARD'S ALASKAN ADVENTURES

Title	Rel. Date	Min.
Aghileen Pinnacles (10-21-39) 0103	Nov. 10,'39†	11
Birthplace of Icebergs (9-2-39) 0101	Aug. 4,'39†	11
Valley of 10,000 Smokes 0105	Feb. 16,'0†	10

LEW LEHR

Title	Rel. Date	Min.
Monkeys Is the Cwaziest People (9-30-39) 0401	Sept. 29,'39†	10
Muscle Maulers (5-6-39) 9404	Apr. 14,'39	11
Silly Season, The 0402	Dec. 8,'39†	
Silly Season, The (12-2-39) 0402	Dec. 8,'39†	1 rl.

MAGIC CARPET SERIES

(Lowell Thomas)

Title	Rel. Date	Min.
Evergreen Empire, The (10-21-39) 0102	Oct. 13,'39†	11
Good Neighbors 9106	May 26,'39	11
Isle of Pleasure (11-19-38) 9103	Feb. 3,'39	11
Kangaroo Country 0104	Feb. 2,'40†	1 rl.
Mystic Slam (5-6-39) 9105	Mar. 17,'39	10
Tempest Over Tunis 9107	June 9,'39	11
Viking Trail (12-31-38) 9104	Feb. 17,'39	10

TERRY-TOONS

Title	Rel. Date	Min.
Africa Squawks 9516	June 30,'39	7
Barnyard Baseball 9517	July 14,'39	7
Barnyard Egg-citement (5-6-39) 9528 (color)	May 5,'39	7
Cuckoo Bird, The 9511	Apr. 7,'39	7
Dog in a Mansion, A 0507	Jan. 12,'40†	1 rl.
Edgar Runs Again 0508	Jan. 26,'40†	1 rl.
First Robin, The 0555 (color)	Dec. 29,'39†	1 rl.
Frozen Feet 9509	Feb. 24,'39	7
Gandy Goose in a Bully Romance 9515	June 16,'39	7
Gandy Goose in G Man Jitters 9510	Mar. 10,'39	7
Gandy the Goose in the Frame Up 9507	Dec. 30,'38	7
Golden West, The (8-26-39) 0501	Aug. 25,'39†	7
Harvest Time 0556 (color)	Feb. 9,'40†	1 rl.
Hitch-Hiker, The 0505	Dec. 1,'39†	1 rl.
Hook Line and Sinker 0552	Sept. 8,'39†	7
Ice Pond, The 0506	Dec. 15,'39†	1 rl.
Nick's Coffee Pot 9513	May 19,'39	7
Nutty Network, The 9527 (color)	Mar. 24,'39	7
One Mouse in a Million 0504	Nov. 3,'39†	1 rl.
Orphan Duck, The (10-14-39) 0553	Oct. 6,'39†	7
Prize Guest, The, 9514	June 2,'39	7
Sheep in the Meadow (10-14-39) 0502	Sept. 22,'39†	7
Their Last Bean (4-29-39) 9512	Apr. 21,'39	7
Three Bears, The 9526 (color)	Feb. 10,'39	7
Two Headed Giant (8-12-39) 0551	Aug. 11,'39†	7
Watchdog, The 0503	Oct. 20,'39†	1 rl.
Wicky-Wacky Romance 0554 (color)	Nov. 17,'39†	1 rl.

ED THORGERSEN (Sports)

Title	Rel. Date	Min.
Big Game Fishing 0301	Sept. 1,'39†	10
Clocking the Jockies (10-7-39) 0302	Nov. 24,'39†	11
Hunting Dogs (5-6-39) 9303	Mar. 3,'39	11
Inside Baseball 9304	Apr. 28,'39	11
Sports Immortals 9305	June 23,'39	11
Topnotch Tennis 0303	Feb. 19,'40†	1 rl.

UNITED ARTISTS

WORLD WINDOWS

(Color)

Title	Rel. Date	Min.
Arabian Bazaar (12-31-38)	Sept. 1,'39	10
Eternal Fire, The (1-28-39)	Sept. 21,'39	10
Fox Hunting (1-21-39)	Jan. 3,'39	10
Jerusalem (1-14-39)	May 1,'39	10
Labanon Coast	Dec. 1,'39	10
Petra (1-14-39)	Aug. 1,'39	10
Rome Symphony (12-31-38)	Feb. 15,'39	10
River Thames (4-15-39)	Nov. 1,'39	10
Ruins of Palmyra	Oct. 1,'39	10
Wanderers of the Desert	July 1,'39	10

UNIVERSAL

GOING PLACES WITH GRAHAM McNAMEE

Title	Rel. Date	Min.
No. 60—(3-11-39) 3358	Feb. 20,'39	9½
No. 61—(4-15-39) 3359	Mar. 13,'39	9
No. 62—(5-20-39) 3360 (Reviewed under title, "America Takes to Skies.")	Apr. 10,'39	9

(THE RELEASE CHART--CONT'D)

Title Rel. Date Min.
No. 63—(6-3-39) 3361.....May 15,'39..9½..
(Reviewed under the title, "Theatre of the Sky.")
No. 64—(7-15-39) 3362....June 26,'39..9½..
No. 65—(7-29-39) 3363....July 17,'39..9....
No. 66—(9-30-39) 4351....Sept. 25,'39†.9....
No. 67—(10-14-39 4352...Oct. 16,'39†.9....
No. 68—(10-14-39) 4353...Nov. 13,'39†.9....
No. 69—4354 ....Dec. 11,'39†.8....
No. 70—4355 ....Dec. 25,'39†.8....
No. 71—4356 ....Jan. 15,'40†.1 rl..

LANTZ CARTUNES

Arabs with Dirty Fezzes
(8-26-39) 3259 ....July 31,'39..7....
Baby Kittens (12-3-38)
3245 ....Dec. 19,'38..1 rl.
Bird on Nellie's Hat
(7-8-39) 3257 ....June 19,'39..7....
Bola Mola Land (5-27-39)
3256 ....May 29,'39..7....
Charlie Cuckoo (5-13-39)
3254 ....Apr. 24,'39..7....
Crack Pot Cruise 3253.....Apr. 10,'39..6½..
Little Blue Blackbird
(12-10-38) 3246 ....Dec. 26,'38..7....
Little Tough Mice
(4-15-39) 3251 ....Mar. 13,'39..7....
Nellie of the Circus
(5-20-39) 3255 ....May 8,'39..7....
One Armed Bandit
(4-8-39) 3252 ....Mar. 27,'39..7....
Silly Superstition (9-23-39)
3262 ....Aug. 28,'39..7...
Slap Happy Valley 3261...Aug. 21,'39..7....
Snuffy Skunk's Party
(9-23-39) 3260 ....Aug. 7,'39..7....
Stubborn Mule (8-12-39)
3258 ....July 3,'39..7....

LANTZ COLORED CARTOONS

A-Haunting We Will Go
(7-15-39) 4621 ....Sept. 4,'39†.7...
Life Begins for Andy Panda
(9-23-39) 4262 ....Oct. 9,'39†.8½..
Scrambled Eggs 4263 .....Nov. 20,'39†.8¾..
Sleeping Princess, The
(12-2-39) 4264 ....Dec. 4,'39†.9....

MENTONE MUSICAL COMEDIES

Bank Notes (3-11-39) 3228.Mar. 15,'39.19....
Gus Van
Cafe Boheme (4-1-39)
3229 ....Apr. 12,'39.17....
Ray Smeck & Islanders
Gals and Gallons (6-3-39)
3232 ....July 12,'39.17½..
East and Dumke
Pharmacy Frolics (5-20-39)
3230 ....May 17,'39.18....
Three Playboys
Swing Sanitarium (5-20-39)
3231 ....June 14,'39.18....
Dorothy Stone-Chas. Collins
With Best Dishes (6-3-39)
3233 ....Aug. 9,'39.17....
Charles Kemper

SPECIAL

March of Freedom
(5-20-39) 4110 ....Sept. 6,'39†20....

STRANGER THAN FICTION SERIES

No. 61—Novelty (4-22-39)
3372 ....Apr. 3,'39..9....
No. 62—Novelty (5-20-39)
3373 ....May 1,'39..9....
No. 63—Novelty (6-3-39)
3374 ....June 5,'39..9....
No. 64—Novelty (9-9-39)
3375 ....July 3,'39.10....
No. 65—Novelty (7-15-39)
3376 ....Aug. 7,'39..9½..
No. 66—Novelty (10-21-39)
4371 ....Sept. 18,'39†.8½..
No. 67—Novelty (10-14-39)
4372 ....Oct. 9,'39†.9....
No. 68—Novelty (10-28-39)
4373 ....Nov. 6,'39†.9....
No. 69—Novelty 4374......Dec. 4,'39†.9....
No. 70—Novelty 4375......Dec. 25,'39†.9....
No. 71—Novelty 4376......Jan. 8,'40†.1 rl..

TWO-REEL MUSICALS

Boy Meets Joy (11-18-39)
4221 ....Sept. 6,'39†17....
Pinky Tomlin-Joy Hodges
Rhumba Land 4223........Nov. 15,'3918....
Wini Shaw
Snow Follies 4224.........Dec. 13,'39†.2 rls.
Lillian Roth
Swing Hotel (10-14-39)
4222 ....Oct. 18,'39†18....
Wini Shaw

VITAPHONE

BROADWAY BREVITIES

Title Rel. Date Min.
Projection Room 4022......Mar. 4,'39..2 rls.
Arthur and Case
Home Cheap Home 4023...Mar. 18,'39..2 rls.
Henry Armetta
A Fat Chance 4024........Mar. 25,'39..2 rls.
Johnny Perkins
Rollin' in Rhythm 4025....Apr. 15,'39..2 rls.
Seeing Spots 4026 ....Apr. 29,'39..2 rls.
Duke McHale
You're Next to Closing
4027 ....May 13,'39..2 rls.
Cross and Dunn
Broadway Buckaroo
(6-17-39) 4028..........June 3,'39.20....
Red Skelton
Quiet Please (5-27-39)
4006 ....July 1,'39.20....
Fritz Feld (Color)
Wardrobe Girl 4029.......June 17,'39.......
Ginger Manners
A Swing Opera 4030......July 22,'39..2 rls.
Tess Gardella
Seeing Red (8-26-39) 4018.Aug. 26,'39.20....
Red Skelton
Slapsie Maxie (9-16-39)
5303 ....Sept. 10,'39†17....
Maxie Rosenbloom
Remember When (9-16-39)
5101 ....20....
Eaton Boys
Ride, Cowboy, Ride
(10-21-39) 4008 ....Sept. 9,'39.20....
Dennis Morgan
Ice Frolic (10-14-39) 5102.Oct. 28,'39†20....
Eleanor Gardner
World's Fair Junior
(10-28-39) 5104.........Dec. 9,'39†20....

COLOR PARADE

The Roaming Camera
(4-15-39) 4608 ....Mar. 25,'39.11....
Mechanix Illustrated, No. 4
(5-27-39) 4609 ....Apr. 22,'39.10...
For Your Convenience
(6-17-39) 4610 ....May 20,'39.10....
Mechanix Illustrated, No. 5
4612 ....June 17,'39..1 rl..
Modern Methods (8-12-39)
4611 ....July 15,'39.10....
Mechanix Illustrated, No. 6
4613 ....Aug. 5,'39..1 rl..
Mechanix Illustrated, No. 1
(9-2-39) 5401 ....Sept. 30,'39†10....
American Saddle Horses
(12-2-39) 5402 ....Nov. 11,'39†.1 rl..

FLOYD GIBBONS' "YOUR TRUE ADVENTURE"

Chained (4-15-39) 4308....Apr. 1,'39.12....
Voodoo Fires (5-27-39)
4309 ....May 6,'39.12....
Haunted House (6-24-39)
4310 ....June 3,'39.12....
Lives in Peril 4311........July 1,'39..1 rl..
Three Minute Fuse (9-2-39)
4312 ....July 29,'39.11....
Verge of Disaster 4313....Aug. 26,'39..1 rl..

HISTORICAL TECHNICOLOR FEATURETTES

Lincoln in the White House
(1-14-39) 4004 ....Feb. 11,'39.20....
Frank McGlynn (Color)
(Exploitation: Feb. 25,'39, p. 68; May 20,'39, p. 61.)
Sons of Liberty (3-25-39)
4005 ....May 20,'39.20....
Claude Rains
Bill of Rights (9-16-39)
4007 ....Aug. 19,'39†20....
Monroe Doctrine (10-28-39)
5001 ....Oct. 14,'39†16....

LOONEY TUNES

No. 66—Porky's Movie
Mystery (3-24-39) 4809..Mar. 11,'39..7....
No. 67—Chicken Jitters
(4-1-39) 4810 ....Apr. 22,'39..1 rl..
No. 68—Porky and Teabiscuit (5-20-39) 4811.. Apr. 1,'39..7....
No. 69—Kristopher Kolumbus, Jr. 4812...........May 13,'39..1 rl..
No. 70—Polar Pals
(6-17-39) 4813 ....June 3,'39..7....
No. 71—Scalp Trouble
4814 ....June 24,'39..1 rl..
No. 72—Porky's Picnic
4815 ....July 15,'39..1 rl..
No. 73—Wise Quack
(8-19-39) 4816 ....Aug. 5,'39..7....
No. 74—Porky's Hotel
5601 ....Sept. 2,'39†.1 rl..
No. 75—Jeepers Creepers
(9-30-39) 5602 ....Sept. 23,'39†.7....
No. 76—Naughty Neighbors
(11-4-39) 5063 ....Nov. 4,'39†.1 rl..
No. 77—Pied Piper Porky
(11-25-39) 5604 ....Nov. 4,'39†.7....
No. 78—Porky the Giant
Killer 5605 ....Nov. 18,'39†.1 rl..

MELODY MASTERS

Dave Apollon and Orch.
4711 ....Apr. 22,'39..1 rl..
Clyde McCoy and Orch.
(5-27-39) 4712 ....Mar. 18,'39.10....
Artie Shaw and Orch.
(4-8-39) 4713 ....Apr. 29,'39.10....
Larry Clinton and Orch.
4714 ....May 20,'39..1 rl..
Leith Stevens and Orch.
(6-17-39) 4715 ....June 10,'39.10....
Rita Rio and Orch. 4716...July 1,'39..1 rl..
Will Osborne and Orch.
(8-5-39) 4717 ....July 22,'39†10....
Eddie Delange and Orch.
4718 ....Aug. 12,'39..1 rl..
Swing Styles (9-16-39)
5501 ....Sept. 2,'39†10....
Vincent Lopez and His Orchestra (10-21-39) 5502..Sept. 30,'39†10....
Rubinoff and His Violin
(11-11-39) 5503 ....Nov. 11,'39†10....

MERRIE MELODIES
(In Color)

No. 77—A Day at the Zoo
4513 ....Mar. 11,'39..1 rl..
No. 78—Presto Chango
4514 ....Mar. 25,'39..1 rl..
No. 79—Bars and Stripes
Forever 4515 ....Apr. 8,'39..1 rl..
No. 80—Daffy Duck and
Dinosaur (4-22-39) 4516 Apr. 22,'39..7....
No. 81—Thugs with Dirty
Mugs 4517 ....May 6,'39..1 rl...
No. 82—Naughty But Mice
4519 ....May 10,'39..1 rl..
No. 83—Believe It or Else
4520 ....June 3,'39..1 rl..
No. 84—Hobo Gadget Band
(6-17-39) 4518 ....June 17,'39..7....
No. 85—Old Glory
(6-17-39) 4521 ....July 1,'39.10....
No. 86—Dangerous Dan
McFoo 4522 .... July15,'39..1 rl..
No. 87—Snow Man's Land
4523 ....July 29,'39..1 rl..
No. 88—Hare-Um Scare-Um
(8-12-39) 4524 ....Aug. 12,'39..7....
No. 89—Detouring America
(9-9-39) 4525 ....Aug. 26,'39..7....
No. 90—Little Brother Rat
4526 ....Sept. 2,'39..1 rl..
No. 91—Sioux Me 5301....Sept. 9,'39†.1 rl..
No. 92—Land of the Midnight Fun (10-14-39)
5503 ....Sept. 23,'39†.1 rl..
No. 93—Little Lion Hunter
5302 ....Oct. 7,'39†.1 rl..
No. 94—The Good Egg
5304 ....Oct. 21,'39†.1 rl..
No. 95—Fresh Fish
(11-18-39) 5305 ....Nov. 4,'39†.7....
No. 96—Fagin's Freshmen
(12-2-39) 5306 ....Nov. 18,'39†.1 rl..

TECHNICOLOR SPECIALS

Romance in Color 4404....Aug. 19,'39..1 rl..

VITAPHONE VARIETIES

Tax Trouble 4907.........Mar. 18,'39..1 rl..
Grouch Club
The Crawfords "At Home"
4909 ....Apr. 15,'39..1 rl..
Dean of the Pasteboards
(5-27-39) 4910 ....May 27,'39.10....
Luis Zingone
Right Way, The (6-17-39)
4908 ....July 1,'39..9....
Irene Rich
Witness Trouble 4911......July 29,'39..1 rl..
Grouch Club
One Day Stand (8-26-39)
4912 ....Aug. 19,'39.10....
Vote Trouble (9-16-39)
5701 ....Sept. 9,'39†.9....
Grouch Club
History Repeats Itself
(10-14-39) ....10....
Sword Fishing (10-14-39)
5702 ....Oct. 21,'39†10....
An Organ Novelty (11-4-39).............9....
Mr. & Mrs. Jesse Crawford

OTHER PRODUCT

ABPC

Title Rel. Date Min.
Come Back to Erin
(5-20-39) ....33....

ALLIANCE

Birth of the Movies.......Sept. 1,'39.22....
Warning, The (4-1-39)....Aug. 1,'39.32....

AMERICAN RED CROSS

Footsteps (5-27-39) ....11....

ASSOC. OF SCHOOL FILM LIBRARIES

New World for Old
(6-3-39) ....25....

BRITISH

Border Collie (8-12-39).....................
Reporter Investigates
Liberty (5-6-39) ....17....

CENTRAL

Chinook's Children (6-3-39)............10....
Zoo in Manhattan
(11-18-39) ....10....

ENNIS

Memory Lingers On, The
(8-5-39) ....10....

FRENCH FILM EXCHANGE

Ave Maria (7-15-39).........................
Rembrandt (7-15-39) ....
Trip to the Sky (7-1-39)..............10....
Violin, The (9-23-39).................10....

G. P. O.

"Do It Now" (9-30-39)................11....
Health for the Nation
(7-15-39) ....
Spare Time (6-17-39)........................
Men in Danger (6-17-39).....................

LENAUER INTERNATIONAL

Getting Your Money's
Worth, No. 3 (10-21-39)..............1 rl..

PARAMOUNT BRITISH

'Arf a Mo' Hitler
(10-28-39) ....28....

PATHE COMMERCIAL

Homes of Today (11-18-39).............11....
Miracles of Modernization
(7-8-39) ....8....

SPECTATOR-DENNING

Point of View (6-3-39)......................

U. S. FOREST SERVICE

4,000 Gifts of the Forest
(8-26-39) ....2 rls.

WORLD

City, The (5-20-39)...................44....

YORKE

Ninth State, The
(10-7-39) ....22....

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title Rel. Date Min.
Overland with Kit Carson
(9-2-39) ....July 21,'39.......
Bill Elliott-Iris Meredith
Shadow, The 1140.........Nov. 24,'39†......
Victor Jory
(15 episodes)

REPUBLIC

Title Rel. Date Min.
Daredevils of the Red
Circle (6-10-39) 871....June 10,'39.18....
Charles Quigley-Herman Brix (each)
(1st episode 30 min.)
Dick Tracy's G-Men
(8-19-39) 872 ....Sept. 2,'39.......
Ralph Byrd
(15 episodes) (1st episode 29 min.)
Zorro's Fighting Legion
(12-2-39) 873 ....18....
Reed Hadley (each)
(1st episode 30 min.)

UNIVERSAL

Title Rel. Date Min.
Flash Gordon in Conquering
the Universe 4881-92.....Apr. 9,'40†......
Green Hornet, The
(12-2-39) 4781-93 ......Jan. 9,'40†21....
Gordon Jones-Anne Nagel (each)
(13 episodes)
Oregon Trail, The
(5-20-39) 4581-95 ......July 4,'39†21....
John Mack Brown-Louise Stanley (each)
(15 episodes)
Phantom Creeps, The
(9-2-39) 4681-92 ....Oct. 17,'39†21....
Bela Lugosi-Dorothy Arnold (each)

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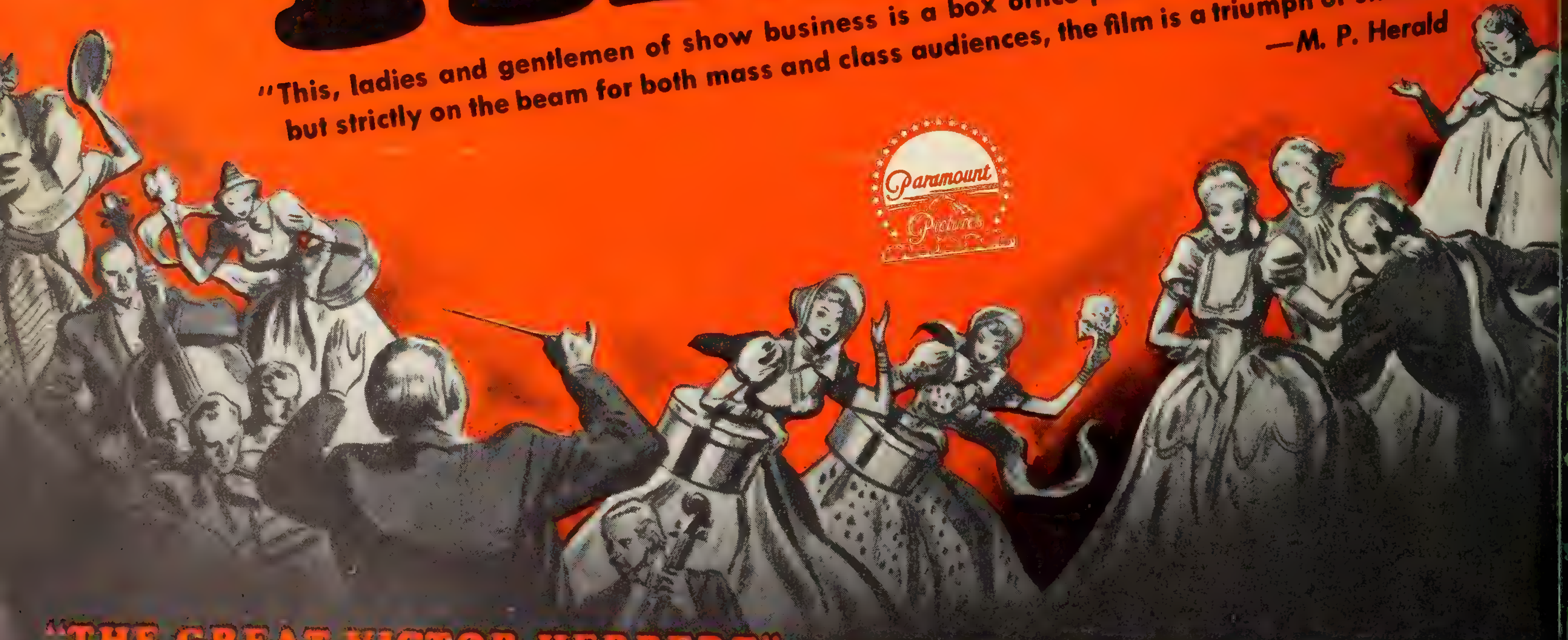

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Lee Bowman · Judith Barrett · Susanna Foster · A Paramount Picture · Produced and Directed by ANDREW L. STONE

MOTION PICTURE HERALD

Better Theatres

EQUIPMENT • FURNISHINGS • OPERATION • DESIGN

Figures on Projection Arc Mirror Costs

DECEMBER 9, 1939

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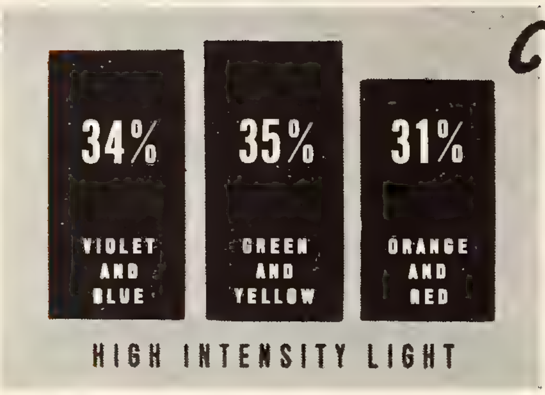
SECTION TWO

HIGH
INTENSITY
PROJECTION
VS.
LOW
INTENSITY
PROJECTION

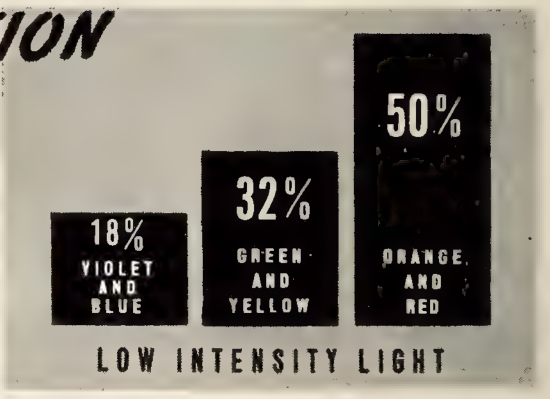
A GLANCE AT THE FIGURES BELOW WILL SHOW WHY MORE THAN ONE THIRD OF THE THEATERS IN THIS COUNTRY HAVE ADOPTED HIGH INTENSITY PROJECTION

COLOR COMPOSITION

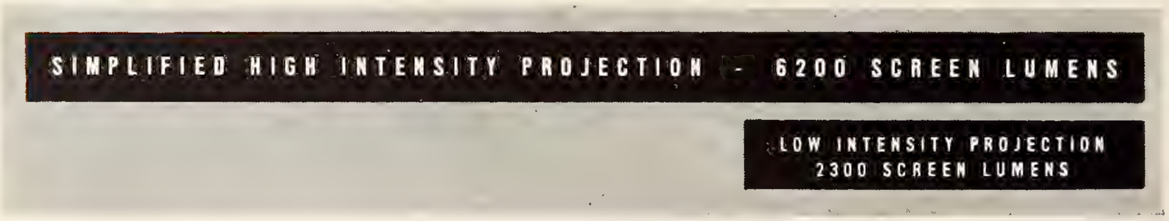


The even color balance of high intensity projection light gives natural and pleasing screen reproduction of color features.

Lack of blue and excess of red in low intensity projection light distort the natural hues and beauty of color features.



VOLUME OF SCREEN LIGHT 2.7:1



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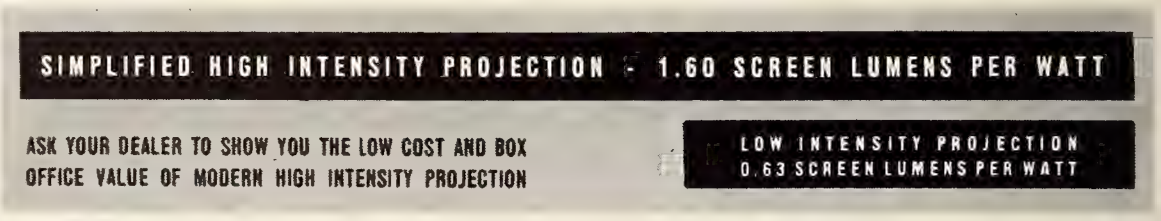
Simplified High Intensity lamps provide 2.5 times as much screen light per watt as low intensity. You cannot afford to retain low intensity projection when a few cents more per day will give you *snow white* projection light in more than twice the volume.



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Get them for your theatre, too, with

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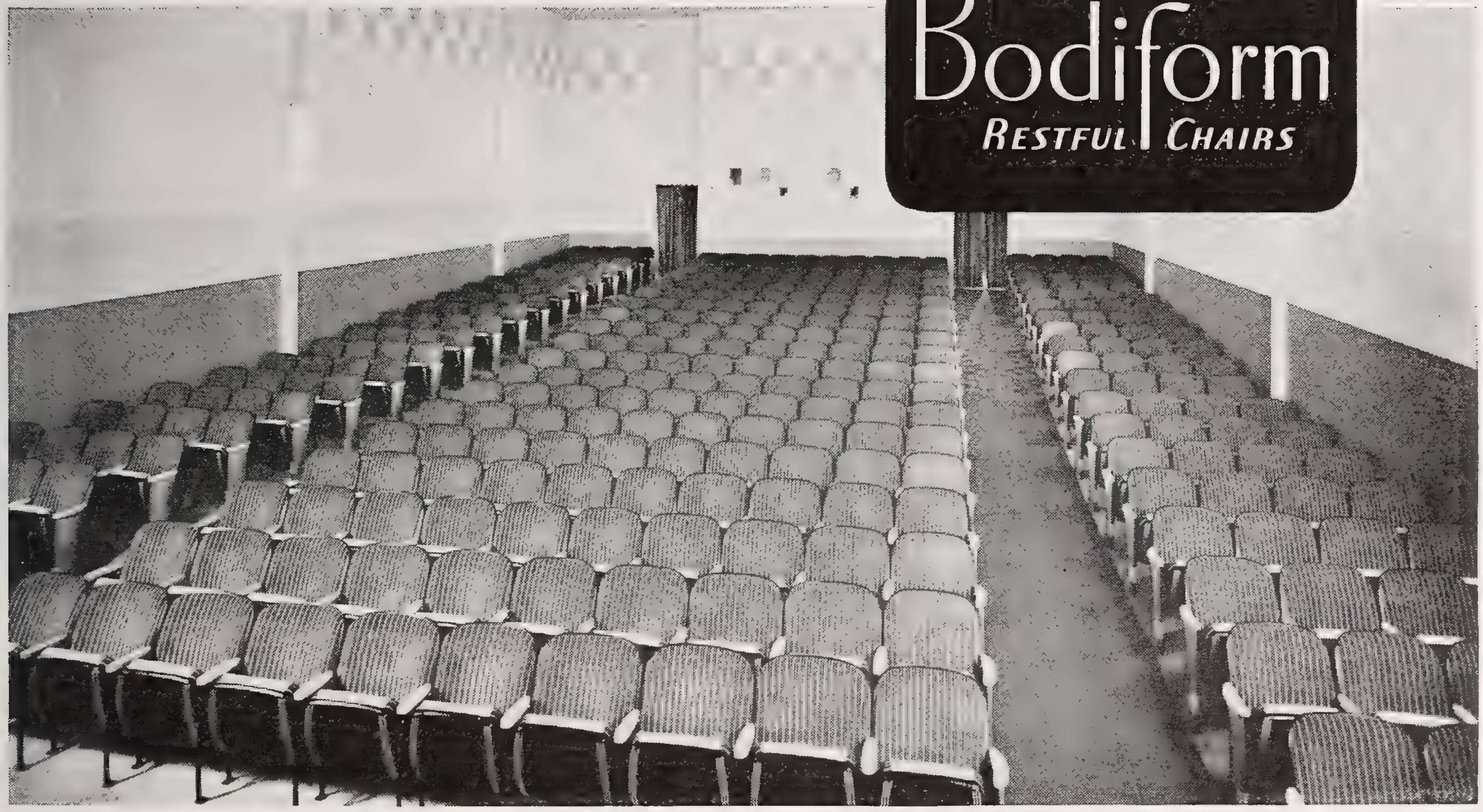
RESTFUL CHAIRS



Interior of Lux Theatre on Treasure Island at the San Francisco Exposition showing American Seating Company Bodiform Chairs

"BOTH the patrons and the many theatre men who have visited our theatre have been enthusiastic over the clear-row feature and have given us many compliments on the extreme comfort of the chair as well."

That's what J. A. Harvey, Jr. of the Harvey Amusement Company writes us about the new American Bodiform Chairs installed in the Lux Theatre at the Fair Grounds on Treasure Island.

Other theatre owners write us about the beauty of these new chairs. Still others about the way they lower housekeeping costs. From all these hundreds of enthusiastic letters we can draw only one conclusion—the new American Bodiform Chair is an unqualified success.

As Mr. Harvey said elsewhere in his letter—"I offer three cheers to the American Seating Company for actually bringing out something new and a real improvement in seating." Sounds worth investigating, doesn't it? The way to get the most modernization for least money is to get in touch with our representative at once, or drop us a line.

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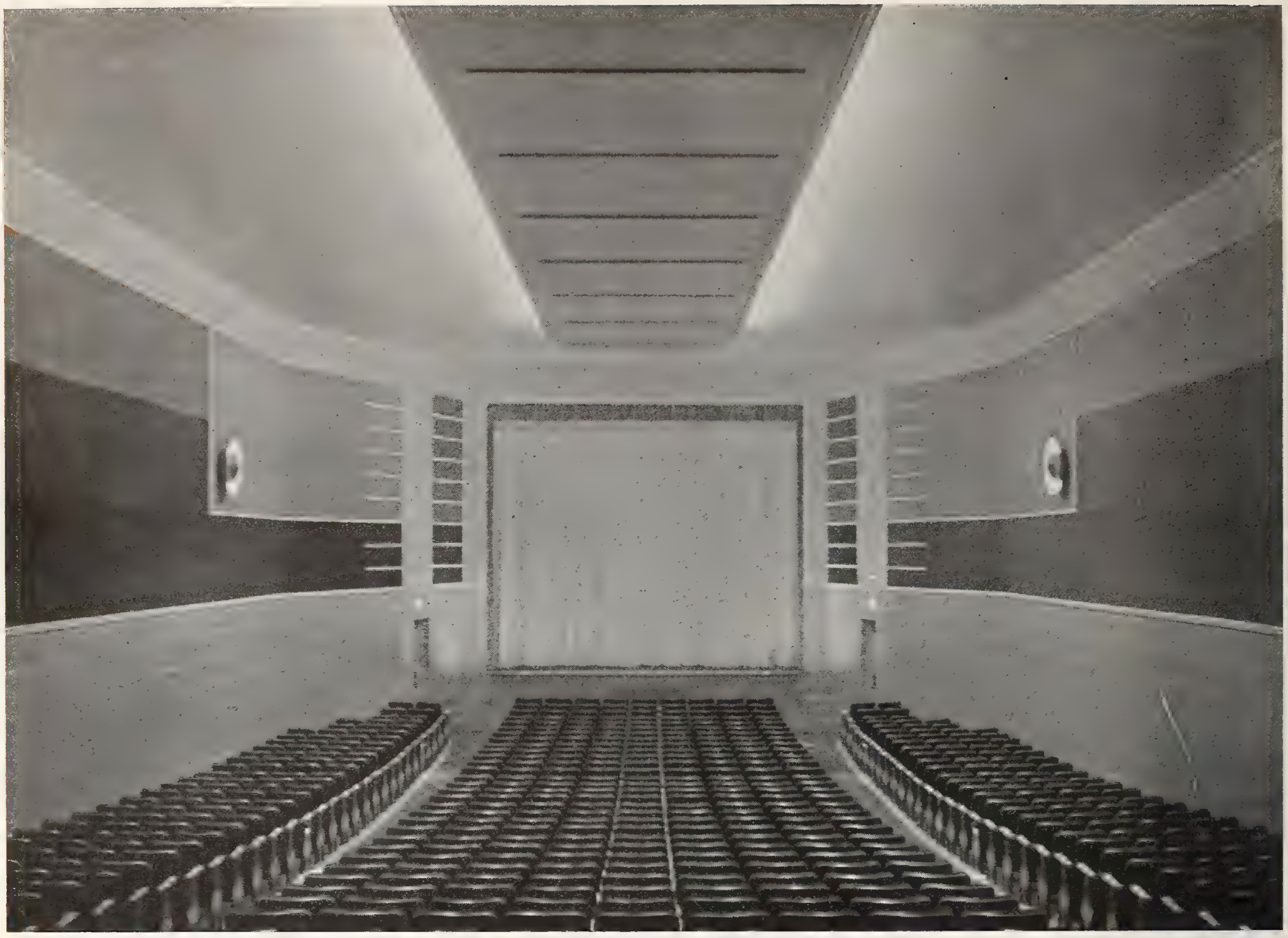

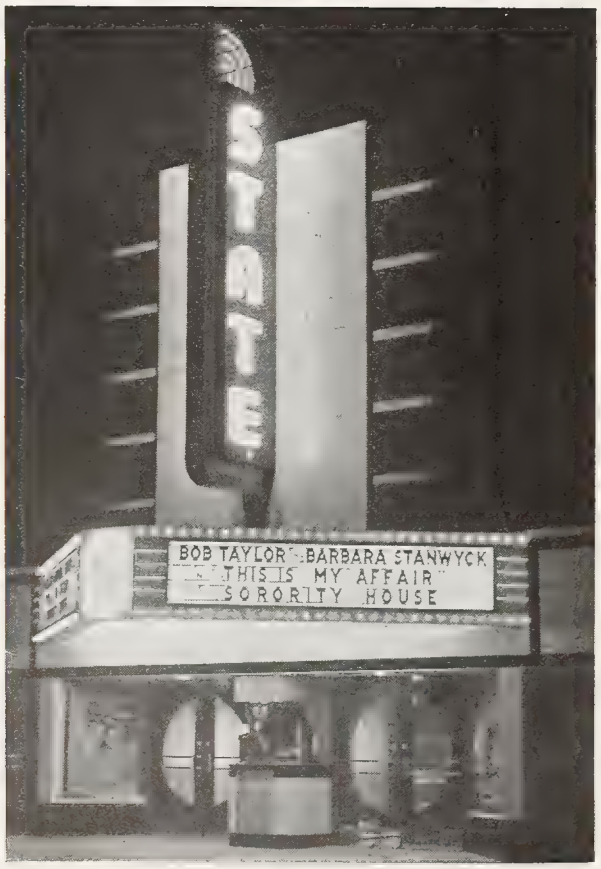

Messrs. Fox and Custer Overcame Local Restrictions—with This Result

■ When E. R. Custer and Floyd Price decided to expand their group of theatres by building a fourth, they chose a location in Charleston, W. Va., where restrictions had previously prevented theatre construction. They succeeded in having the restrictions removed. Both had ample experience in showbusiness, Mr. Custer having been with Paramount, and a district manager for the Schine circuit, as well as an independent operator; while Mr. Price had operated theatres in Ohio for 25 years. The result of their combined efforts was this new State theatre. The auditorium has walls finished with velour in burgundy, rust and henna. The sides of the ceiling and underside of the lighting trough are trimmed in several shades of blue, in contrast with deep flesh color on the main ceiling field. Blue is also the color of the mohair covering the backs of the Irwin chairs, which have spring-edge seats with 1-inch rubber pads under ivory leatherette. (Incidentally, note the "reversed" floor slope.) . . . The theatre front is faced with structural glass, ivory and black along the entrance level, and cream and red above. The vertical sign is buff and red porcelain enamel. The marquee, carrying Adler silhouette letter attraction boards, is lighted with neon and incandescent lamps. The State seats 620, and is reported to have cost $75,000, including equipment and furnishings, most of which were installed by National Theatre Supply Company. Projection room equipment includes Simplex E-7 projectors and Type A sound system, Peerless Magnarc lamps and Hertner transverter. Lounges are furnished with Royalchrome metal chairs and settees. Designers and engineers were the F. & Y. Building Service, Columbus, O.

Better Theatres

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Regulators, Not Law, Seen Voltage Remedy

SOMETHING NOT quite according to Hoyle is indicated by the belief, notably among Hollywood engineers, that much of the fluctuation of sound volume which exhibitors have been complaining of, is due to local line voltage fluctuation. The complaints, filtering through to the studios, are reported to be coming from all sections of the country, whereas the utilities in about two-thirds of the States are commanded by law to keep voltage fluctuation within a certain limit, as low as 2% in some, 10% in some others, according to the Edison Electric Institute of New York.

The complaints, that sound tracks are not uniform with respect to volume, arise at this late day in the brief but lively history of sound pictures as a result of controlling the sound in the track, rather than through the fader.

It is pointed out that sound reproduction will not be appreciably affected by voltage ranges between 110 and 120. Above 120, tube life is severely shortened; it is the dipping below 110 which affects sound quality. At 105 volts, this impairment of quality would be likely to become highly noticeable (equipment varies somewhat in this respect), which level would represent a fluctuation of 4½% in a community where service is at 110.

It appears, however, according to the findings of the Institute, that even where fluctuation limits are prescribed by law, it is difficult to enforce these restrictions—in fact, some laws, it is said, provide no penalties.

If the studio engineers are correct in their reply to exhibitors' complaints that sound tracks are not uniform, their diagnosis means the installation of voltage regulators as the general remedy, and their use in far greater number of theatres.

Value of Inspection Cited in Liability Case

A HIGHER COURT decision in a liability case which contains valuable comment with respect to the responsibility of the theatre operator for the safety of his patrons is that recently handed down by the New York Court of Appeals in the case of Edith and Moe Nabson versus the Mordell Realty Corporation, New York City theatre operators. Edith was injured by a splinter from an auditorium chair. A lower court awarded her damages, but the appeal court reversed this decision, pointing out factors which often apply to various causes of injury in a theatre.

"While the [theatre] seats are constructively in the possession and control of the theatre owner, *they are in the temporary use and under the control of the patrons while being occupied* during these performances and are subject to possible injury during such use. Reasonable opportunity to inspect them necessarily exists only during certain parts of each day."

The italics are our own. Elsewhere:

"If the defendant, as it did in this case, offered proof of systematic inspection and repair, the question would be for the jury to determine whether it had been negligent," and the jury, added the court, would have to decide if the defect could not have been discovered by such inspection.

Referring to a case (Stelter vs. Cordes, 146 App. Div., 640) in which a patron of a bowling alley sued over an injury caused by a splinter, the court also said:

"The court . . . held that because there was no proof of the existence of the splinter for any period of time before the accident, so that proper care might have afforded defendant an opportunity to remove it, or to show that it was of such probable origin that proper inspection could have discovered it, no negligence was shown."

Disney Characters For Attraction Boards

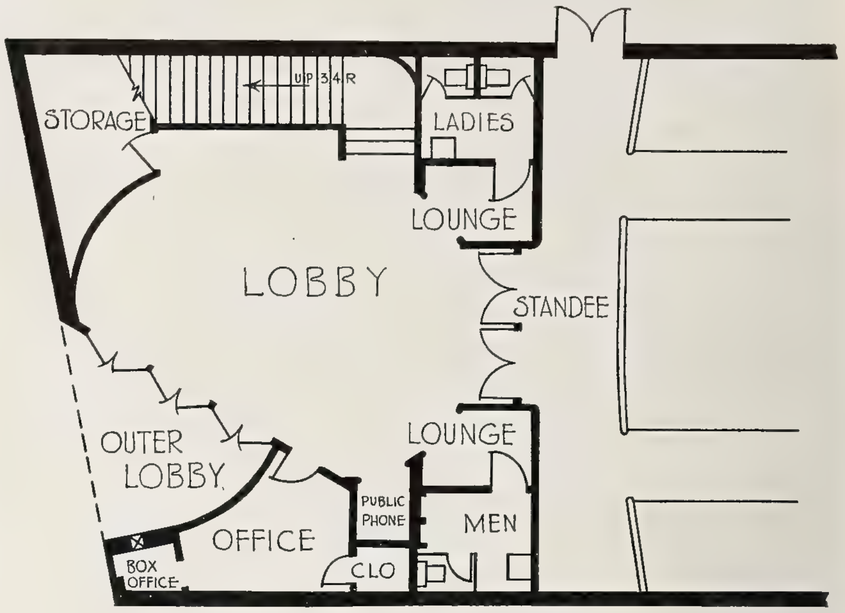
SIGNIFICANT IN the light of today's fuller use of the marquee as an advertising medium, with attraction boards adapted to "typographical" treatment comparable to that of printed advertising, is the anticipated acquisition by the Wagner Sign Service, Inc., of Chicago, of a license to reproduce for attraction boards, figures of Mickey Mouse, Donald Duck and any of the other Walt Disney cartoon characters.

It is the intention, according to Ernest Wagner, head of the company, to make Mickey Mouse and Donald Duck figures first, and to follow with others as demand advises. The characters will be reproduced in cast metal in heights corresponding to 24-inch attraction board letters, for attachment to Wagner silhouette panels. The width of these characters will be approximately 15 inches.

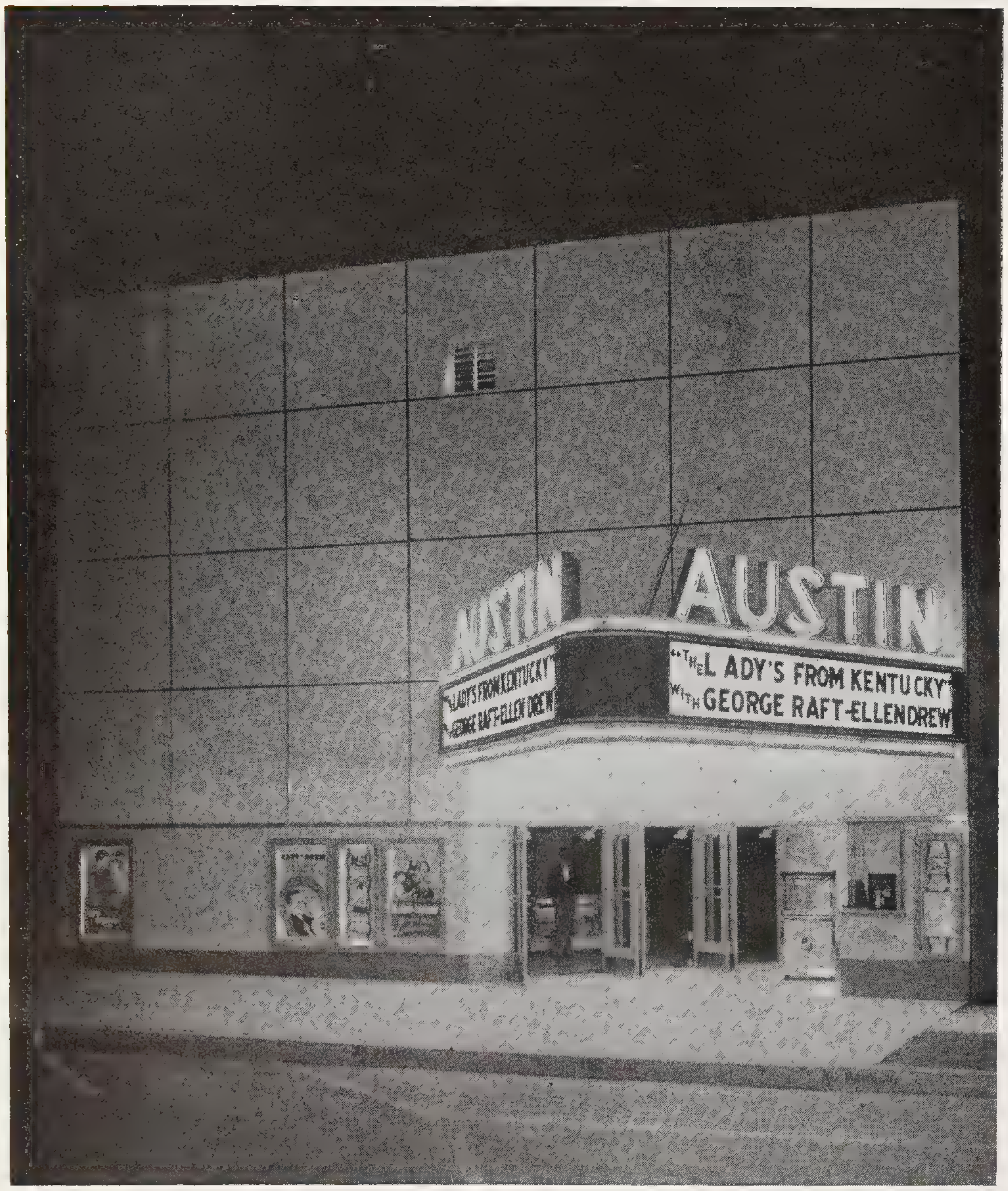
Still planning others. Officials and executives of the Interstate circuit (whose Austin theatre is featured in following pages) go over plans for yet another Houston theatre while in that booming city for the opening of the new Interstate Alabama theatre. Shown on the site of the new project (obviously an outlying section!) are (left to right) R. J. O'Donnell, vice president and general manager; I. Adelman, an executive; Jake Elder, chief of construction and maintenance; Al Lever, Houston city for the opening of the new Interstate Alabama theatre. Shown on the site of the new project Raymond Willie of the executive staff. The new Houston project is one of five Interstate theatres being planned, while one other is under construction. The circuit has built twelve theatres during the past two years, and now is operating 147 houses.

A Circuit's Basic Scheme for

¶ The Interstate circuit's new Austin theatre in an outlying middle-class residential section of Austin, Tex., pictured and described on this and the following two pages, is the first construction employing a plan and architectural scheme to be basically followed by Interstate in building other theatres of similar size and location. The Austin seats 713 on two floors. In the design of the Austin the fundamental aim, according to Jake Elder, chief engineer and supervisor of construction and maintenance for Interstate, was (1) to eliminate the necessity of daytime lighting (regarded as the special problem of the average small theatre); (2) to provide a compact arrangement of foyer with associated lounge and toilet facilities so as to achieve greatest economy of plot; and (3) to provide every mechanical aid to effective picture presentation plus every refinement of appointment at an installation and maintenance cost compatible with expected income. . . . The Austin is of hollow tile and steel frame construction, with brick and tile stucco walls, and facade facing of stucco and porcelain-enameled metal. Housing only the theatre, the building contains 157,470 cubic feet and was constructed at a cost reported as approximately $55,000, with common labor at 40c to 50c per hour, masons $1.50, and carpenters $1. Architects were MacKie & Kamrath, Houston.



FLOOR PLAN OF ENTRANCE AREA
MACKIE & KAMRATH, ARCHITECTS



FRONT AND VESTIBULE: Upper facade is white stucco with 1-inch maroon porcelain-enameled metal mouldings in decorative square formation, the mouldings matching in color the maroon porcelain enamel base. Above the base, extending into vestibule, is cream-colored porcelain enamel (all porcelain metal installation by Texlite). Both marquee and signs are of maroon porcelain enamel. Sign letters are to a point 10 feet above the sidewalk, and extending into the vestibule, is cream-colored porcelain enamel (all porcelain metal installation by Texlite). Both marquee and signs are of maroon porcelain enamel. Channel sign letters have outline lighting in powder gold neon, and a center line of neon in powder green. This lighting is operated on a three-point flasher. Marquee trim is also green neon. Silhouette type attraction boards are lighted by mercury vapor lamps, while the marquee soffit, which is off-white porcelain enamel and extends into the vestibule, carries 64 exposed 25-watt incandescent lamps. Front display frames are of wood with maroon finish and lighted with white neon all around. The vestibule is essentially a mere depression, more or less triangular in shape, at one side of the front, bringing interior to the front wall of the building (see floor plan). The box office is built into the right side at the sidewalk. Entrance doors are of wood, painted maroon.

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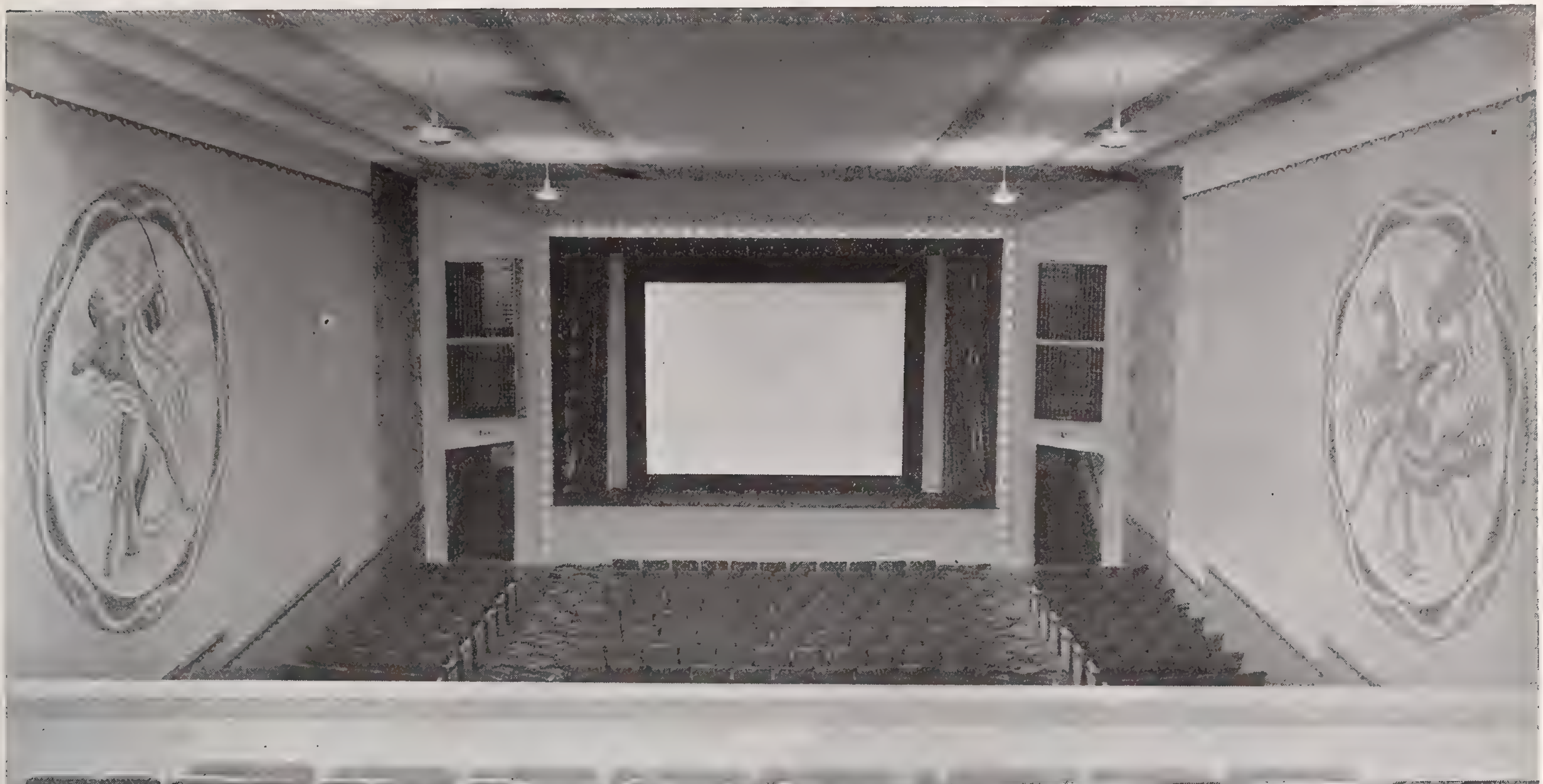
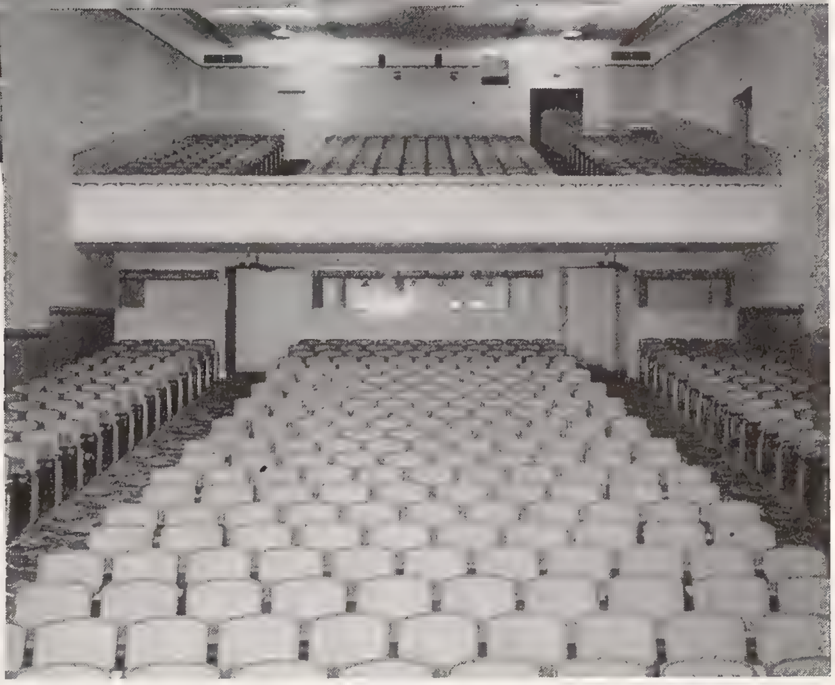
Small Neighborhood Theatres





AUDITORIUM: Entrance from the foyer is into shallow standee space substantially separated from the seating area by construction, the openings of which are provided with Venetian blinds. The general design of the auditorium, which includes a balcony extending over most of the foyer (the projection gallery is between it and front building wall) is extremely simple, both walls and ceiling being unbroken, and sparingly ornamented. The entire auditorium, except for the walls immediately adjoining the screen area, are finished in acoustic plaster, with ceiling bands, and wall decoration (which includes a large circular mural of modern style on each side wall) is executed in casinite, a casein paint which, sprayed on, has minimum effect on the absorption characteristics of acoustic plaster. Casinite is used also to tint the entire walls, both side and rear, a light rust color. The circular figure stencils are done in rust, maroon, blue and taupe, as also are panels flanking the proscenium wall. The ceiling is in the natural color of acoustic plaster and trimmed with double bands, one canary yellow, the other blue. The fascia of the balcony parapet, also finished in acoustic plaster, is painted light blue. Illumination is entirely by ceiling luminaires of indirect bowl type and all lamped with yellow incandescents. For the ceiling there are two rows of five each. Bowls are of spun aluminum. Similar fixtures, but of shorter suspension, are used under the balcony and in the standee area. None are on dimmer circuits. . . . **Seating**: The seating scheme, which places 240 of the 713 chairs in the balcony, provides staggering of chairs throughout the middle main floor bank. Unlike seating in other Interstate theatres using the stagger method, all chairs are of comparable width, superior vision being achieved by placing eleven chairs in one row (starting at the rear), and ten in the next, carrying this alternation throughout the bank. The middle bank thus has an uneven aisle line. It will be noted also in the picture that seating is not on a radial plan. Rows are spaced 32 inches, the majority of the chairs are 20 inches wide. With the distance from the rear to the screen 79 feet, and that from the first row to the screen 10 feet, the screen image is 17 feet wide. Chairs have end standards ornamented only by enameled panels in robin's egg blue, while both backs and seats are covered in tan Redo leatheratte. Stage drapes include a rayon plush curtain in pale tan, and rayon legs, valance and border in turquoise blue. The screen curtain is left open throughout performance hours, and no curtain control equipment is provided. Aisle carpeting is the same as in the foyer and elsewhere.

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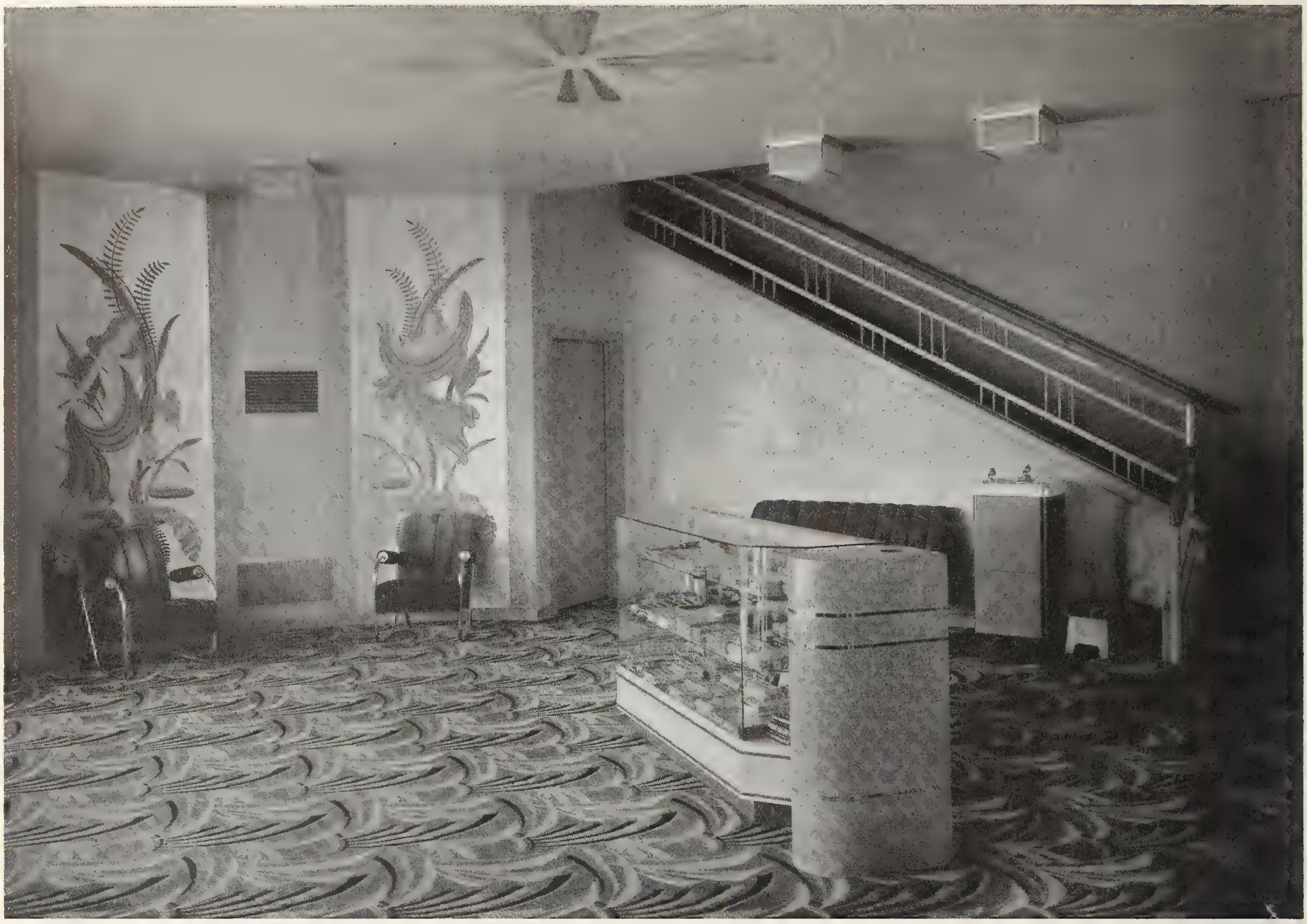


FOYER AND LOUNGE AREA: Entrance from vestibule is directly into a carpeted foyer (see floor plan). Foyer walls are in sand-finished plaster painted light blue; the ceiling is smooth plaster painted off white and ornamented with a painted stencil design having a circular border around which are placed square frosted-glasted and chrome-framed light boxes carrying canary yellow incandescent lamps. At intervals suggested by the shape of the foyer (see plan) are wall panels consisting in modern murals representing Woman as a beautifying force in nature, painted against a silver ground. Carpeting is a modern abstract pattern, the design of which, in its suggestions of leaf and stalk, may here be associated with details of the murals. The ground color of the carpeting is rust, while the figures are tan, taupe and black. Serving as a general lounge, the foyer is furnished with chrome metal chairs and settees with pleated cushions in blue and gold mohair. The staircase balustrade is of wrought iron, painted silver. . . . Both men's and women's lounges (see plan) have plaster walls painted light blue, off-white plaster ceiling, and illumination by ceiling light boxes. Carpeting and furniture are identical with those in the foyer.

HEATING AND VENTILATING: The Austin theatre has a simple ventilating system with evaporative (air-washer) cooling. The air is introduced through grilles at each side of the proscenium arch, and exhaust air is accelerated as necessary by an exhaust fan of 25,000 cubic feet capacity, delivering to ductwork from the rear of the auditorium. Heating is by a hot blast furnace with fan distribution.

PROJECTION: The projection room, located over foyer area, is 18 feet wide and 12 feet deep. Walls are done in sand-finish plaster, the ceiling in acoustic plaster. The motor-generator space is immediately beneath the projection room.

EQUIPMENT AND FURNISHINGS: Marquee and signs: **Texlite, Inc., Dallas.** Attraction boards and letters: **Adler Sign Letter Company, Chicago.** Ticket box **(Neumade): Southwestern Theatre Equipment Company, Houston.** Motor-generators **(Century): Modern Theatre Equipment Company, Dallas.** Film cabinets: **Ed Wolk, Chicago.** Stage rigging and proscenium curtains and drapes: **Houston Scenic Studios.** Auditorium seating: **International Seat Corporation, Union City, Ind.** Carpeting **(Alexander Smith Crestwood): Sanger Brothers, Dallas.** Ticket issuing machine **(Timco)**, coin changer **(Brandt)**, projectors **(Simplex)**, projection lamps **(Peerless Magnarc)**, rewinder **(Neumade)**, lenses **(Bausch & Lomb)**, screen **(Walker American)**, hearing aids **(Dictograph-Acousticon)**, lounge and foyer furniture **(Royal Metal): National Theatre Supply Company.** Blower **(Sturtevant): A. M. Lockett & Company, Houston.** Air washer **Buffalo Forge Company, Buffalo, N. Y.** Heating units **(Surface Combustion Company): Gas Heating & Specialty Company, Dallas.** Vacuum cleaners: **General Electric Company, Bridgeport, Conn.**

■ ■ ■

Some Theatre Cleaning Don'ts

● One way of knowing what to do is of course to know what not to do. And these suggestions are based on direct observation of practices

By S. BRAVERMAN

PROPER CLEANING of the theatre is something of an art. There are many different surfaces, requiring different methods. A surface improperly cleaned may be damaged, leading to needless expense for renovation. Imperfect cleaning may give the theatre a dingy, unattractive appearance; it can also result in soiling the clothes of patrons, and a demand for compensation. Inefficient cleaning may waste the porter's time and involve unnecessary expense for cleaning materials. *The methods used should not be left to the decision of porters.*

Advice about cleaning the theatre may be either positive or negative; that is, counsel as to what should be done, or warning as to methods that are dangerous or otherwise undesirable. The current discussion will be confined to a number of conspicuous *don'ts.*

First of all, don't neglect the outside of the theatre in the hope that rain will keep it clean. Rain leaves a deposit of dirt, as can be seen on any window or windshield. Dirt wastes illumination. It dulls the brilliant appearance of the marquee, attraction boards and so on.

It Leads to Deterioration

Strange as it may seem, even stainless steel will rust if sufficiently neglected. Both stainless steel and chromium acquire white coats of corrosion that give them a dull appearance. They should be oiled or waxed occasionally. When used as borders of attraction frames, they should be waxed weekly. Of course, lamps used for outdoor illumination need occasional washing, to preserve the full brilliance of their light, quite as much as the lamps which are used indoors.

Don't neglect roofs, whether of the theatre or of the marquee. Rubbish leads to rusting. Rags that may have been thrown away on a roof, dead leaves, and similar trash, clog drains and lead to more or less leakage, rusting and subsequent expensive repairs.

Neglect of snow is a point especially timely at this season of the year. There are chemical compounds that can be scattered when a storm starts, which will melt the snow and avoid the necessity of shoveling it. In some locations they should be used on roofs as well as on the sidewalk. Where it is necessary to pile snow, a pusher is usually more efficient than a shovel. A steel pusher lasts longer than one made of galvanized material.

Snow, incidentally, should not all be piled at the curb to make room for sidewalk patronage. A large, healthy gap should be left at the curb also, to admit patrons who come by car. Melting the snow as it falls, by use of a suitable compound, avoids the need for any kind of piling. The compound also prevents formation of ice, which may lead to slipping and subsequent claims that the theatre has neglected the safety of its sidewalk.

Interior Floors

Interior floors present not one problem, but many. Don't use the same type broom on all floor surfaces. A broom stiff enough to do an efficient job on concrete is too stiff for terrazzo and will eventually harm it.

There are brushes for mats which are much superior to mops. Rubber and linoleum, further, should be washed only with neutral soap. An alkaline soap softens them, making them more subject to wear. In the case of rubber tile, alkaline soap hardens the material and produces a tendency to crack.

Scattering of green sweeping compound prevents raising of dust which, if not prevented, complicates the problem of cleaning other surfaces; omission of the compound is therefore not an economy, but simply an avoidance of expense at one point which produces a greater cost in connection with some other operation.

Carpets should never be washed with soap and water. Even a neutral soap is sufficiently caustic to weaken the fibers to some extent, especially if it remains in contact with them for a considerable period of time. And since it is very difficult to rinse out soapsuds completely, prolonged exposure of the carpet to the caustic is to be expected. Moreover, since the soapy material is slow-drying, the jute backing is kept wet for a lengthy period, which tends to soften it. Materials that form "soapless lather" should be used for carpets. They clean effectively and dry completely in less than an hour.

Toilet Rooms

Dirt in a toilet room is more readily visible than anywhere else in the theatre. It is more objectionable. It is most likely to be a source of odor.

Don't believe that the washroom has been thoroughly cleaned because it is clean to the eye. If there is odor, the place has not been thoroughly cleaned; the porter has neglected to go beyond eye-level to the traps and plumbing.

Don't believe that all strong-smelling substances sold for toilet room use are disinfectants. Many of them merely hide one odor with another and have no germ-killing power at all. There are odor-destroying chemicals available that chemically kill off the source of the odor and, incidentally, any germs that may be associated with it. Some of them are safe to use on plumbing.

However, some odor-combatting compounds, and cleaning compounds, are acid enough to corrode the plumbing over a period of time, involving needless repairs which may prove quite costly.

Don't neglect receptacles for sanitary napkins; they are an ultimate economy.

And don't buy *cheap* liquid soap. Any supplier can meet competition by making liquid soap as cheap as the customer likes; he merely dilutes it with more water. There is no reason to pay for shipment of water at all. Buy the concentrate and dilute it yourself.

Cleaning Rags

Rags are used for cleaning many parts of the theatre, and some managers think it is economical to buy the cheapest. Don't! Just as a single broom is not suited to different types of surface, neither is a single rag. The rag that is right for wiping polish or oil is not the rag to use on glass. It is cheaper in the long run to use the *right* rags, and instead of throwing them away, accumulate a small quantity and send them to the wet-wash laundry. The cost is insignificant; the same rags can be used many times, and the theatre will have the right rag for every purpose. In the course of a few months you will pay less than for the very cheap, unlaunderable kind of rag.

MR. BRAVERMAN, now a specialist in cleaning materials for businesses serving the public, was formerly a showman, both as an independent theatre operator and as a circuit manager. He will be a frequent contributor to Better Theatres' columns on cleaning and sanitation, beginning with the January issue.

Training Ushers For Bigger Jobs

How the service staffs of RKO's Cincinnati theatres are instructed at monthly meetings

USHER TRAINING that goes in purpose considerably beyond the needs of the immediate job has been started for the staffs of RKO's theatres in Cincinnati by Joe Goetz, assistant division manager. The training is given in special monthly meetings of the ushers employed by the eight RKO houses in the Cincinnati metropolitan district. The duties of ushers, and how to perform them efficiently, are pointed out; but in addition, the young men are addressed by various community leaders in vocational and personal matters for the purpose of directing them into channels leading to bigger jobs, either in showbusiness or out of it.

The first meeting, for example, was addressed by Mayor James Garfield Stewart of Cincinnati. The ushers and chiefs of service, numbering about 100, were told:

"You young men are in exactly the right environment to acquire, not only the fundamentals of showbusiness, but also to broaden out into other fields if you so desire. You have constant contact with the public, which affords valuable experience, and by initiative, observation, strict application you will develop a technique which it would otherwise be rather difficult to acquire. Executives are always on the lookout for the young man who has really got what it takes, and that young man can be you if you are constantly on your toes."

Others whom Mr. Goetz scheduled for these meetings are Eugene Weatherly, chief of police, who was asked to talk on crowd psychology and what to do in emergencies; and a representative of the telephone company, to discuss personality values in the correct answering of the telephone. Barney Houston, Cincinnati fire chief, was also asked to talk on fire hazards and to conduct a fire drill.

Service chiefs and ushers being addressed by Mayor Stewart of Cincinnati.

Mr. Goetz comments: "Although the meetings have been in progress but a short time, we already can see considerable improvement in the way members of our service staffs go about their duties. We anticipate highly beneficial and permanent results from these meetings."

Incidentally, meetings for the cashiers of RKO's Cincinnati theatres are also being inaugurated to develop habits of courtesy, and to instruct them in detection of counterfeit money, in some phases of box office acounting, and in other details relating both to their routine of work and their contact with the public.

. . . an Usher Who Went to the Top

An interview with Joseph R. Vogel, who has been designated a director of Loew's, Inc.

JOSEPH R. VOGEL, who has just been elected to the board of directors of Loew's, Inc., recently completed thirty years of service with the organization. From part-time (after school) usher at Loew's Yorkville theatre in New York, at the age of 14 back in 1909, to general manager of *all* Loew theatres outside of New York, and of the famed Capitol and Astor theatres in New York, is Mr. Vogel's success story, to which his directorship now adds still another chapter.

With Loew's thirty years.

Few men have held theatre positions at such an early age as Joe Vogel: from 14 to 16, a part-time usher; at 17, treasurer and assistant theatre manager; manager of the Fulton theatre in Brooklyn at 18. Then in 1921, at the age of 26, he was made the first manager of Loew's State on Broadway. And from 1923 on he has been a theatre executive at the Loew home office. Interviewed there he recalled early experiences.

"When I started ushering the single-reeler was the 'feature' picture. Vaudeville was the main part of the program, with $50 the top pay for an act. Just the same, the toughest job the manager had was to get the people out of the theatre. The film was always put in the 'chaser' spot—an act or two would be left out of each performance, and when the film came on, patrons would leave, thinking they had seen the whole show.

"The first five-reeler we played was 'Queen Elizabeth,' starring Sarah Bernhardt. The question was whether to run the picture altogether, or to put in an act of vaudeville between each of the five reels. Yes, sir, believe it or not, it was decided that the audience would not sit through five reels, so an act was put on after each reel! Of course, it didn't take long to find out that this was wrong.

"In fact, pictures quickly became the main attraction, and vaudeville acts were then booked only to help a weak picture. And now the big stage performers want to know what the picture is before they take an engagement!"

Pointing out that the theatre manager today has a much bigger job than when motion picture first became important, Mr. Vogel said:

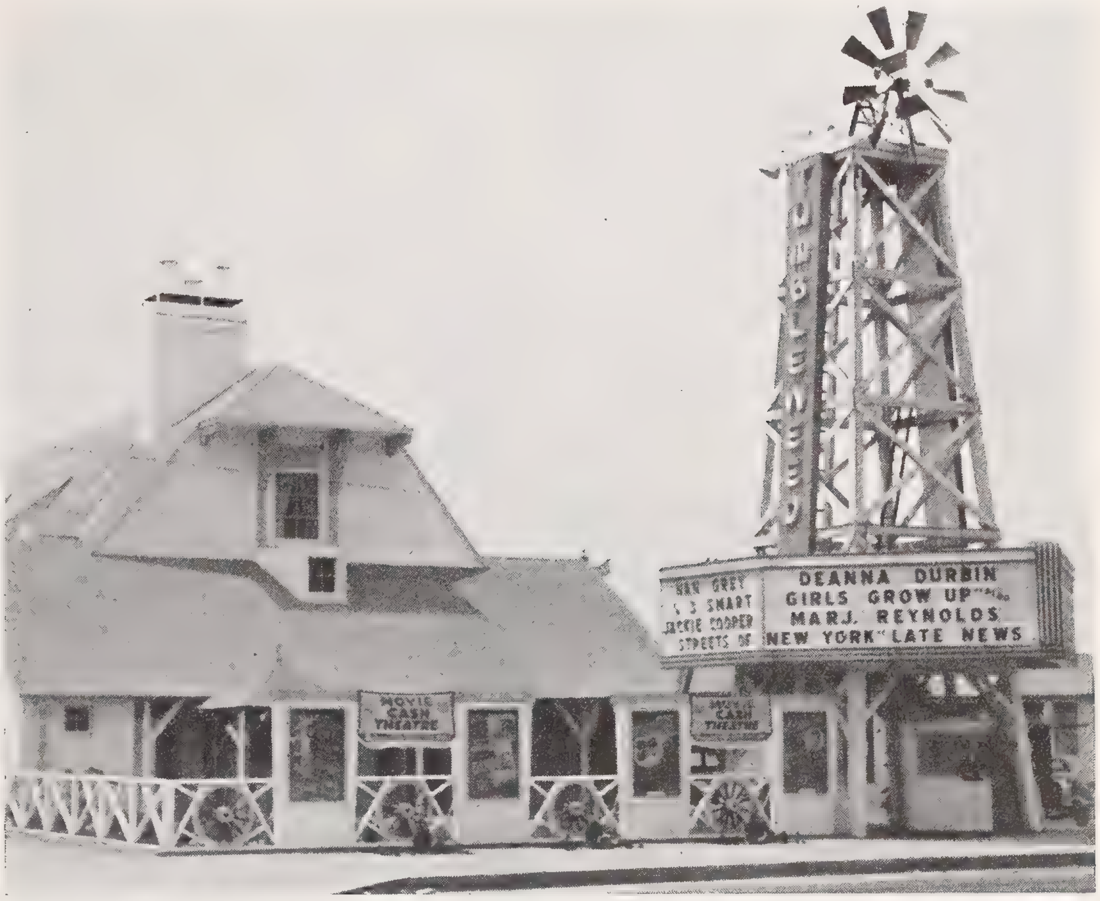
"Managers, assistant managers and ushers should take part in regular conferences to improve the operation of their particular theatre. The live-wire usher who studies, takes courses at night, and uses every means to learn the rudiments of theatre operation, in every department, is the usher who will get somewhere.

"The theatre manager who knows something of salesmanship and has learned how to make his theatre attractive and efficiently operated is the successsful manager. All other things being equal, the public will go to the theatre that is kept in the best condition, from both an appearance and an operating viewpoint.

"During the depression years, Loew's never stinted on maintenance. In the long run, there is no real economy in cutting down on theatre maintenance. Ultimately, even more money than would have been necessary has to be spent after a theatre has been allowed to run down. The only sound policy is one that calls for keeping the theatre physically fit at all times."

BELIEVE IT OR NOT—

This Is a Theatre!

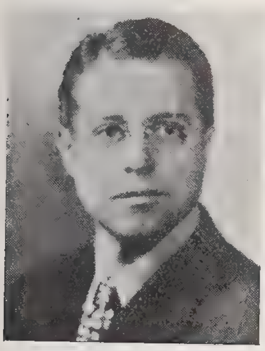


. . . yes, and a fetching one to the city-farmers of Five Points, who gather here for mental and emotional subsistence—plus

THE PROBLEM that faced James Edwards, Jr., of the Edwards Theatres Circuit, when it came time for him to protect a location 20 miles outside of Los Angeles, known only as Five Points, was just a bit different from others. Just as the name indicated, it was a five-point intersection of highways, and that is all, but surrounding this intersection was a community of small homes. The federal government had tried one of its subsistence projects in this area, where a home owner had his acre or half-acre of ground, a cow, some chickens and a low-cost but attractive residence. It was one of the many social experiments for housing, but the entertainment of this population had to be handled privately.

This provided a none too easy task for the theatre operator and his architect. The theatre operator's problem was to build a low-cost theatre, as the size of the community would not justify a large expenditure. The Government, in providing the type of community it had built up, had really increased the taste and discrimination of the immediate population. While they were not large money-makers, as a group, they were home-loving, discriminating persons who had moved out of the city to the country fringe—were trying to assimilate rural ways, but after all were still city folk.

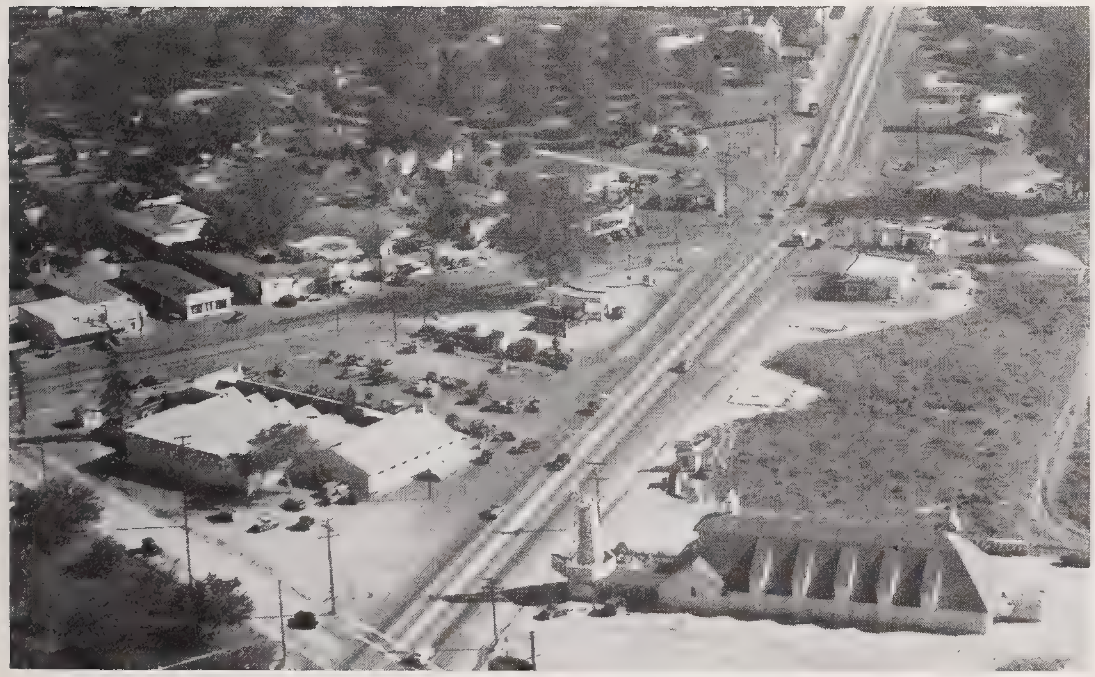
HE OPERATES IT



James Edwards, Jr.

HE DESIGNED IT

S. Charles Lee



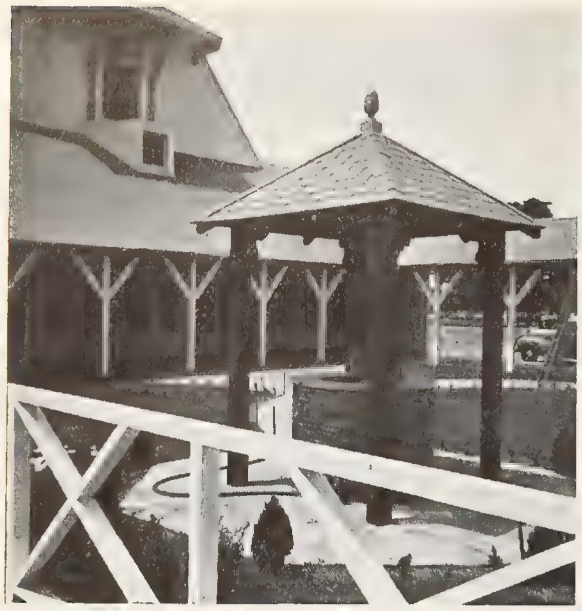
And here's the town for which it was built (theatre in right foreground).

Analysis of the budget and the area to be covered by the building left the architect—S. Charles Lee of Los Angeles—with funds to build a shell which appeared to be nothing more than a barn. A barn? The idea crystallized. Why not build a barn project that would be "artistic," and clever, and would afford more entertainment by reason of its novelty than a cheap "modernistic" or similar type of building, where the price would reflect itself in weak substitution of materials? Thus came the idea of the Tumbleweed Theatre.

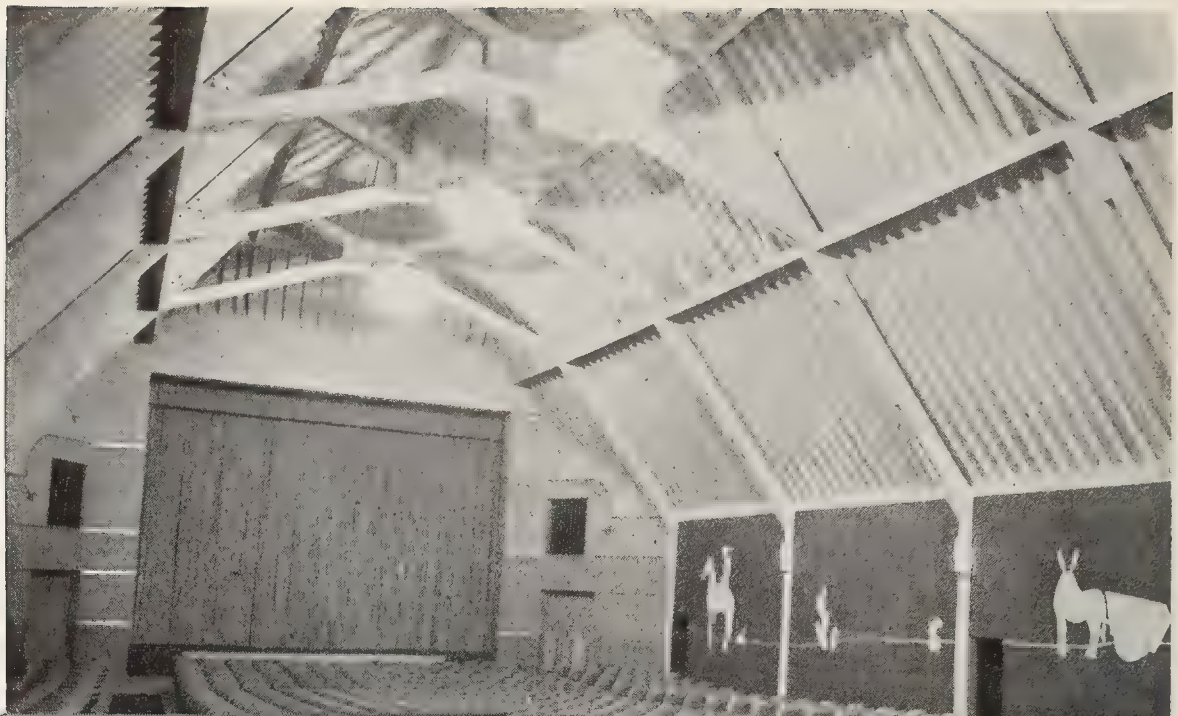
It's the Fifteenth

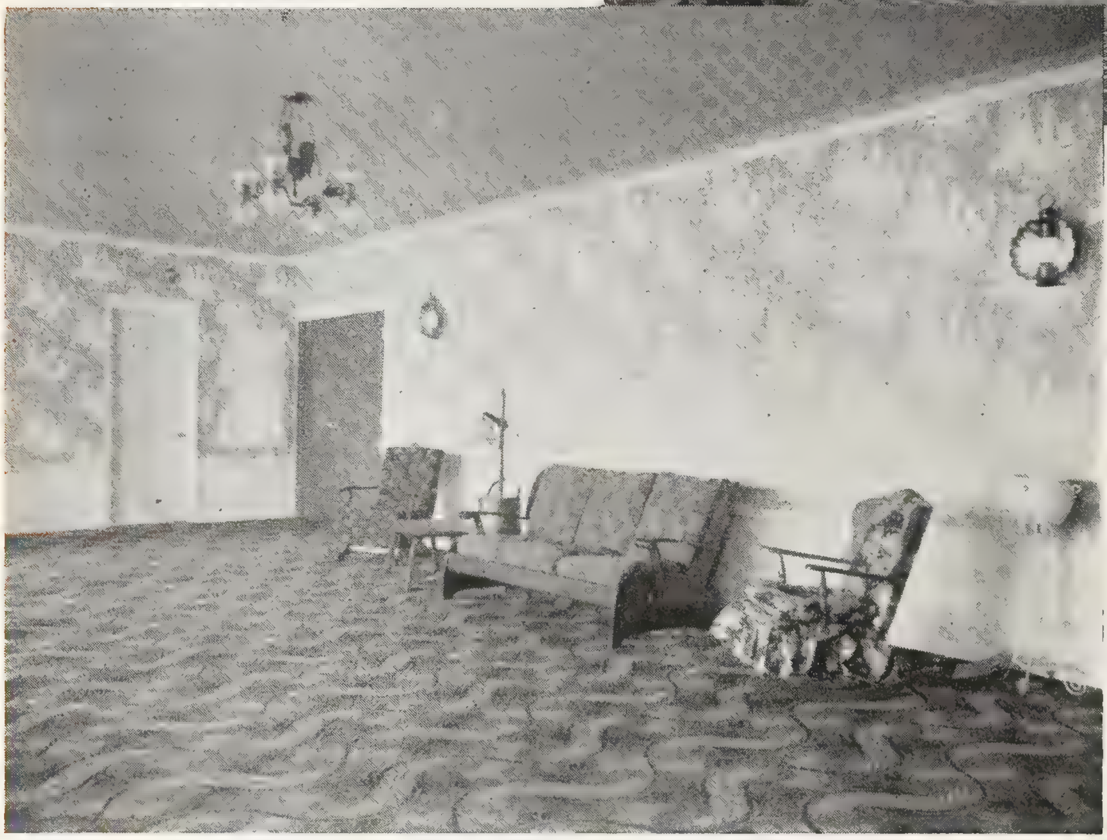
But just a word about "Jimmie" Edwards. Entering the Theatrical world only nine years ago, and with but a few cents in his pocket, the story of James Edwards, Jr., reads like one of Alger's. Graduating from high school in 1925 with no idea of what to do with himself, he took a job as a dish washer until he could decide what he did want to be. Ambitious, he saved most of his salary in order to take advantage of any opportunity that presented itself. After a few weeks of washing dishes, he easily talked himself into leasing an empty piece of ground across the street from a theatre, and started a parking lot.

It immediately became a success. Branching out, he leased several other parking lots



The wishing well in the "barnyard."





The foyer-lounge, done in farmhouse style. Top: General view of the auditorium.

in and around Los Angeles. They, too, were successful.

Then, in 1939, he leased the long-dark Mission theatre in Montery Park, California. Came crowds—and he began to sell his parking lots and taking over unsuccessful theatres. In the short space of three years he owned and was operating seven theatres, all money-makers.

Now thirty-three years old, "Jimmy" Edwards owns and operates fifteen theatres.

But the Tumbleweed is different. To return to its creation—

The building was set back from the street and a patio barnyard was created in front. In this yard were arranged cast plaster ducks and ducklings, an old oaken bucket and a wishing well. A windmill was obtained, built on a pump tower, operated by an electrical motor. At night this windmill is ablaze with neon and can be seen for miles. A luminous marquee, with Adler silhouette attraction boards, was built around the base of the mill tower and a box office built below. This forms the main entrance motive to the theatre.

Ordinarily a building of this kind would have high side walls in order to get proper distance below the trusses for picture size. This obstacle was overcome by building the roof on the underside of the trusses and building false buttresses on the exterior, which enhanced the elevation and solved the interior problem.

Construction and Design

The exterior color scheme is white, yellow and blue. The general building is white. The trim around the box office is canary yellow. The roof is blue. The fence along the outside was built of a combination of wagon wheels and poster cases. The wagon wheel spokes were painted red, the rims of the wheels yellow and the balance of the fence in white trimmed with yellow.

The foyer presented a major problem. What kind of a scheme could be used that would be up-to-date, but still have a farmhouse character. This was solved by finishing the walls in a soft blue and white wall paper having a farmer and farmerette pattern, by providing a dado painted white, and making the furniture typical farmhouse type. Rocking chairs, living room couches and butter-churn floor lamps were adopted. The type of lighting fixture used is designed as a weathervane. A men's room sign is built in an inverted horseshoe; the women's room sign is built around an oil lamp.

The auditorium was quite a problem, too. It needed as much acoustical absorption as possible in the side walls; therefore, these walls were made of Acoustipulp, tinted magenta. Rural cutout ornaments, depicting burros pulling carts, Indians on horseback, cactus and tumbleweed plants, were made of white Masonite and applied to the wall.

The ceiling of the auditorium was formed of the roof trusses and was painted white and yellow. Lighting fixtures are in the shape of wagon wheels, the rims of which are glass, with work lights in the center. During the performance three colors of lights are used in the glass rims of the wheels.

Ventilation is accomplished by introducing fresh air in the front of the auditorium and removing it from the rear. The chimney on the front of the building is actually used as an exhaust port for the ventilating system. It is Mr. Edwards' policy to heat his California theatres with radiators. This is done with a gas-fired Warmolator with a Bunsen burner type of flame which is built in a metal casing in the wall.

The Tumbleweed has a capacity of 850, and the general contract involved less than $20,000, it is reported.

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about PEOPLE of the THEATRE

NEWS OF THEIR ACTIVITIES REPORTED FROM ALL SECTIONS AND BRIEFLY TOLD

Theatre interests represented by Peter H. Markowitz have purchased the Casino theatre at San Francisco, from a family group headed by G.M. (Bronco Billy) Anderson of early film fame. The new owners contemplate renovation of the structure.

Approximately $14,000 will be spent in Maquoteta, Ia., to double the seating capacity of the Pastime theatre, according to S. R. Peake, manager. The job is expected to be completed in about 60 days. Total seating of the house then will be near 800.

The Lockwood-Gordon Windsor theatre in Windsor, Conn., which was acquired from Nathan Lampert last summer and subsequently completely renovated, has been opened.

Fox Midwest, which recently acquired the Savoy in Watertown, Wis., has opened the house on a part time schedule with Edward Kuenzi as manager. Oscar Baumann, manager of the circuit's Classic in the same town, is managing director of the Savoy.

The seventh theatre to be operated in Houston, Tex., by the Interstate Circuit, the Alabama, has been opened. At the formal opening were Oscar F. Holcombe, mayor of Houston, and County Judge Roy Hofheinz. R. G. O'Donnell, vice president and general manager of Interstate, represented the company at the ceremonies. Ellis Ford has been named manager of the new house.

The People's Theatre Company has been incorporated at San Francisco, with a capital of 1,000 shares of no par value, by David B. and Edith Levin, and Manuel Snyder.

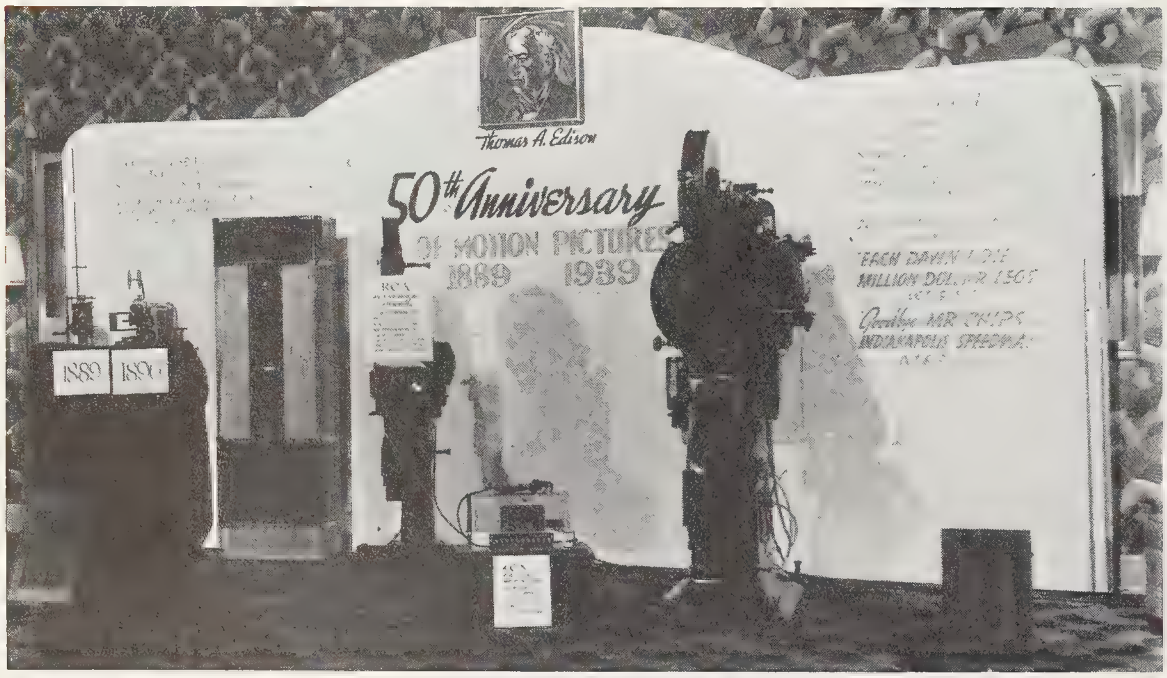
Lawrence Bucholz has completed exterior and interior remodeling of his Rialto in Nekossa, Wis. The house has been equipped with a new marquee and porcelain enamel front, and a new heating and ventilating system.

Emmet F. Roche of Shelby, Mich., has completed extensive remodeling of his Shelby theatre.

Egon Friedlander and Henry C. Heriman have purchased the equipment of the Lincoln in Oakland, Calif., from Steve Chorak.

Edward M. Starkey, operator of the Rex theatre at Berlin, Wis., has taken over the Chilton at Chilton, Wis., from Mr. and Mrs. John Steenport. E. H. Nitzke has been named manager of the house.

Dave Williams has opened the Grand, formerly the Valley theatre, at St. Joseph, Mo. The house has been dark for several years.



Here's how the Fox Wisconsin theatre in Milwaukee turned celebration of the 50th anniversary of motion pictures into exploitation of its modern facilities for the presentation of films. A complete Simplex projector is displayed along with a mounted RCA Photophone soundhead, and also other parts of the sound system, and contrasted with this modern equipment are two early projection mechanisms.

Thomas Shimmens has opened a new theatre in Newberry, Mich., on a part-time basis. The house, which seats 400, will have a screen-vaudeville policy. Mr. Shimmens also operates the Newberry and State theatres.

The Rio has been opened at Rodeo, Calif., by Cecil E. Pace, following alterations.

The remodeled Amuse-U theatre in Fordyce, Ark., has been opened under the name of the Dallas, according to K. Lee Williams, president of the operating company. Gerry Doig has been placed in charge of the Dallas, and A. E. Crowder, Jr., formerly assistant manager of the old Amuse-U, has been retained in the same capacity at the Dallas.

■ ■ ■

A theatre being erected in Santa Monica, Calif., by Donald W. Douglas, is to be operated by Aero Theatres, Inc.

Wlliam Hitchock succeeds H. Kubiac as manager of the Roxy in Coleraine, Minn.

L. J. Frana of Calmar, Ia., is installing "Bodiform" American Seating Company chairs in his Olympic theatre there. New lighting equipment is also being installed.

E. J. Calvi and A. J. O'Keefe have purchased the Lomita theatre, Lomita, Calif., from Charles and Reba G. Swartzburg.

Norman C. Glassman of Lowell, Mass., has purchased the Rialto Theatre building in that city from E. M. Lowe of Boston. Mr. Glassman, who also owns the Gates in Lowell, recently leased that theatre to Sam Sternberg of the same city.

After twelve years, Ossian, Ia., will have a motion picture theatre. Paul Swanson will operate the house, to be called the Ossian, which seats 300. RCA sound equipment is being installed.

The Walker Theatre Corporation has been incorporated at San Francisco, Calif., with a capital stock of $25,000, by William R. McNair, Patrick M. Walker and Nathan Smith.

A new theatre to seat approximately 1,200 is under construction at Carbondale Ill. The I. W. Rodgers circuit of Cairo, Ill., will operate it. O. W. Stiegemeyer of St. Louis, Mo., is the architect. The opening has been set for May of next year. Air conditioning will be by Carrier; sound by RCA, and projectors Simplex E-7's.

V. G. SECORD of Larue, Ohio, has sold the Richland to H. C. PATTERSON of Marion, Ohio.

A lease on the Lake theatre, Lower Lake, Calif., has been taken by WALTER VERNON.

ROBERT CANTWELL is the manager of the new Lake in Maple Rapids, Mich. ROY TAYLOR is owner of the house.

With H. E. WALL as manager, the American theatre at Kingsburg, Calif., has been opened by the Seelee Theatre Corporation.

WAYNE GARMAN is installing new seats in his Ritz at North Manchester, Ind.

T. A. WORK has sold the Monterey at Monterey, Calif., to the Monterey Theatre Company, which is planning extensive alterations.

ROBERT J. MCHALE, manager of the Fox Oakland for the past seven years, has been made manager of the Oaks theatre in Berkeley, Calif. The house is operated by the Blumenfeld circuit.

The Associated Amusement Company has purchased the Tonna and Roxy theatres in Owatonna, Minn., from W. R. FRANK, O. O. WOEMPER and VAL NERPASS. A. S. STARBIRD will manage both theatres.

JOHN A. BREHANY, 78, veteran theatre executive, died recently at his home in San Francisco, Calif.

EDWARD M. STARKEY has taken over the Chilton in Chilton, Wis., from JOHN STEENPORT, who has operated the house since it was built in 1931.

HARRY E. WEST has been named receiver for the Royal theatre, Garrett, Ind., in court action resulting from inability of the partners, ALEX C. KALAFAT and H. E. HART, to agree on operating policy.

CLETUS WRIGHT has opened the Ellis Opera House in Belle Center, Ohio, as a motion picture theatre. The house has been renamed the Town Hall.

AL BANGS of Brainerd, Minn., is the new manager of the Elko and Chief theatres in Bemidji, Minn.

HYMIE SCHWARTZ is remodeling his 400-seat Hillcrest theatre at Taftville, Conn.

GEORGE COMDEN, who has been operating the Fine Arts in Westport, Conn., for the past ten years, is now renovating the

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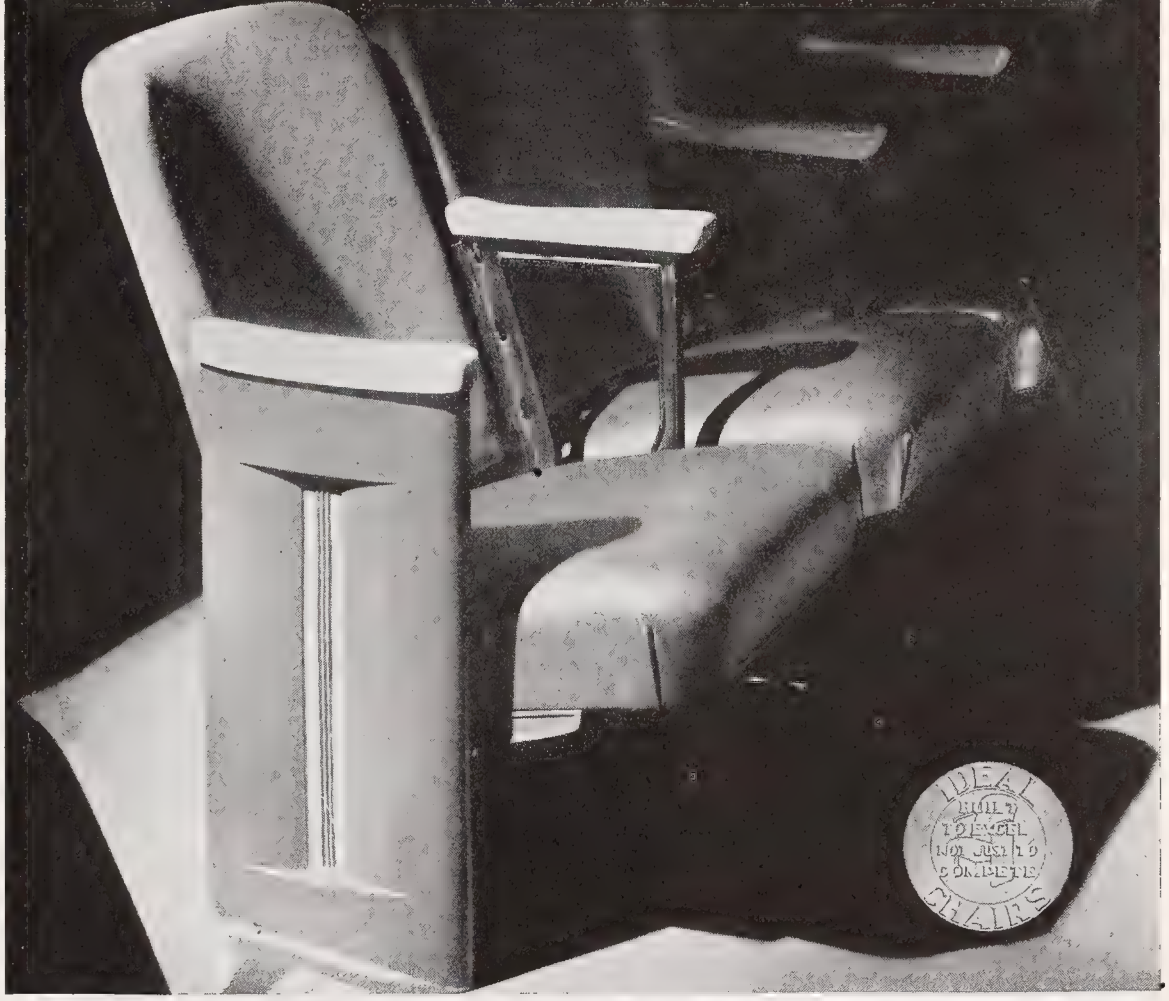

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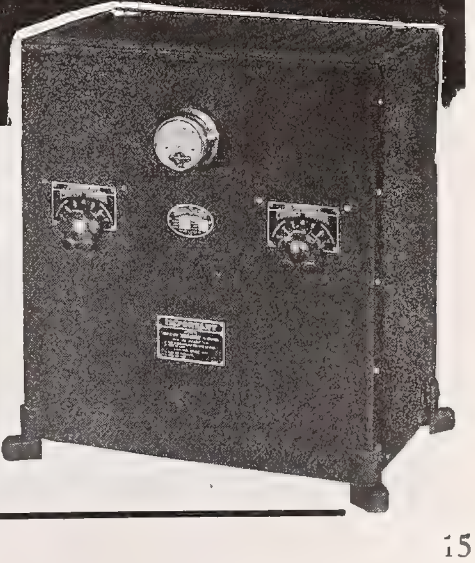

entire house. Seating capacity of the theatre will be increased from 500 to 700. A new Colonial front is planned.

The Fort at Montfort, Wis, has been opened under the management of Harold Saxlund. The house seats 500.

Edward Saether has sold his interest in the Soo Amusement Company to his partners, Charles and Joseph DePaul. The company operates four theatres in Sault Ste Marie, Mich.

Harry Pace of Audubon, Ia., has sold his Broadway theatre to Floyd Thompson of Owantonna, Minn. Mr. Pace will remain in Audubon and act as film buyer for a new circuit now being formed. Mr. Thompson also owns the theatre at Lake Mills, Ia.

Carl Christian has opened his completely remodeled New theatre at Tuckerman, Ark.

J. O'Boyle, manager of the Gem at Cassopolis, Mich., has installed new auditorium seating.

Nathan Lampert is completing redecoration of his 300-seat Colchester, in Colchester, Conn.

The Rem theatre, Remington, Ind., which seats 386, has been opened. Motiograph projectors have been installed, with Western Electric sound.

S. E. Montgomery of Williamston, Mich., who operates the Sun theatre there, has completed the installation of new seats. Chairs were purchased from the American Seating Company.

Robert Glass has opened his new Stude theatre in Houston, Tex. The new house is air-conditioned and equipped with RCA sound equipment.

The State in Pontiac, Mich., after being closed for considerable remodeling, has been reopened. A new front and lobby were installed.

■ ■ ■

Henry Bolte has entered the theatre business, acquiring the Lyons at Lyons, Col.

Henry Hower of Windon, Minn., has sold the State to Harry Green and Louis Deutsch of Virginia.

Pacific States Amusement & Realty Corporation of San Francisco, Calif., will remodel the lobby and foyer and enlarge the balcony of the Santa Cruz theatre at San Cruz, at an estimated cost of $40,000. A. A. Cantin of San Francisco, Calif., is the architect.

J. J. Goodstein, long a theatre operator in the Denver area, has leased the Bideawee in that city for ten years and will reopen the house after spending $10,000 on new seats and other renovations, including the installation of a marquee.

G. W. Hamilton is remodeling a building into a theatre to be called the Queen, at Queen City, Mo. The town has not had a theatre.

Robert Spawn is managing the new Nile theatre at Michell, Neb., recently opened to replace the Crystal. Both are owned by Harry *and* Joe McDonald.

C. D. Hess has opened the Groton, a new 658-seat theatre, in New Haven, Conn.

E. W. Ferguson is opening the Ritz at Novenger, Mo., after remodeling.

The Fannie Austin Building at Gravette, Ark., has been purchased by J. B. Coverston, who operates the Cozy in the same town, for the purposes of a theatre.

Phil Smith, who now operates nine theatres in the New England territory, and Drive-Ins at Detroit and Cleveland, plans to open six more Drive-Ins sometime early next year in widely separated sections of the country. Mr. Smith will equip the new theatres with RCA Photophone.

The Palace theatre of Sheppton, Pa., is being remodeled. Gilbert Wolfe is house manager.

■ ■ ■

Rains & Pool are reopening the Dixie at Linneus, Mo. The partners formerly operated a house at Eddyville, Ia.

Harry and Joe Graham plan to spend $2,500 in the remodeling of their theatre equipment company building in Denver, Col. Considerable space will be added to the salesroom, and the building will be completely modernized. The work will be completed by the first of the year.

Carl Jung has changed the name of his theatre at Glenrock, Wyo., from Empress to Wyoma.

Earl Kerr, who operates theatres at Albany and Bethany, Mo., has almost completed construction of his new 900-seat Odeon at Marshalltown, Ia. Cost of the new project is put at $60,000.

The entrance to the Plaza at Asheville, N. C., is being remodeled at a cost of $7,500. Improvements include changes in the entrance and foyer, new terrazzo floors and decorating throughout. The theatre is owned and operated by the Publix-Bamford circuit.

The Crescent Amusement Company will remodel the Princess at Decatur, Ala., at a cost of $25,000. Improvements will include reinforced concrete floors and a new glass and stucco front.

A. L. Geyer is building a new theatre at East Troy, Wis.

Walter E. Tebbetts, veteran exhibitor in Portland, Ore., and builder of the Oriental theater in that city, has added to his holdings through the purchase of the Roseway from the Updegraff estate. Extensive improvements will be made on the house.

A new neon sign, 31 feet high, has been erected in front of the Palace theatre in Luverne, Minn. Herman Jockims is manager of the house.

Bill Stoeber has been named manager of the new Burien theatre at Lake Burien, Ore.

John and George Rappold have opened their new 500-seat Ideal, a suburban house in Columbus, Ohio, recently completed at a cost of $50,000. The owners also operate the Innis, located nearby.

■ ■ ■

John Travis has reopened the Elite at Nixon, Mo., which has been dark several months.

Virgil L. Ulrich has reopened the Mazda, a theatre seating only 180, at Strasburg, Col.

Thomas A. Scott will open a theatre at Columbus Grove, Ohio. There has been no theatre in the town for several years past.

Cherokee Theatres, Inc., are remodeling an old building in Chester, S. C., into a modern theatre at a cost of $55,000. The theatre will seat 800.

Thomas Watson expects to open his new 330-seat theatre at Blanchardville, Wis., soon.

Henry Van Sloan of Waverly, Minn., has given up his work as a buttermaker to operate the Waverly theatre, which he purchased from Ray Lyman.

C. C. Mundo, manager of the Rex in Little Rock, Ark., states that more than $3,000 will be spent on remodeling in the near future.

The Newport Amusement Company will add a new front to its theatre at Copper Hill, Tenn., and will redecorate the interior. The cost of the work is set at $20,000.

With city and judicial officials as the principal speakers, the new $65,000 Queen theatre was formally opened at Bryan, Texas. The new house seats 550. The theatre forms the third holding at Bryan, owned and managed by Mrs. Morris Schulman, and booked through the Jefferson Amusement Company of Beaumont, Tex.

Planning & Furnishing the Theatre

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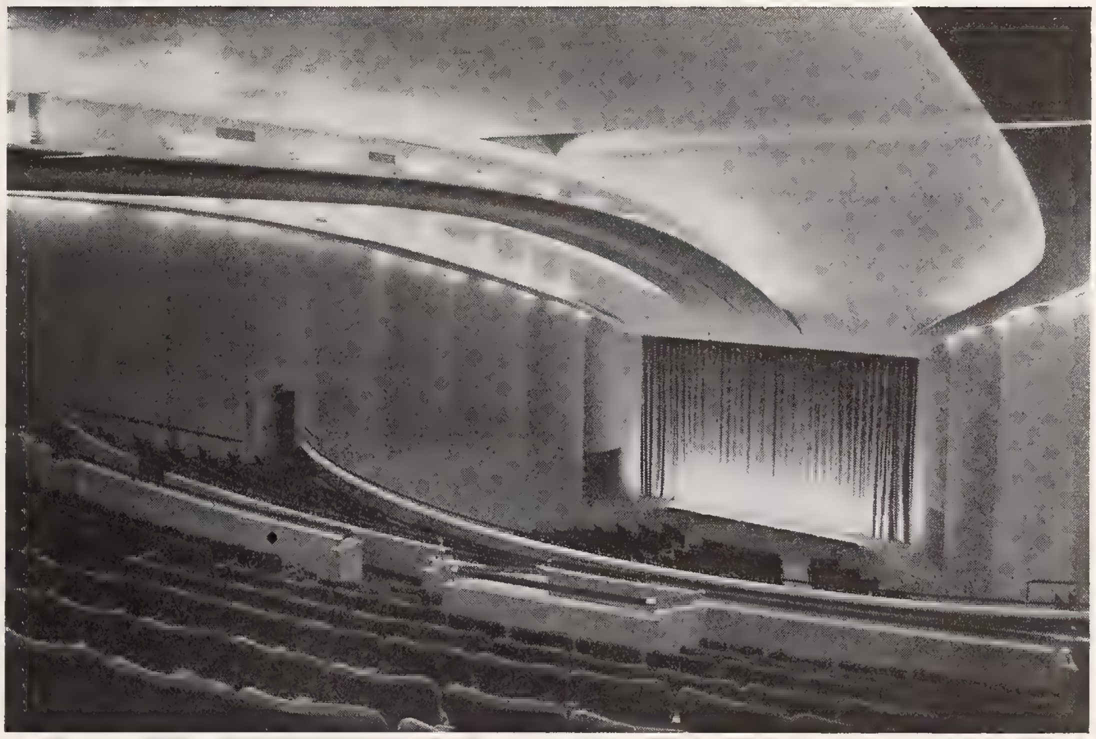
Theatres Planned for Exact Sound Control

[Comment on the theatres now forming a part of the University of Wisconsin's Union Building has been so markedly in praise of their acoustics, that attention has been attracted to them for methods adapted to the commercial theatre. A number of them, including a new method of non-uniform placement of material, are noted in the following article. In general, the approach made to the acoustic problem in designing these auditoriums shows with what certainty acoustic science today can deal with theatre sound control. In charge of the acoustic design and treatment was C. C. Potwin, whom the Architectural Forum recently referred to editorially as "one of the country's foremost authorities on acoustical correction." Lee Simonson was theatre consultant to the architects of the project, Corbett & MacMurray. The designer was Michael M. Hare.—G. S.]

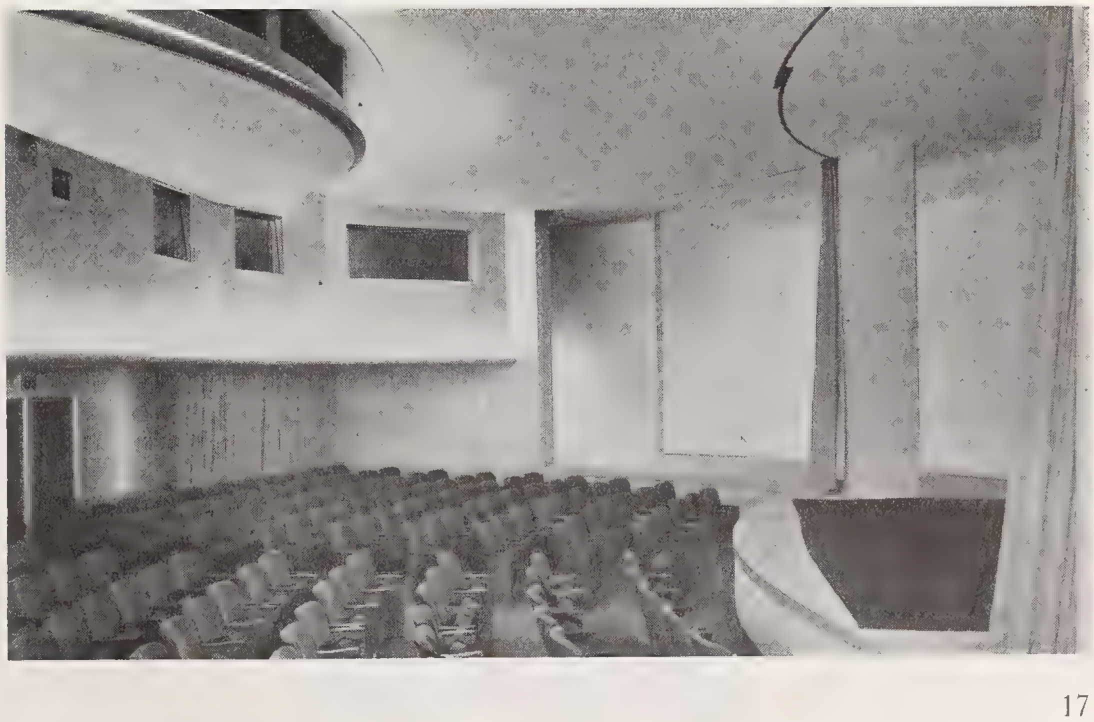
AUDITORIUM treatments which have received widespread attention from both designers and specialists in the theatrical arts, are those of two theatres which were recently added to the facilities of the Wisconsin Union, a recreational center at the University of Wisconsin in Madison. While the theatres are adjuncts to an educational institution, they include motion picture exhibition in their purposes, and many of the fundamental principles of acoustic design employed in them are fully as applicable to the commercial motion picture theatre.

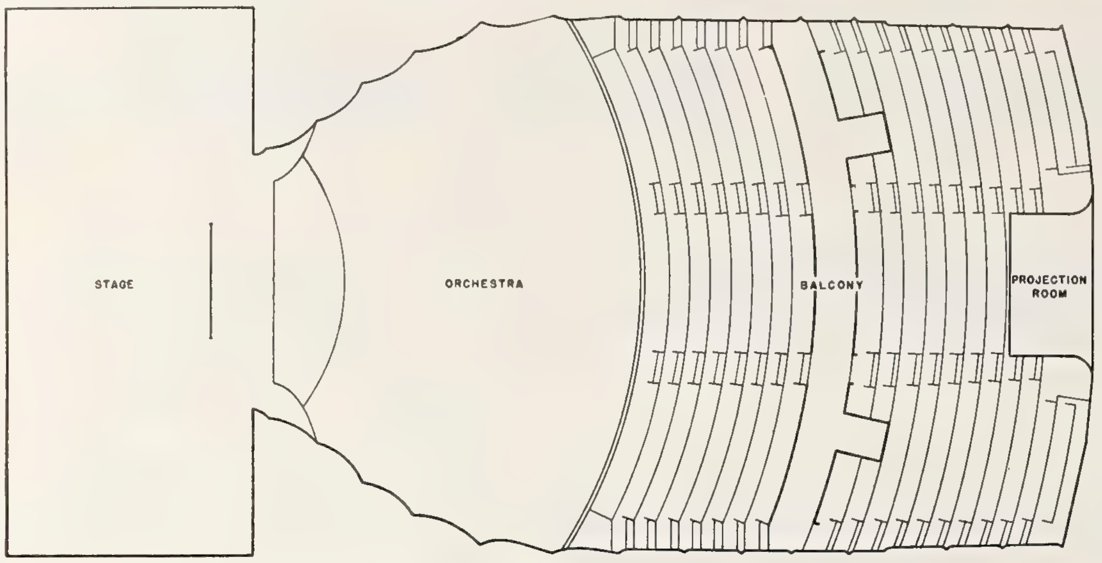
The main theatre, with a seating capacity of 1,300, was planned fundamentally to insure the best possible hearing conditions for direct speech, sound motion pictures, and symphony music. From both the acoustical and visual standpoints, the balcony-type of auditorium was selected.

In order to control the reverberation time initially, and to avoid too large an amount of acoustical treatment, the enclosed volume was fixed at 170 cubic feet per seat. This figure is slightly higher than would have been adopted for an auditorium of 1,300 seats to be used *only* for sound motion pictures because of the fact that it was also necessary to plan for

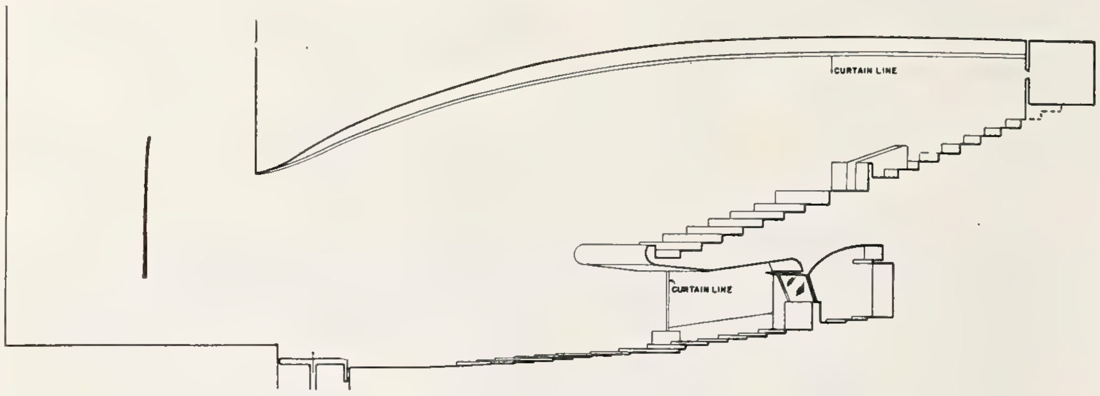


The main theatre of the Wisconsin Union is shown above. This auditorium is convexly shaped, the walls being designed to disperse sound reflections, while the ceiling is especially formed to carry sound to the rear seats. Below is pictured the so-called "Play Circle," a smaller theatre.

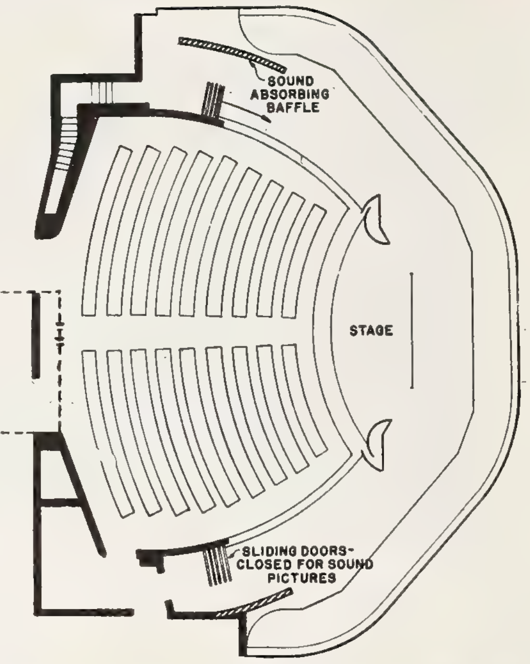


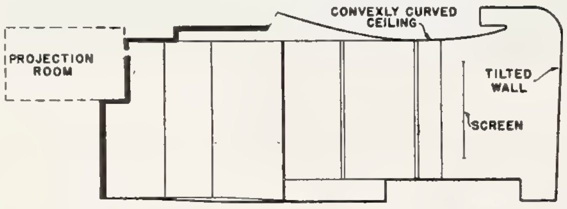


MAIN THEATRE: Above, floor plan; below, longitudinal section.



In the drawing of the floor plan of the main theatre are indicated the convex forms employed along the side walls of the forward area, also the division of the rear wall into flat sections. The longitudinal section shows the manner in which the ceiling has been formed to disperse sound toward the rear seats, and also the convex shape of the balcony soffit to improve hearing conditions in the seating area below. Additionally to be noted is the tilted glass partition at the rear. . . . At right is shown the floor plan, and below a longitudinal section of the small "Play Circle," with its stage-end curvature broken into flat divisions.





symphony orchestra presentations, which require a relatively large cubic-foot volume per seat; however, it is important to note that as a result of the fixed volume, only 750 sound absorption units of acoustical treatment were needed in this comparatively large auditorium.

Structural Shaping

With respect to internal shaping, the ceiling is especially formed to carry sound with the utmost clarity and naturalness, to seats farthest from the stage. A ceiling of this type is most beneficial for stage presentations, although it also has possibilities for motion picture theatre designs. A large part of the wall areas are convexly shaped and tend to disperse sound and direct it toward absorbent areas. Such forms are particularly adaptable to the motion picture theatre, wherein sound diffusion is almost always an important element of design.

The balcony edge and the forward part of the underbalcony ceiling are also especially shaped for sound control. The rounded balcony edge disperses objectionable sound reflections; no acoustical treatment is used on this surface. The forward part of the balcony soffit is sloped to improve hearing conditions in the seats under the balcony. Attention is also called to the fact that the balcony *rear* wall is designed in straight segments, *and not in a concave curve following the form of the seat banks.* Thus, with proper acoustical treatment of the rear wall, positive assurance is gained that concentrations of sound energy will be avoided.

Another unusual and interesting detail of design consists in a sound-proof, sliding glass partition at the rear of the mezzanine, which permits the use of a part of this section as a discussion room during performances. This arrangement is one which can also be employed advantageously in commercial theatres in which glass is used in connection with the design of the standee rail. The glass is tilted in such manner that sound will not reflect back from it to the seating and thus cause echoes.

New Placement Method

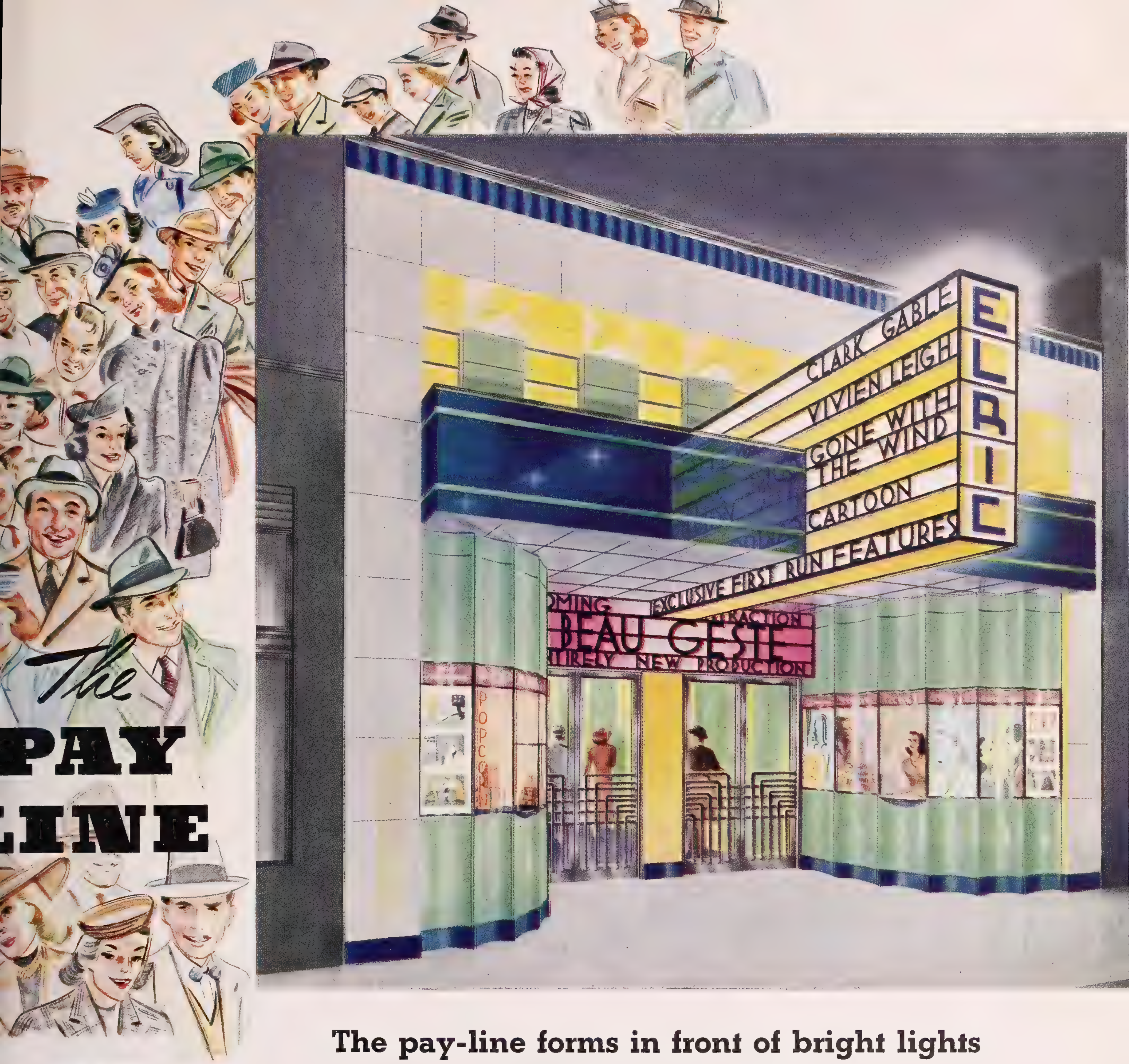
A new method of acoustical treatment has been applied in this theatre. It involves distributing the sound-absorbing material *unevenly* over the walls, instead of placing it in a compact mass on single surfaces. This method, which has been found to give exceptionally fine results, particularly when it is used in conjunction with surfaces which diffuse sound (reflect it in many directions), would seem to be a method likely to be regarded as a major advance in the acoustical planning of motion picture theatres.

The material used for this non-uniform placement of material is 1-inch rock wool blanket, which is covered with perforated board. This combination of materials was selected because it would provide the proper quality of sound absorption at the low, middle-range and high frequencies relative to the absorption provided by seats and other furnishings, and also because it would blend most satisfactorily with the decorative treatment of the interior. All panels are recessed so that the outer face of the treatment is flush with the furred plaster walls.

Small Theatre Treatment

A small theatre called the "Play Circle," seating 200 and used for the study of dramatics for motion pictures, lectures and radio broadcasting, has design features which can also be applied to the commercial motion picture theatre. The tilted walls, used in this particular instance to control sound reflections backstage, may be applied to specific types of problems in the design of the motion picture theatre auditorium, where the control of objectionable sound reflections becomes a paramount requirement. The convex curved form used for the ceiling instead of the walls in this case disperses sound and prevents the up-and-down travel of reflections between the floor and the ceiling. *This type of shaping can often be used to advantage for the forward part of the ceiling in the motion picture theatre when there is to be considerable open space between the first row of seats and the screen.*

The acoustical treatment used in this small theatre is 1-inch rock wool blanket installed in a non-uniform pattern on the rear surfaces behind a thin decorative fabric covering. Acoustical plaster is also used on part of the ceiling and is tapered in thickness from ¾- to ¼-inch.



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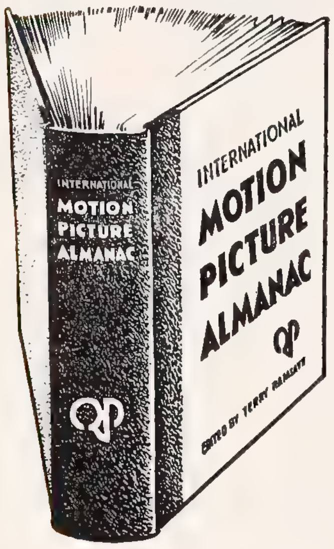
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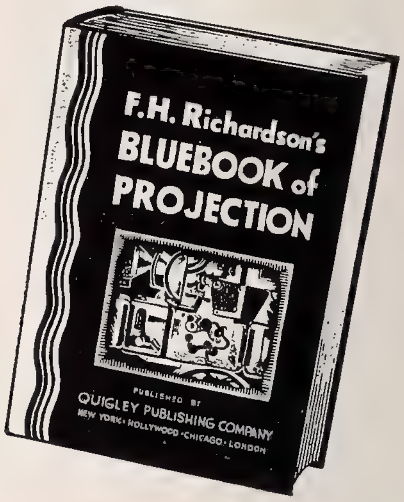
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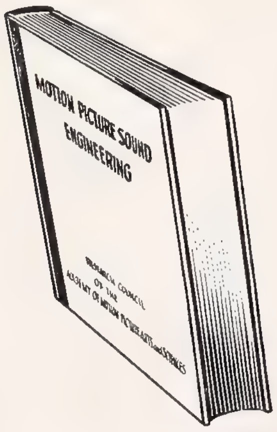
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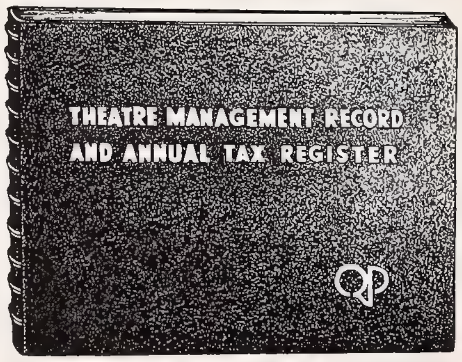
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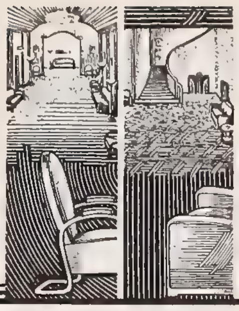
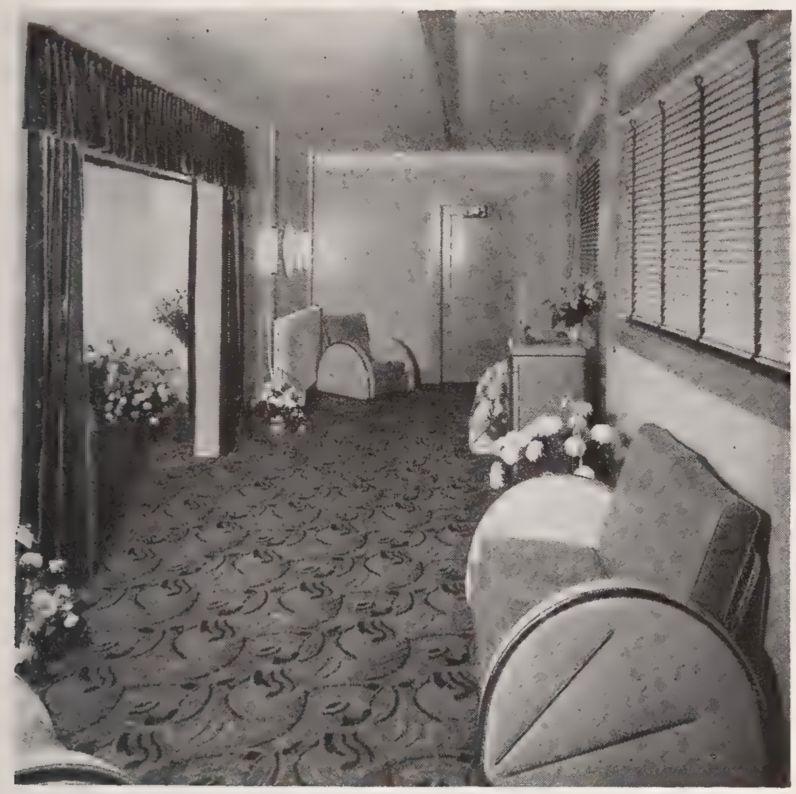


CONCEALED-FRAME METAL PIECES



THE DESIRE to add an effect of luxurious comfort, and "warmth," to the other qualities of metal furniture, whose durability is always in its favor for premises serving the public, has steadily extended the types of metal furniture adapted to theatre lounges and foyers. In the foyer of the recently remodeled Pix theatre in Beatrice, Nebr., an interesting model is used having the ends completely finished off in upholstery material.

Occupying area comparable to standee space, this foyer is treated as a general lounge, off either end of which are the toilet rooms. The treatment, which is practically the same as that of the carpeted lobby leading into it, is simple—plaster walls unornamented except for a 30-inch chrome-rimmed mirror, flanked by white coated lumiline lamps, at each side of the lobby arch. Furnishings and lighting, however, are colorful, in warm tones. With this cheery treatment, the durability and ease of maintenance of simulated leather is taken advantage of in the upholstery of the furniture.

Consisting of two chairs and two settees in Royalchrome models, the pieces have seats and backs covered in sand-colored leatherette, while the metal arm rests, or end-frames, are concealed in an enclosure of antique (veined) ivory leatherette. In general design, the foyer is as simply modern as the furniture, while the upholstery coloration harmonizes, in lighter tones, with walls and ceiling of pale blue and drapes of dark blue velour. Carpeting is red flecked with black.

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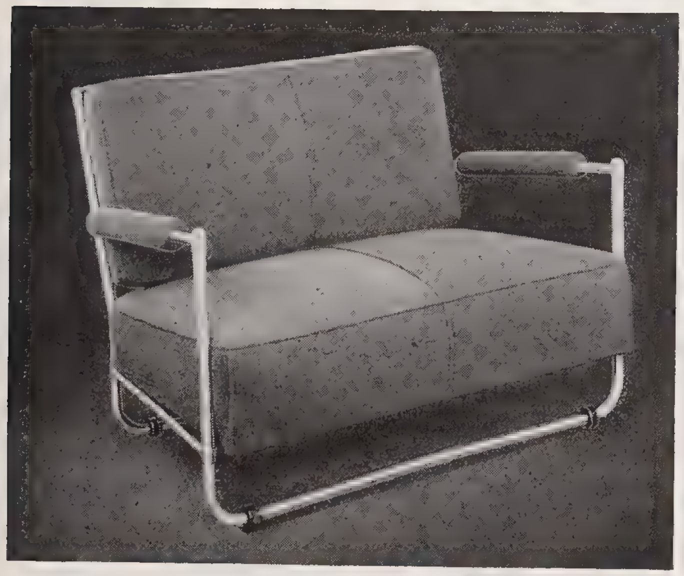

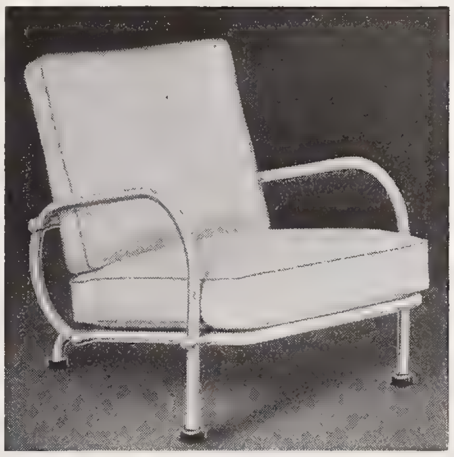

Pictured at left and above are two pieces in the line of Warren McArthur, New York, which has been acquired for distribution in the theatre field by the National Theatre Supply Company. This metal furniture is constructed of extremely lightweight Anodic aluminum, in satin finish. The settee illustrated is 46 inches wide, the chair 25 inches.

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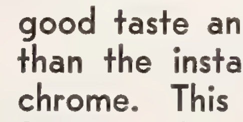

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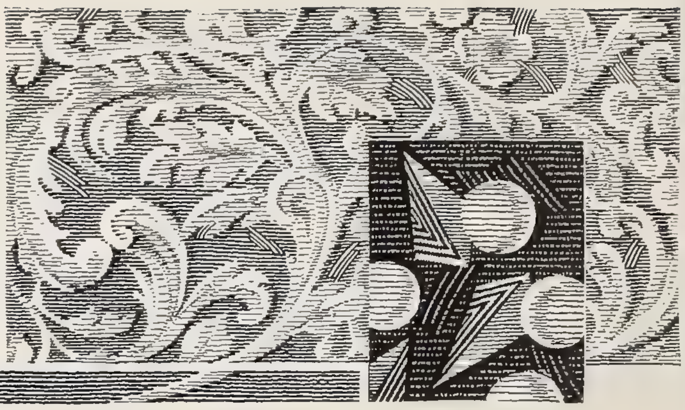


Fitting the Pattern to the Space

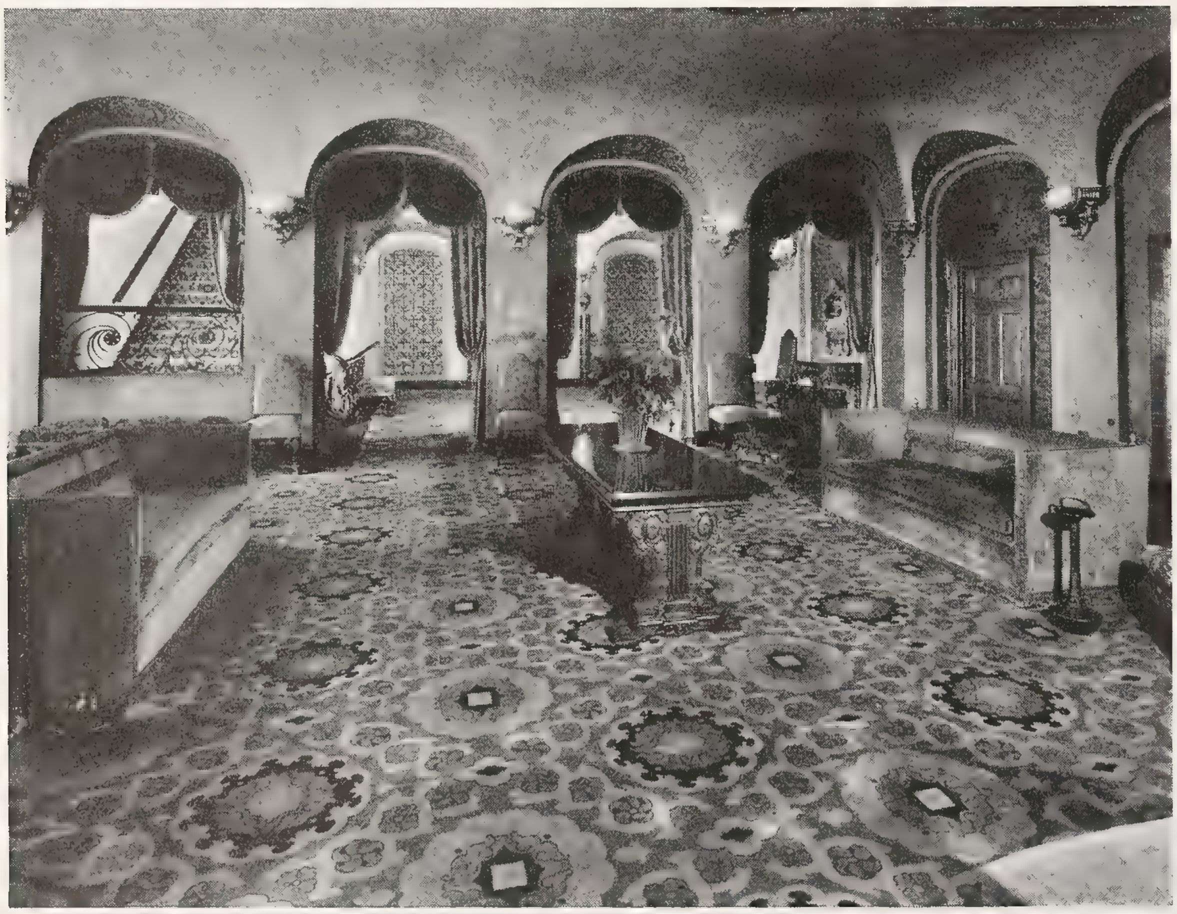
¶ How showmanship calls for consideration of style and size of each theatre division

THE SELECTION of carpeting for the theatre is an exercise of showmanship. The whole theatre layout, from front to auditorium, from projection room to screen, seating scheme, lighting, air-supply equipment, and so on, is of course a machine of showmanship—a merchandising and marketing medium. The motion picture theatre today is a complex correlation of functions—to get 'em in, to provide a stimulating, safe and comfortable environment, and to produce mechanically a satisfying theatrical entertainment. As such, the theatre is all of a piece. And every detail counts.

The carpet is a conspicuous detail. It covers a large part of the total area of a properly furnished theatre, is prominently in the focus of the eyes of patrons entering, waiting or using the lounge and toilet facilities, and leaving the theatre. It contributes mightily to both first and last impressions; it can make or break the interior treatment. The selection of the carpeting therefore is not a matter to be dealt with casually, nor to be skimped on.

To choose one pattern for the entire theatre naturally simplifies the task, and may make the job somewhat cheaper in first cost than it otherwise would be, by increasing yardage in that design and keeping fabric waste at a minimum. And the single pattern selected may well be perfectly adapted to every division of the theatre to be carpeted.

Often, however, this is not the case—and there are good reasons why that should be so. In general, with respect to carpeted areas, the theatre is divided into several compartments, each more or less different from the other in (1) purpose, (2) amount of traffic, and (3) decorative treatment.



A highly ornamental treatment in a period design which, while representing a style popular some years ago, well illustrates the consideration of scale in carpet selection. Note the large figures, even in the connecting details, and the long repeats of the Renaissance pattern (the carpet is an Alexander Smith "Crestwood" Velvet) in the spacious foyer-lounge area with its "heavy" arches and furniture.

Differences Between Divisions

These divisions are foyers, lounges, the auditorium. They vary, of course, from theatre to theatre. Some houses have considerable foyer area, including mezzanine or balcony corridors and stairs leading to them; others have moderate foyer space immediately associated in plan with the auditorium. There may be a main lounge, with a lounge each for men and for women, or retiring room area may consist in only a cosmetic room for women, and a toilet room for men. Nevertheless, there are functional differences between two or more areas of most theatres, and these differences are usually expressed in the design.

Additionally, they are different in dimensions, which introduces the carpeting factor of *scale*. And the difference in the amount of traffic that each area is subjected to, means that the carpeting in one area will wear out faster than that of another—or that the carpeting of one division—say, a women's lounge—may be of a somewhat cheaper grade than that of foyer area, where it never pays to lay carpeting that is not of the finer grades of leading mills in types of weaves—for example, Velvet and Wilton—definitely adapted to heavy traffic conditions as well as to the average theatre budget.

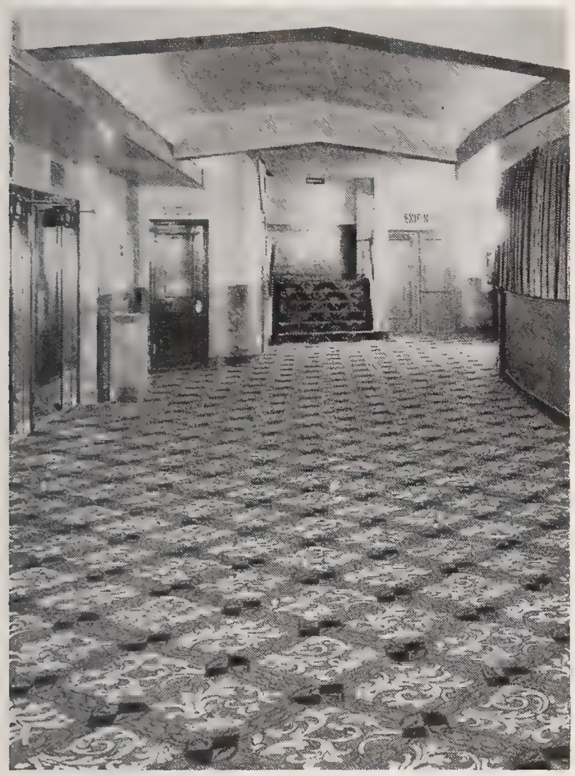
Scale Considerations

The effect of specific decorative treatment, including that of furnishings, on the selection of carpeting is clear enough. It is plain that in a theatre having foyers in a somewhat ornamented modern style, and a women's lounge in relatively plain, "homey" treatment, the lounge needs carpeting fundamentally different in design from that of the foyer. What seems to be less apparent is the factor of scale.

If a lounge, for example, that is a great deal smaller than the main floor foyer area

—and it practically always is—has carpeting of a pattern with figure details and repeats as large as those adapted to the size of the foyer, the whole lounge treatment becomes noticeably out-of-scale, and a room that might have been charming—remember, *charm* is part of what this business is *selling*—is awkward-looking, or at best, just so-so and therefore without effect. Part of the money spent on that lounge, in treatment, and in rent and maintenance, is wasted.

Scale involves the height as well as the horizontal dimensions of the carpeted area. Furniture also affects scale—in a lounge a fair percentage of the carpet is covered by chairs, settees, tables, floor lamps, and so on, whereas the floors of foyer areas are likely to be quite clear. Furniture has the effect of cutting a room up into smaller divisions, thus reducing the room in *scale*.



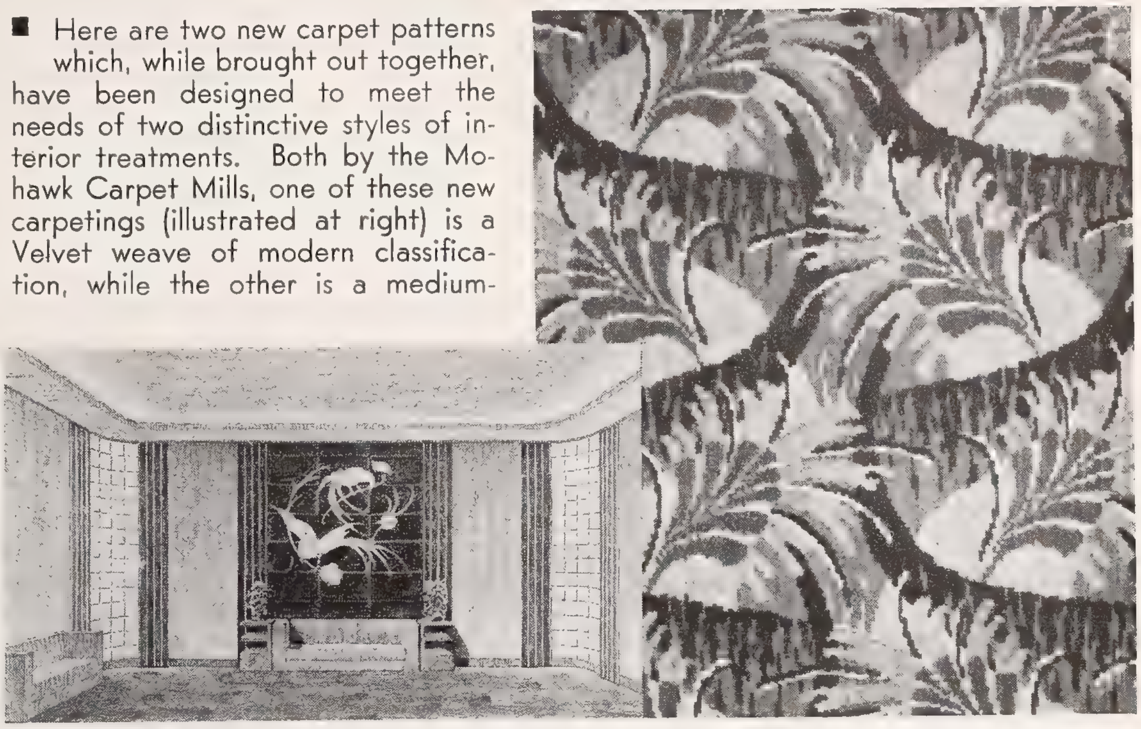
Foyer area extending across the rear of the auditorium seating and consequently relatively narrow, yet, because of the great breadth of the auditorium, also very long. This carpeting represents an excellent selection in pattern (colors are not being considered), for note how the figures, while good-sized in scale so as to reduce the apparent distance across the auditorium, yet are small enough to be in keeping with the width and height of this foyer area; and additionally, how the design effects lines which are laid so as to carry the eye from front wall to standee rail, making the foyer seem wider than it actually is.

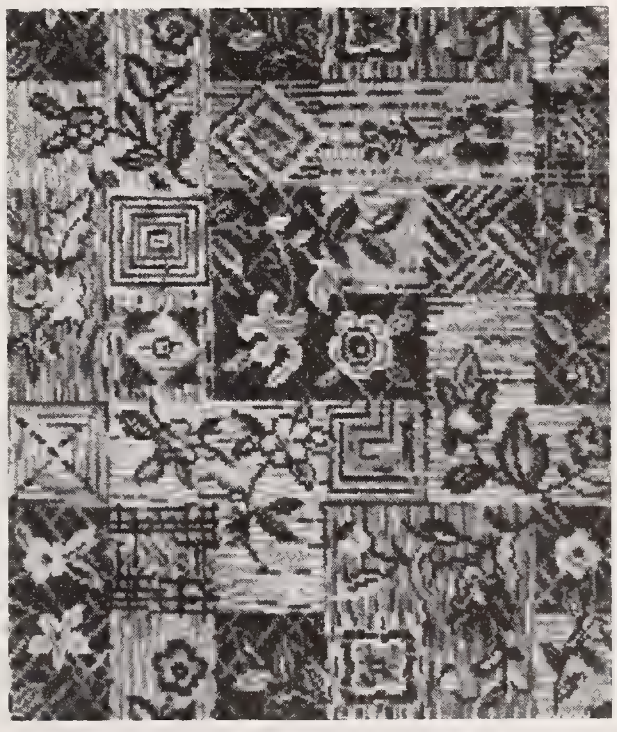
Some theatre operators already make it a practice to select carpeting for each division of the theatre precisely according to the style of treatment and the dimensions of that division. As the man in charge of the physical theatre for one important circuit puts it:

"You're striving for a certain effect, and if you don't get it, you're wasting your time and money. Carpeting is a big factor in getting that effect. Sometimes it costs a little more to vary the design, but what you're spending your money on is showmanship."

NEW CARPETINGS FOR TWO THEATRE INTERIOR STYLES

■ Here are two new carpet patterns which, while brought out together, have been designed to meet the needs of two distinctive styles of interior treatments. Both by the Mohawk Carpet Mills, one of these new carpetings (illustrated at right) is a Velvet weave of modern classification, while the other is a medium-priced Axminster suggestive of Early American fabrics and ornamentation. Each is characterized by ground coloration of wood tones. Against its light tan background, the "modern" carries a graceful, yet firmly traced design of curved forms shading from dark brown almost to black, interlaced with red "plumes." These devices are traditional enough in basis, but the interpretation is modern, and the resulting pattern is accordingly adapted to a wide range of interior treatments. In its general "feeling" and moderate scale, it is also adapted to all carpeted areas of the theatre. . . . Not so the Axminster, which is of a grade and a small scale immediately indicating the moderate traffic and the dimensions of a lounge, and of a design suggesting a general interior treatment tending toward the Colonial or rustic. Such treatments for lounges are of course quite in order even in theatres otherwise more or less modern, as witness the women's lounge of the Illinois theatre in Jacksonville, Ill., illustrated below. Its maple furniture of rustic design is of a type popular for homes today. With such furniture our Axminster carpet, in its ground coloration of wood tones, is in direct harmony, while its block formation and brilliant, stylized flowers provide a floor of decorative interest and color in a room whose walls and ceiling are neutrally light and entirely plain, as is commonly the case in lounges done in this style. . . . . In serving to associate the Velvet with modern treatments in general, the sketch above, an original design by Charles C. Burton of Paramount, offers at the same time a specific foyer-lounge treatment in which the slightly curvilinear pattern, red plumes and wood-tone background of the carpet would be echoed in curved glass block "windows," a round-corner ceiling cove, a stylized plumed bird in white metal mounted against red architectural glass, and wood panels.





by BEN SCHLANGER
Theatre Architect
and Consultant

...

Theatre PLAN & FORM

THE BASIS OF PLANNING

INSUFFICIENT emphasis has been placed upon the engineering aspects of theatre planning. The oft-repeated story about the theatre that was once constructed in which the projection room was missing when the building was completed sounds funny today, but many a newer theatre building has lacked essential provisions for successful picture presentation. While these provisions may not be as fundamental as the projection room, they nevertheless are of great importance. Proper auditorium acoustics, lighting and air-conditioning are the engineering considerations inadequately provided for in all too many theatres today.

Unified Planning Needed

We have had the idea that these requirements could be supplied merely by purchasing the necessary equipment or fixture or fabric and placing these in the most available space. This is a mistaken idea. Actually it takes more time and study to incorporate *these* elements into the *planning* of the theatre than it does to plan the architectural and structural elements.

In the modern motion picture theatre, acoustics, lighting and air-conditioning should be *built in* as an integral part of the structure. Carefully studied surface shapes avoid excessive surface sound absorption. Studied built-in ducts insure efficient air distribution. The very shape and formation of the interior surfaces become the basis for the lighting provisions.

Mechanics Part of Structure

The architect is still the key man in the *planning* of the motion picture theatre, but he must collaborate with competent engineers for a successful job. The architect must translate engineering requirements into finished architecture. The theatre's mechanical and technical provisions must be hidden within a pleasing, efficiently functioning unit. Use of extraneous added ornamentation is usually a sign of lack of coordinated study of the engineering and architectural problems. The modern airplane and locomotive, even the average gadget in the home, has become a thing of beauty, plus greater efficiency, with the ornamentation omitted.

The exhibitor is now dealing with a wiser public, whose conception of what is well-functioning is pretty much its idea of what is good-looking. In addition to this, the motion picture is a modern art which certainly cannot be effectively sold in an obsolete setting.

These columns are regular features of Better Theatres dealing with methods by which the theatre may be planned as efficiently as possible for the exhibition of motion pictures. Both Mr. Schlanger and Mr. Potwin are consultants on inquiries from readers seeking counsel on the planning of theatres.

Shaping and Pouring The Auditorium Floor

SPECIAL care is needed in the laying of the incline of the main floor of a theatre. Wood floors are not adapted to the slope necessary for good sightlines, because for best results the pitch of the floor for the most part should change for each row of seats.

The levels of the various rows should be set to within a ¼-inch of absolute accuracy, and if possible better than that. A leveling instrument should be used. Faulty workmanship will result in the loss of sightline clearances.

Concrete floors should be laid in alternate strips, a strip being equal to the back-to-back spacing of the chairs. After the alternate strips are poured, finished and set, the wood form boards can be removed, leaving the concrete already laid to act as the form and finishing line for remaining alternate strips.

Pouring Over Fresh Fill

If the floor is to be poured over a fresh earth fill, great care should be taken to tamp down properly and roll the earth. The earth should be filled and rolled in layers no greater than 6 inches of height at one time.

Floor slopes should not be determined for sightline clearances by graphic methods. The proper level for each row of seats can be calculated accurately mathematically, whereas the graphic method is subject to serious errors.

Incline Requirements Vary Widely

It is not advisable to copy the levels of a floor slope from one theatre to another since the conditions in each case are almost certain to vary and therefore definitely to affect the clearances.

A uniformly sloped floor—that is, a floor in which the rate of slope is the same for each row of seats—is entirely unsuited to proper sightlines.

It is the opinion of the writer that one should pour the floor so that the level given for each particular row will continue and be the same for the entire length of the curvature, or arc, of that row. This means that a line taken straight across the width of the theatre would never be level. This condition results in what is sometimes called a "bowl" floor.—B. S.

ACOUSTICS in Form & Decoration

...

by
C. C. POTWIN
Consultant in Acoustics

THE BALCONY PARAPET

A SEEMINGLY insignificant, yet a very important surface to be considered in the acoustical design and treatment of the motion picture theatre is the forward wall, or fascia, of the balcony parapet.

At the time theatres were first being corrected for sound, it was discovered that reflections from the balcony parapet frequently contributed to inferior acoustical conditions. Usually presenting a flat surface from 3 feet to 4 feet in height directly in the path of the direct sound from the horns, it tended to reflect the high frequencies quickly to the front seats, often creating the effect of an echo.

If this vertical flat surface were curved across the width of the theatre, as was frequently the case when it was designed to follow the curve of the seat banks, it tended further to concentrate these reflections toward the front center bank of seats, thus magnifying the echo effect.

Bulging or Broken Surface

Today it is possible in new design work to shape the balcony parapet so as to prevent the formation of objectionable sound reflections at this surface. By convexly rounding it so that it gives the visual effect of bulging out slightly at the center, *the high frequency reflections are dispersed or scattered* and do not reflect back directly to the front seats as they would if the surface were truly flat and vertical.

Another design possibility is to shape the surface as a projected angular form, with the upper and lower sides of the angle both facing away from the screen. A corrugated effect consisting of small angular or convex units worked into the design of either the vertical or horizontal form of this surface can also be used to disperse high-frequency reflections.

The adoption of any one of these methods of acoustical design often leads to the development of an interesting architectural detail for the balcony facure.

Correction with Materials

When the balcony parapet facing is flat and truly vertical, it should almost always be acoustically treated and the material used should have a high sound absorption value in the upper range of frequencies. For the flat balcony parapet of normal height—that is, between 3 and 4 feet—this treatment can usually be placed, if desired, in a band 2 feet in width, centered on the surface and extending over its full length.

Equipment and Operation

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OBSERVATIONS

of the editor

BUT WILL TELEVISION IN THEATRES (IF AND WHEN) BE ONLY THE THEATRES'?

ONE of the problems now puzzling theatre television interests is what to do about the possibility that patrons could tune in on the program in their own home. A game or fight of national interest, reproduced by television as it takes place, has been considered television's chief attraction for theatre audiences, and various methods of preserving secrecy have been discussed.

Metropolitan theatres may be able to obtain the program through a short telephone line connection to a coaxial cable; and while it will be some years, at least, before the majority of theatres will be within practicable telephone distance of such cables, they can be reached by radio. It has been suggested that the secrecy of such transmissions may be protected by devices similar to the "scramblers" that have long been used for transoceanic radio telephone.

Television interests nevertheless wonder if any merely technical method of preserving secrecy will prove effective if the public insists on the right to receive pictures of interesting events in the same way that it now receives radio descriptions of them.

Thus the latest of all entertainment developments, television, would appear to bring the theatre right back to where it started, depending for its patronage on the skill and showmanship of its presentations and the attractiveness of its atmosphere.

■ ■ ■

A few years ago air-conditioning showed signs of expanding too rapidly. The less restrained members of that industry saw a boom among stores and residences. And sometimes this resulted in rushing equipment developments beyond the rate of speed normal for such things. This attitude has been on the wane for some time, and now it is good to note such expressions as those of Mr. A. R. Stevenson, Jr., of the General Electric Company, before a group at Lehigh University.

"It is correct," he said, "to visualize a tremendous growth in air-conditioning, but it will be a more gradual, healthy development than is sometimes anticipated. There is a certain law of gradualness, and the more worthwhile a thing is, the longer it may take to mature."

This can give the theatre operator confidence in air-conditioning methods available today, and in the engineering character of the men behind them. There has been some confusion among theatre operators as to just what would be most efficient as well as economical for them—they rightly didn't want to go overboard, and most of them couldn't afford to. So far as the principal air-conditioning equipment manufacturers are concerned, reliable counsel is now available, plus methods which provide for most financial situations now met with in the theatre business, particularly when it is considered that equipment assuring comfort in the theatre has become an absolute necessity.

■ ■ ■

Noted in the trade press: Mr. Walter E. Green, head of the National Theatre Supply Company, announces the sale of 55 complete Simplex sound systems in the month of October. He calls it a record. We call it good news, significant news. The smart operators are "carrying on."

Also noted in the trade press: Mr. Barney Balaban, head of Paramount but still one of the Chicago B & K Balabans, predicts, "In the future, theatre operators will be content to build smaller community houses, seating from 1,200 to 1,800." They have been content for the past five or six years to build theatres seating from 600 to 900. The motion picture returned to the neighborhood and small town these many, many months ago. The future has been with us for quite awhile.

Noted in the lay press—specifically, New York's World-Telegram: Therein Mr. Heywood Broun, columnist and man of great girth, wonders if there are "cinema temples where the seats were not designed for midgets." We are reminded of New York's Normandie theatre, where seats measure, as we recall, 24 inches in width. Then there is the Waldo, in Waldoboro, Maine, where Broun-modeled patrons are directed to special seats, as broad of beam as themselves. It is to be noted, however, that motion picture theatres, with rare exceptions, are not operated for people either physically or intellectually on Mr. Broun's pattern. They definitely cater to folks with average minds and posteriors.

—*George Schutz.*

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Direct-Concealed Lighting As an Economical Method

• An architect specializing in theatre design examines illumination practices from the point of view both of costs and luminous effect

By BEN SCHLANGER

THE COST OF indirect lighting installation, and the upkeep and current consumption costs, make indirect lighting really prohibitive for the average exhibitor. The more economical lighting method—that of *direct* lighting—is therefore in more common use. It is generally believed that indirect lighting is the softer and more attractive lighting, therefore many exhibitors are tempted to spend extra amounts of money to obtain such an effect. Unfortunately, high maintenance and current consumption costs result in more or less neglect and resultant deterioration.

The plaster or metal coves which form an important part of indirect lighting become laden with dust because of inadequate help, or because they are difficult to reach. Lamps which may burn out for one reason or another are hardly ever promptly replaced. Usually after a few months of operation, the exhibitor resorts to using every other, and sometimes every third, lamp in the cove to reduce his light bills, which he finds have mounted to unexpected levels. The resultant shadows and spottiness caused by this attempt to economize, and the loss of efficiency due to dust accumulation on the lamps and coves, are reason enough to discourage the use of indirect lighting. Yet it is true that even a new installation, properly main-

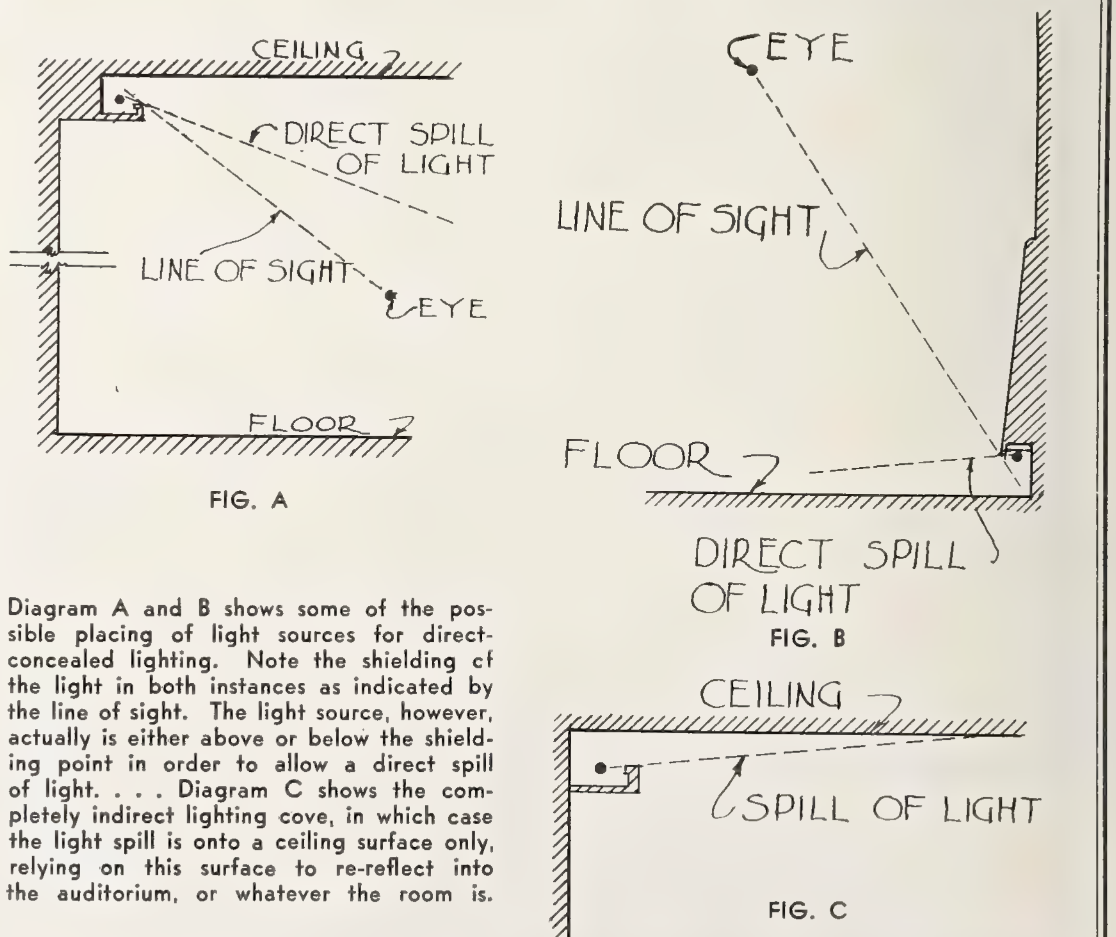

FIG. A

FIG. B

FIG. C

Diagram A and B shows some of the possible placing of light sources for direct-concealed lighting. Note the shielding of the light in both instances as indicated by the line of sight. The light source, however, actually is either above or below the shielding point in order to allow a direct spill of light. . . . Diagram C shows the completely indirect lighting cove, in which case the light spill is onto a ceiling surface only, relying on this surface to re-reflect into the auditorium, or whatever the room is.

tained, is needlessly expensive because other methods of effective lighting have proved more efficient.

It is not difficult to understand the principles of direct and indirect lighting and their relative degrees of efficiency. A brief history of the art of lighting is worth reviewing to help in the explanation of these principles. Starting with the use of the first incandescent electric lamps, lighting was of most simple, direct form—that of exposed, clear, transparent glass lamps that proved to be the most efficient means of delivering a maximum amount of the light energy created by the light source. Then frosted glass lamps, and secondary light diffusing glass enclosures, were employed to reduce the glare which the light filament in the lamp produced. This step resulted in a reduction in the amount of light energy delivered.

Indirect Lighting

While the light source was made less objectionable as to glare, the objection of exposed light sources still remained. This lighting is known as the *diffused direct* type. Indirect lighting was subsequently introduced as a means of concealing the light sources, thereby overcoming the glare produced by high brightness surfaces of the lighting fixtures.

Indirect lighting is used in the form of isolated fixtures or in continuous coves. The lamps in all cases are enclosed in materials which completely hide the lamps, or in some instances allow only a very small percentage of the light to pass through. Loss in light is considerable since the light sources are pocketed and the light that is produced must come wholly from the surfaces, such as ceilings and walls receiving the light from the lamps. The surfaces, if white, can at best reflect only about 70% of the light; this loss, plus other losses mentioned, accounts for about a 50% total loss.

The new tendency in lighting practices is to combine as much as possible the advantages of efficient direct lighting, and of hidden source lighting, a type of lighting which may be called *concealed direct light*. Light shields are created which hide the lamps so that they cannot be seen from positions in which persons sitting or moving about in a given space are likely to be.

Concealed-Direct Methods

There are many forms of this type of lighting now in use. The lamps are usually enclosed at the top and on all sides, with the bottom open for light spill, and sometimes one or more sides of the lamps are exposed to provide for additional light spill. The object is to enclose as little of the lamp as possible, keeping in mind that the lamps must not be exposed to view from anticipated viewing points. This type of lighting becomes a definite part of the architecture because the physical shapes of the space enclosure must be designed

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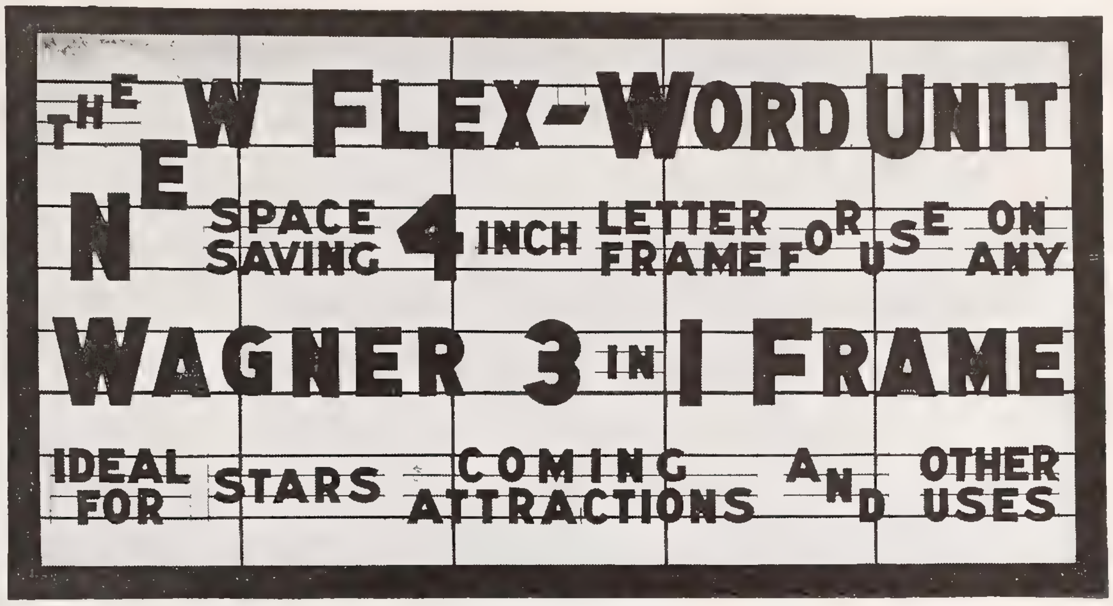
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to make possible the various shields required to conceal the lamps.

The commonest form of *direct-concealed* light is recessed ceiling, or "down-lighting." In this form the lamps are not visible unless you walk over to the point near the fixture and look up into it. Small shielding louvers are sometimes added to conceal further the brightness source so that you would have to be directly under the fixtures to see the lamp. Another form is that in which the light is spilled through a small hole, varying from approximately 2 to 4 inches in diameter, depending on a reflector placed above the lamp to focus a maximum amount of light through.

Direct-concealed lighting is not limited to point sources of light. It may be used in continuous lines, as is commonly found in indirect lighting.

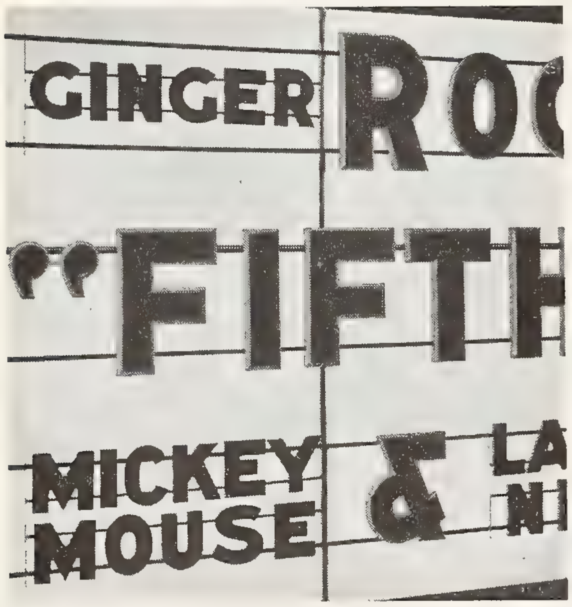
The following general design principles should be kept in mind in connection with direct-concealed lighting:

1. Consider the area to be illuminated.
2. Place the light source close enough to this for efficient illumination.
3. Determine all the viewing points from which the lamps will be visible.
4. Create shields to eliminate visibility from all these viewing points but at the same time be careful to leave as much "open-ness" around the lamp as possible.

Direct-concealed light may also be used at walls near the floor or ceiling, as well as in the ceiling itself, as the drawing indicates.

INTER-SPACE LETTERS

FOUR-INCH letters, associated with special frames which attach to the regular frames, have been added to the line of silhouette type attraction board equipment of the Wagner Sign Service, Inc., of Chicago. As shown in the photograph, the small letters, which obviously increase the flexibility of the attraction layout and further adapt marquee and similar space to "typographical" variation, occupy inter-linear space, attached in the same manner as the larger letters, to their own lighter "frames," which in turn are attached, in the manner of the letters, to the main frame.



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New Greendale, Worcester, Mass.; Esquire, Grosse Point Park, Mich.; New Highland, St. Paul; State, Omaha; Levoy, Millville, N. J. [*Reported by Da-Lite Screen Company, Inc., Chicago.*]

SOUND EQUIPMENT

Franklin, Allentown, Pa.; Star, Middleport, N. Y.; Paramount, Monroe, La.; Paramount, Alexandria, La.; Van Dyke, Detroit, Mich.; Windsor, Windsor, Conn.; Crescent, Cincinnati, O.; Palace, Texarkana, Tex.; Star, Camden, N. J.; Ryan, Bryan, O.; Weslin, Massillon, O.; Park, Highland Park, Pa.; Ridge, Chicago, Ill.; Roxy, Pendleton, Ind.; Rialto, Fortville, Ind.; Columbia, Evansville, Ind.; Woodlawn, Evansville, Ind.; Franklin, Evansville, Ind.; Lincoln, Winston-Salem, N. C.; Zorn's Crescent, Pontiac, Ill.; Paolillo's Paradise, Brooklyn, N. Y.; Trylon, Forest Hills, N. Y.; Lowell, St. Louis, Mo.; Schulte's Bad Axe, Bad Axe, Mich.; Plaza, Rochester, N. Y.; Hollywood, Leonardtown, Md.; Colony, Winter Park, Fla.; New Sunrise, Fort Pierce, Fla.; Casino, Bronx, N. Y.; Forest, Allingtown, Conn.; State, Wichita Falls, Tex.; Penn, West Reading, Pa.; Coronet, Evanston, Ill.; Dodge, New Richmond, O. (*Reported by RCA Manufacturing Company, Inc., Camden, N. J.*)

AUDITORIUM SEATING

T. R. DeField's Lyric theatre, East Prairie, Mo.; Lee Rorer's Dixon theatre, Dixon, Ill.; Marlow theatre, Herrin, Ill.; State, Miami, Fla.; Roosevelt, Hobbs, N. Mex.; Community, Cadiz, Ohio; Breeze, Philadelphia; Imperial, Forrest City, Ark. Philadelphia; Imperial, Forrest City, Ark.; Strand, Trinidad, Colo.; Alpine, Chester, W. Va.; Capitol, Capitol Heights, Md.; Farmington, Farmington, W. Va. [*Reported by General Seating Company.*]

SOUND EQUIPMENT

Town, New York City; Paramount, Hickory, N. C.; Tivoli, Maryville, Mo.; State, Marlboro, N. Y.; Villa, Oklahoma City. [*Reported by Motiograph, Inc.*]

PROJECTORS

Rialto, Joliet, Ill.; Town, New York City; Basle, Washington, Pa.; Tivoli, Maryville, Mo.; Shafer, Garden City, Mich.; Hardy's Fresno, Fresno, Cal.; Astor, Baltimore; Florida, Gainsville, Fla.; Bostwick, Bridgeport, Conn.; Isle, Balboa, Cal.; State, Omaha; Los Feliz, Los Angeles; Playhouse, Statesville, N. C.; Wilson, Wilson, N. C.; Garrick, St. Paul. [*Reported by Motiograph, Inc.*]

SCREENS

March, Vermillion, S. D.; Rankin, Bridgeville, Pa.; Star, Guntersville, Ala.; Austin, Austin, Tex.; State, Elk Point, S. D.; Edwards, Reedsport, Ore.; State, Oklahoma City, Okla. [*Reported by Forest, Inc., Newark, N. J.*]

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The St. Louis branch of the National Theatre Supply Company reports having installed Simplex sound systems in the following theatres:

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AIR CONDITIONING

Star, Pearisburg, Va.; Uptown, Minneapolis; Roxy, Memphis; State, Denver; Palace, Aliceville, Ala.; Alban, St. Albans, W. Va.; Roxy, Gary, Ind.; Wayne, Waynesboro, Va.; Lake, White Bear Lake, Minn.; Park, St. Louis Park, Minn. [*Reported by United States Air Conditioning Corporation, Minneapolis.*]

SOUND EQUIPMENT

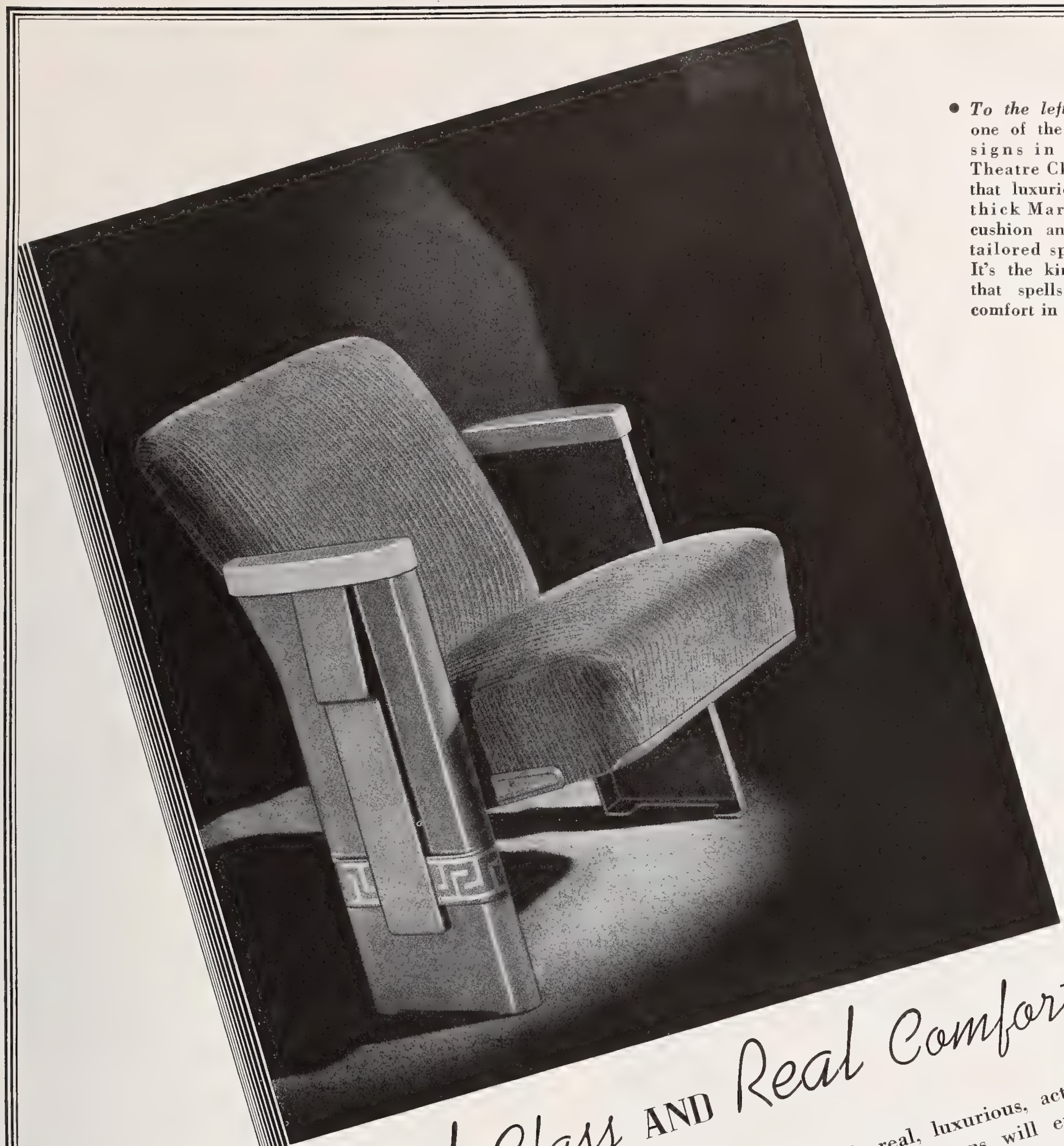
Madison, Detroit; Cleveland, Bay City, Tex.; New Texas, Bay City, Tex.; Pix, New York City; Grand, Orlando, Fla.; Vogue, St. Mathews, Ky.; Grand, Linton, Ind.; Esquire, Rock Island, Ill.; Frontenac, Detroit; Brighton, Pittsburgh; Esquire, Indianapolis; Lyric, Prattville, Ala.; Harris-Manos theatre, Jeannette, Pa.; Park Highland Park, Pa.; Weeks, Dexter, Mo.; Strand, Lawrence, Mass.; Hingley's Park, South Berwick, Me.; Capitol, Fayetteville, Tenn.; Krul's Home, Detroit; Martin's Republic, Republic, Mo.; Michaels' Rex, Pittsburgh; Broad's, St. Marys, Ohio; Lyric, Harrison, Ark.; Allison's Rivoli, Altoona, Pa.; Mascoli's Cameo, Waterbury, Conn.; Trivoli, Mishawaka, Ind.; Olathe, Olathe, Colo.; Strand, South Bend, Ind.; Princess, Hartford, Conn.; Faenza's Roosevelt, Bentleyville, Pa.; Metro, Cairo, Egypt. (*Reported by RCA Manufacturing Company, Photophone Division, Camden.*)

MARQUEES

Bob's theatre, Virginia City, Mont.; George Settos' Grand, Linton, Ind.; George Settos' Erving, Indianapolis; Mayfair, Elm Grove, W. Va.; W. R. Heaton's Model, Harrisville, W. Va.; James Alexis' Ligonier, Ligonier, Pa.; Equire, Indianapolis; Monroe, Woodsfield, Ohio; Beecher, Cincinnati; Roxy, DeGraff, Ohio; Avalon, Jeanerette, La.; Martin, Morenci, Ariz. (*Reported by Artkraft Sign Company, Lima, Ohio.*)

CARPETING

Barnegat Theatre, Barnegat, N. J.; Beach Haven, Beach Haven, N. J.; Mary Ann, Burgettstown, Pa.; Sigma, Dayton, Ohio; Tivoli, Laredo, Tex. [*Reported by Mohawk Carpet Mills, Inc.*]



- *To the left,* O.C. 675, one of the deluxe designs in Heywood Theatre Chairs. Note that luxurious, double thick Marshall type cushion and the well tailored spring back. It's the kind of chair that spells class and comfort in any theatre.

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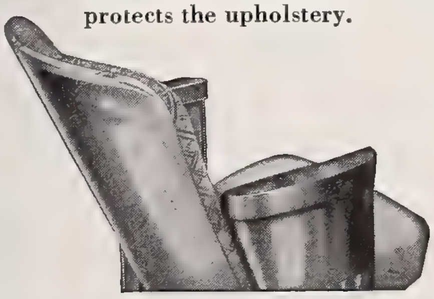
- *The chair shown above* has the famous Heywood Extra-Wear Back. *On this type back,* the all steel panel fits over the rear top edge and thus protects the upholstery.



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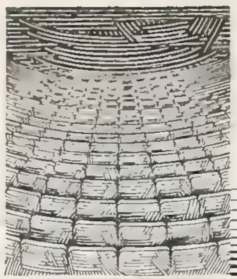

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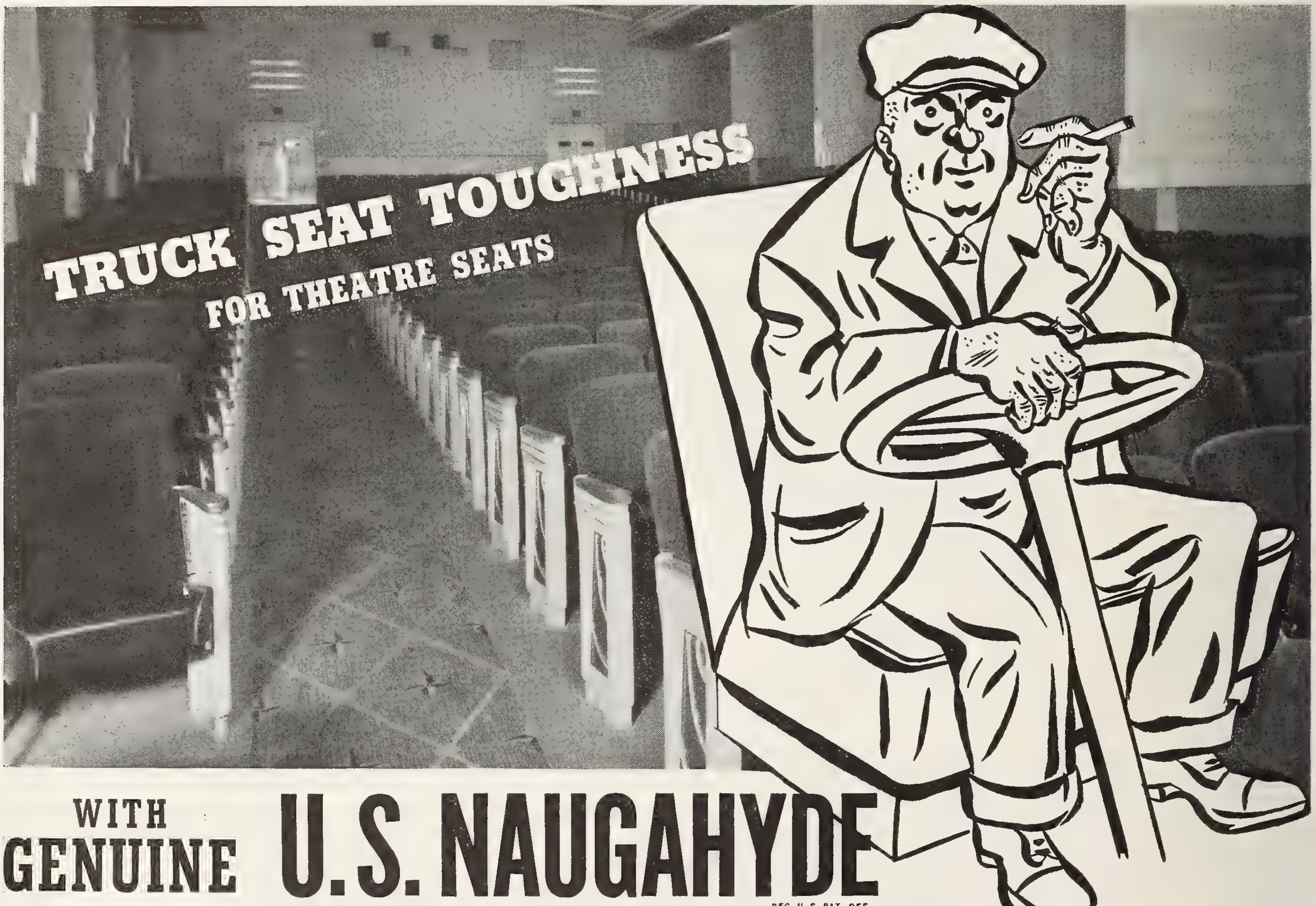
Inspection and Maintenance

THEATRE CHAIRS of modern construction need very little maintenance, but they do need *some.* If the chair deteriorates too rapidly, the fault usually is not in the chair, but in neglect. If the chair is loose, odds are long that the cause lies with ill-advised economy in the original laying of the floor. (See May issue of BETTER THEATRES for discussion of chair anchorage). Improvements based on the experience of many years have resulted in designs that call for little more than reasonably satisfactory theatre conditions to assure continued preservation of the chair's usefulness and appearance.

One of the first requirements in auditorium chair maintenance is to apply the well-known stitch in time. This merely involves planned, regular inspections. Responsibility for this should in most theatres, be permanently assigned to *one* certain member of the staff. That not only will eliminate "buck-passing" over defects, but the person appointed will be in a position to acquire familiarity with the characteristics of chairs through daily experience. In most situations his work will involve thorough, routine inspection of all seats wherever located, although occasionally special inspection of heavily used seating.

Regular inspection commonly includes check of (a) loose floor fastenings, (b) loose seats, (c) noisy backs, (d) noisy hinges, (e) tight hinges, (f) condition of seat bottom, (g) uncomfortable upholstery, and (h) worn fabric. Other items are of course to be added as local conditions warrant—paint deterioration, for example.

Loose floor fastenings are found by shak-



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ing the standards, with special attention to end standards. Methods of improving the anchorage, when needed, vary with the type of fastening and the nature and condition of the floor—the manufacturer of the chair should be consulted if necessary.

Raising and lowering each seat will determine whether any is loose, the remedy being tightening or replacing the seat mounting screws, or tightening the screw holes with wood plugs or "liquid wood."

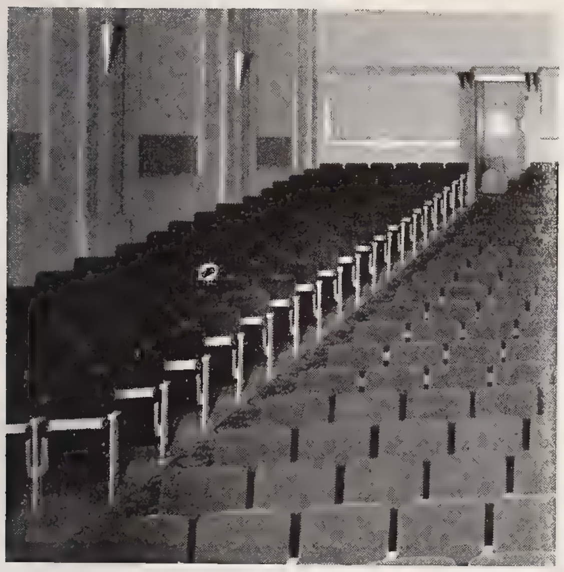
Noisy backs are found by shaking and remedied by tightening the holding screws, bolts or clips.

Noisy hinges, which reveal themselves whenever the seat is raised and lowered to check its tightness, may call for mere lubrication, preferably with a grease gun, or for some renovation of the hinge parts. Tightening the bolt may prove an entirely adequate remedy and one which can be made permanent by riveting the bolt. Occasionally worn parts may have to be replaced, particularly the cushion which prevents jarring when the seat is raised or lowered.

Rough seat bottoms call for careful inspection by sight and sometimes by touch, or they may be reported by patrons complaining of torn stockings. Roughness should be sand-papered or filed down, and burrs on screws filed smooth.

Seats uncomfortable to sit in are found—by *sitting* in them; when the condition is not extreme the indicated re-upholstering can sometimes be postponed by moving the chair to a little-used portion of the house.

Worn upholstering is detected by appearance. Modern fabric repair kits provide means of inexpensive repair of some leatherettes. Inexpensive replacement of soft fabrics and *antique* leatherette is to be provided for by purchasing, preferably when new seating or upholstery is installed, extra yardage of the fabric.



View of the auditorium of the Pix theatre in Beatrice, Nebr., as recently remodeled, with the new seating having (as may be noted at the upturned front edge) seats covered in ivory, or almost white fabric. The backs of the chairs, which are by the General Seating Company and were installed by the Scott Ballantyne Company of Omaha, are in coral mohair. The seat covering is Naugahyde rubber-base leatherette in an antique finish. Seats are of spring-edge type, the backs padded. The Pix, which is operated by Frank and Marie Hollingsworth, has a capacity of 525.

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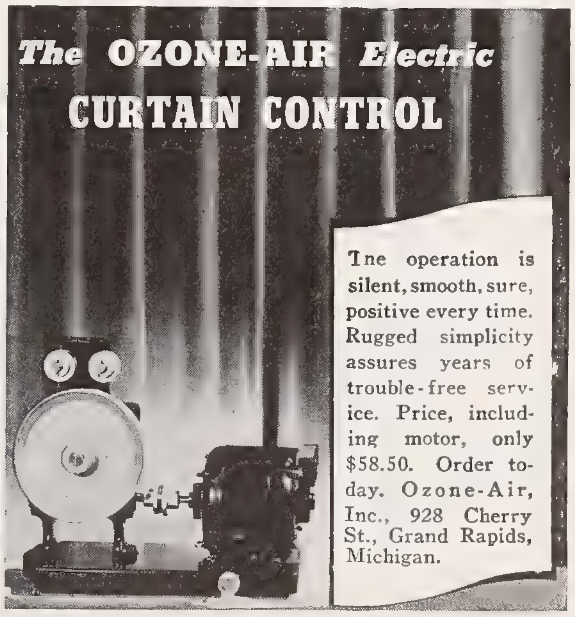

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Cooling With Refrigerants Other Than Chilled Water

Further outlining what equipment does in a series of "plain talks" on theatre air-conditioning methods

By CARL F. BOESTER

LAST MONTH we discussed in this series how chilled water circulated in coils absorbs heat from the air. Now we shall learn how a refrigerant in coils can do likewise.

We have learned that it takes heat to change water to steam or vapor, which we termed *air-moisture,* and that to change this low-pressure steam back into water, it is necessary to extract the heat because *it is the heat that supports the water in the air as air-moisture.*

In order more clearly to understand the advantages of refrigerants *other than water,* let's discuss some of the characteristics of water.

A long time ago as kids in school we learned that water boils at 212° Fahrenheit. If we apply the heat of a flame to the water (sensible heat), until the water temperature becomes 212°, the water boils at that point and the application of more heat does not make the water boil any harder.

We know that the additional heat being applied must be going somewhere, and it does—in the *evaporating,* or boiling off, of some of the water. If the application of heat is continued long enough, all of the pan of water will be evaporated. Thus, *after* a temperature of 212° is reached, any *additional* heat supports the water in the air, as it boils off, in the form of air moisture. (This is called, incidentally, the "latent heat of vaporization.")

Now if we weld an air-tight lid on the pan of water, and thus *lower the pressure of the air* over the water in the pan (vessel or tank) to *less* than ordinary atmospheric pressure—or even to a substantial vacuum—the water will boil at a much, much lower temperature than 212°. In fact, if the vacuum is great enough, the water will boil at a temperature of 50°! In such a case, if at the time we enclosed our pan of water with an air-tight lid the temperature of the water in the pan was 70 or 80° the water will boil itself off into vapor until its temperature is reduced to 50°. It is this principle that accounts for the fact that eggs cannot be boiled on Pike's Peak. The atmospheric pressure at that altitude is so light—that is, somewhat approaching a vacuum—that as heat is applied to the water, the water vaporizes so rapidly that it can *never* reach 212° F. or anything like that temperature. Therefore, there isn't enough heat in the water to cook the egg.

Boiling at Low Temperature

Now, with almost a vacuum (extremely low air pressure) over our tank of water so that the water boils at a temperature of 50°, it becomes easy to heat up this water to a higher temperature, say 60°, merely by applying heat from air at a temperature of from 80° to 90°. *If we pump the water out of our tank, run it through a fin coil and then back to the tank* (or if we have the water *in* a fin coil *and maintain sufficient vacuum in the coil so that the water will always boil in the coil at a temperature of* 50°, and will continue to do so even though the heat being applied is only that of warm 80° air passing over the coil) *we have the first step in our air cooling cycle.*

You remember that we said that *heat always flows from the warmer substance to the cooler,* whether that substance is a gas, a liquid or a solid. In this case the heat of the air (gas) passes to the coil (solid), and from the coil to the water (liquid)—in other words, from the substance higher in temperature to that lower in temperature. Now, the *heat of the air,* when added to the water, raises the water temperature and causes it to boil, and the water vapor thus boiled off into vapor (steam) is carried away by the vacuum, to be condensed into water again, and in condensing, the heat in the steam is given up.

The aim of all this discussion about boiling water is to explain (by reference to water, a medium with which we are all familiar) the function of a refrigerant. There are refrigerants, such as ammonia and Freon, that are more efficient than water for absorbing heat. And so these substances are used instead of water.

How Refrigerants Cool Air

Let's trace the complete refrigeration cycle with Freon rather than water in the fin coil over which the air to be cooled passes. We maintain a vacuum in the coil so that the Freon will boil at, say, any temperature over 40°. (To be specific, there is a pressure in our coil of about 37.3 pounds, for one of the characteristics of Freon is that it boils at a temperature of 21° below zero at atmospheric pressure, a temperature too low for air conditioning purposes. For this 37.3-pound presssure in our coil, the boiling point of Freon is 40°.)

Now, if the temperature of the room to be cooled is 80° and we pass this air over the coil, the 80° heat is more than enough to cause our Freon to start boiling and evaporating in our coil. (That is why coils are also called "evaporators.") On the coil we have two connections—an *inlet,* and an *outlet.* The outlet is connected to the device which is at all times striving to pull a vacuum in the coil—just a plain pump, referred to in refrigeration as a "compressor."

What the Compressor Does

Each time the piston of the compressor moves down in the compressor cylinder, it creates, or strives to create, a vacuum, and the vapor (corresponding to the steam of the water), which is produced by the boiling of the refrigerant *due to the heat of the air around the coil,* rushes into the empty compressor cylinder because of the vacuum created there by this down stroke.

The compressor also has a check, or intake, valve which makes it possible for the vapor (boiled refrigerant) to enter the cylinder, but prevents it from getting back into the coil.

On the upstroke of the piston, the refrigerant vapor, which has entered the

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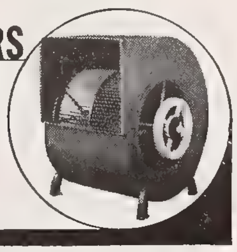

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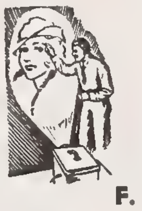

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compressor, is *compressed* (squeezed), so that its pressure is raised many times above its entering pressure. As its *pressure* is raised by compression, its *temperature is also raised.* We might describe this process by saying that heat occupying large space and without much force, has been compressed, or concentrated, into smaller space and therefore has more pressure. There is still the same *amount* of heat as there was when the refrigerant vapor entered the compressor at fairly low temperature and pressure; the difference is that in compressing our refrigerant vapor, we have raised the temperature at which it entered the compressor (say, around 40°) to a temperature of 105°, with a pressure now of 126 pounds, instead of 37.3 pounds.

What the Condenser Does

The Freon gas is then, at this temperature and pressure, discharged by the compressor into another coil (called a "condensing coil") over which city water is flowing. The heat taken from the air by the Freon has to be disposed of. If the temperature of the water (from the city mains or from a cooling tower) is 75°, the heat flows from the 105° *compressed refrigerant vapor,* to the coil and to the 75° water. When the heat leaves the refrigerant vapor at this pressure, the refrigerant immediately changes from a vapor to a liquid, and we again have liquid Freon, relieved of the heat it picked up from the air. That heat, which was originally in the air that was cooled, has been finally transferred to the city water, or cooling tower water. The final disposition of that heat will be either the sewer, if we use city water; or the outside air, if we use a cooling tower water for this purpose.

Thus we see that a summer cooling plant is really a simple heat pump, pumping heat from the area to be cooled.

Repeating the Process

The final step in the cycle occurs *after* the liquid Freon leaves the condensing coil. The Freon then drains into a receiver, where it remains until the first coil we described—the evaporator or cooling coil—needs *more* Freon. When needed, the Freon now in the receiver—which is still at the 126-pound pressure—enters the evaporator or cooling coil through a valve known as an expansion valve. The pressure drop or the valve resistance is such that *the pressure of the refrigerant is reduced* from its 126 pounds (to which it was raised) to the 37.3 pounds.

The Freon then is again evaporated into vapor as it absorbs the heat out of the air, is again drawn into the compressor by the vacuum, where its heat is again compressed in intensity so that the refrigerant vapor is rejected to the condensing coil and there resumes its liquid state. The entire cycle is thus quite simple.

The important function of moisture condensation is accomplished by the *refrigerant-cooled coil* in identically the same manner as it is by a *finned coil fed with chilled water*—the process explained in last month's article.

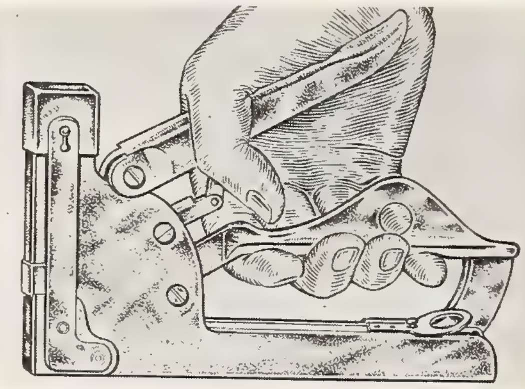
We implied in that article that there were other ways of extracting moisture from the air. One method (called "*ad*sorption") involves passing air over certain substances which have an affinity for water, such as *silica gel,* activated *alumina,* activated *carbon,* and certain of the ordinary salts. Just as the salt sticks in the salt shaker on rainy days because it has *ad*sorbed some of the air moisture, so we may extract air-moisture by blowing air through beds of any of these named materials. We need not consider this process here; it is, as yet, not entirely practical and the equipment, for it costs more to buy and to operate than does equipment for the more usual methods we have described. Nevertheless, it has definite possibilities for the future.

Next month's article will discuss cooling by *ab*sorption, also the use of cooling towers to dissipate much of the sensible heat; and when, where and how to use evaporative cooling, or "washed air cooling."

[*The author is an air-conditioning engineer, with headquarters in St. Louis, who has made special studies in the air supply problems of theatres. He is discussing the equipment phases of attaining "breathing comfort," the principles of which were explained earlier in this series of "talks."*]

New Handy Tacker For Bill Posting

A NEW hand-operated tacker, for laying carpet, posting advertising copy, etc., has been marketed by the A. L. Hansen Manufacturing Company of Chicago. It is designed to reach into cramped corners and to utilize four different sizes of tacks. The tacks, of staple shape, range from 3/16-inch to ½-inch in length, and are ⅛-inch wide. The machine can be opened for access to the mechanism without use of tools.



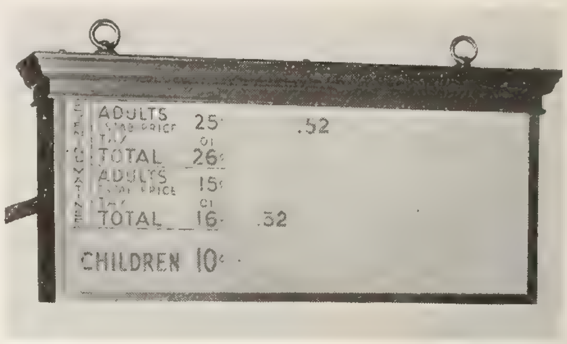
Rewinder "Drive Dog"

A REWINDER "driving dog" essentially similar to a lathe dog, has been brought out by GoldE Manufacturing Company of Chicago, to replace the collar and driving key used in existing rewinders.

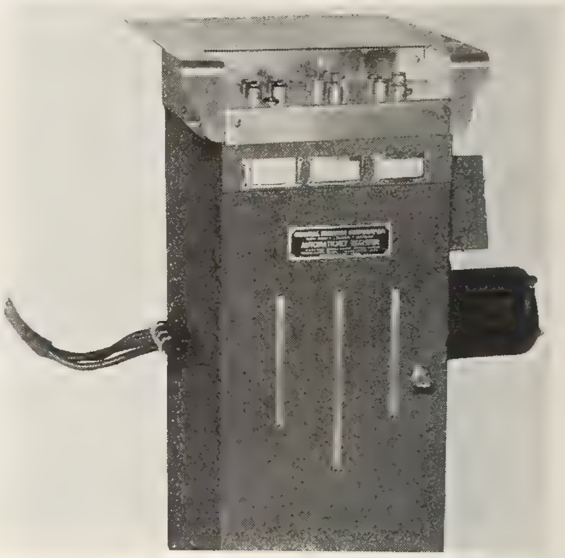
The driving dog, which is made of cast bronze, applies driving pressure at some distance from the center of the reel and is intended to eliminate drive key repairs which have been become more common since the heavier 2,000-foot reels were introduced.

Admission Charge Indicator for the Box Office Window

AN AUTOMATIC ticket dispenser and sales register designed to offer an extra service to patrons and to prevent irregularities among employes, has been brought out by the General Register Corporation of New York. The device consists in an indicating panel for display in the box office window. When ticket dispensing machine keys are depressed, the machine delivers the required tickets in the usual manner, but simultaneously flashes the total amount of sale on the indicator in illuminated 1-inch letters. This automatic display of the price to be paid is counted on to prevent mistakes or disputes about change, and also to discourage the cashier from attempting to sell tickets otherwise than through the machine. Additional indicators can also be installed in the manager's office or other remote locations, if desired.



Indicator and (below) dispenser with attachment.



The indicator, in addition to flashing the amount of each transaction, displays a fixed panel face showing the schedule of admission prices. Price changes are effected by removing this face and substituting another one. The rear of the indicator is so constructed that the cashier can at all times determine, by glancing at it, whether the indicator is working correctly.

The register and indicator are supplied both in standard units and in custom-built models suited to any unusual requirements of size, design, or decorative features necessary to match with the design of the box office.

Modern projection

PROJECTION
SOUND REPRODUCTION
THE SCREEN

Economical Mirror Maintenance For Effective "Suprex" Carbon Arcs

● The fourth and last of a group of articles dealing with the cost of proper screen illumination, based on data representing actual operating conditions

By HENRY D. BEHR

EVERYONE CONCERNED with theatre operation pays close attention these days to operating costs, and the problem of mirror depreciation deserves more than passing attention. To be conservative in following through our comparisons here, we use 24% as yearly accumulative light loss. This makes allowance for error or variation in different theatres, and also for the fact that care in striking the arc, and high maintenance standards, are applied in some theatres, while in others they are not.

Tests and operating experiences bear out the estimate that the use of a glass mirror shield results in an initial loss of light amounting to about 8%, but examinations of unprotected mirrors averaging twelve months of service have revealed a reflectivity drop ranging from 18% to 40%. Of course, there will be cases in which, by extra care and cleaning (without any protective method), light loss may be held to a comparatively low level for a one-year period; this is particularly true if care is used to protect the mirror for a sufficient period while and after the arc is first struck.

Decrease of Reflectivity

No fixed rule can be laid down as to when to replace reflector mirrors, or to install protective guards. There are too many variables to be reckoned with. An unprotected mirror will have, on an average, a 12% monthly drop in efficiency over a period of one year; with installation of a guard *every four months*, the average loss of light may be *held* to the same percentage. When the mirror is *un*protected, light drop will range from zero (at the outset) to 24%, whereas with the protected mirror the drop may be controlled and will range from 8% to 16%, which includes the initial loss of 8% characteristic of the glass protective medium.

A glance at the table shows that 16% of light drop may be reduced by more frequent replacement of protective guards (*see Table A and Chart* 1).

If reflector mirrors were consistently replaced (or refinished) to restore reflectivity, when they cease to give satisfactory service, that would be an ideal procedure; in actual practice, however, this is seldom done because a manager will hesitate to put through requisitions too frequently for $40 or $50 for fear of home office consequences.

Loss of screen illumination due to mir-

Table A—EFFICIENCY LOSS IN LIGHT OUTPUT, under varying conditions, using simplified high-intensity carbon trim, 7mm. positive and 6mm. negative, minimum burning current 42 amperes, 300 hours per month:

	——Light Drop with Protective Guard——			
Months of Service	Renewal Every 3 Months	Renewal Every 4 Months	Renewal Every 6 Months	Mirror Without Guard
1	*10%	*10%	*10%	2%
2	12%	12%	12%	4%
3	14%	14%	14%	6%
4	10%	16%	16%	8%
5	12%	10%	18%	10%
6	14%	12%	20%	12%
7	10%	14%	10%	14%
8	12%	16%	12%	16%
9	14%	10%	14%	18%
10	10%	12%	16%	20%
11	12%	14%	18%	22%
12	14%	16%	20%	24%
Aver. monthly loss	11%	12%	14%	12%
Max. monthly loss	14%	16%	20%	24%

---

*These percentages include the 8% maximum initial loss due to extra glass surfaces of the mirror guard.

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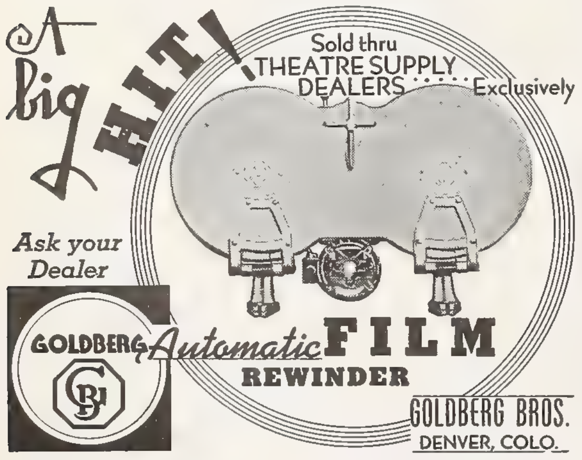
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ror depreciation, of course, may be compensated for by increase of arc current. In a high-intensity arc, using the 7 x 6-mm. "Suprex" trim, an increase of arc current within the recommended operating range of 42 to 50 amperes produces an increase in screen illumination of approximately twice as great proportion as the increase in current. This means that the maximum efficiency in light production is obtained at the upper limit of the recommended current range. *When carbons have been operated at upper burning limit of trim, it is impossible to compensate for light drop.* Larger carbons *must* be used and burned at correspondingly higher amperages. Lowering arc current from 50 to 42 amperes gives 16% power saving but 32% light loss.

To offset the 24% decrease in reflectivity assumed for an unprotected mirror at the end of twelve months, the arc current would have to be increased about 12%. If the minimum recommended arc current, 42 amperes, gives satisfactory screen light with a new mirror, 47 amperes would be needed to give the same amount of screen light at the end of one year. Since this carbon trim cannot exceed 50 amperes the tables are worked out on basis of start at 42 amperes. When arc is operated in excess of this, carbon and current figures in the tables will be proportionately increased. Assuming 300 hours burning per month, mirror depreciation then would cost:

	@ 3¢ KwHr	@ 4¢ KwHr	@ 5¢ KwHr
Increase in power consumption	$14.70	$19.60	$24.50
Increase in carbon consumption	35.20	35.20	35.20
Annual mirror replacement	40.00	40.00	40.00
Annual Cost	$89.90	$94.80	$99.70
Average Monthly Cost	7.49	7.90	8.31

Operating with a glass mirror guard replaced every three months, the initial arc current required to offset the 8% loss of efficiency caused by a new guard would be 43.7 compared to 42 amperes. The cost:

	@ 3¢ KwHr	@ 4¢ KwHr	@ 5¢ KwHr
Increase in power consumption	$13.60	$18.10	$22.60
Increase in carbon consumption	32.60	32.60	32.60
Annual mirror shield replacement	32.00	32.00	32.00
Annual Cost	$78.20	$82.70	$87.20
Average Monthly Cost	6.52	6.89	7.27

Power and carbon costs are based on the data given in a table presented with an earlier article in this series [*July 22d issue*] for the 7 x 6-mm. "Suprex" trim.

By a similar method of calculation, the cost of mirror guard depreciation, when replaced every four months, would prove to be as follows:

	@ 3¢ KwHr	@ 4¢ KwHr	@ 5¢ KwHr
Increase in power consumption	$14.80	$19.70	$24.60
Increase in carbon consumption	35.60	35.60	35.60
Annual mirror shield replacement	24.00	24.00	24.00
Annual Cost	$74.40	$79.30	$84.20
Average Monthly Cost	6.20	6.61	7.02

Replacement of the mirror guard every six months would entail:

	@ 3¢ KwHr	@ 4¢ KwHr	@ 5¢ KwHr
Increase in power consumption	$17.30	$23.00	$28.70
Increase in carbon consumption	41.50	41.50	41.50
Annual mirror shield replacement	16.00	16.00	16.00
Annual Cost	$74.80	$80.50	$86.20
Average Monthly Cost	6.23	6.71	7.18

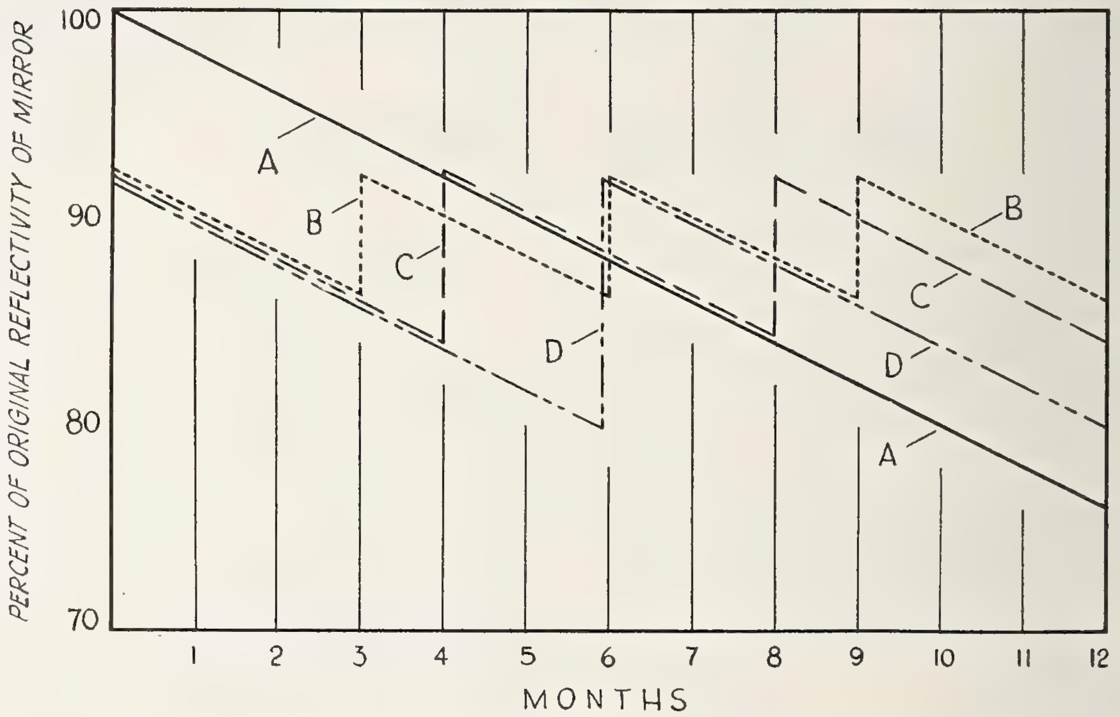

CHART I

Rate of depreciation: A, unguarded mirror; B, mirror with guard replaced every 3 months; C, guard replaced every 4 months; D, guard replaced every six months.

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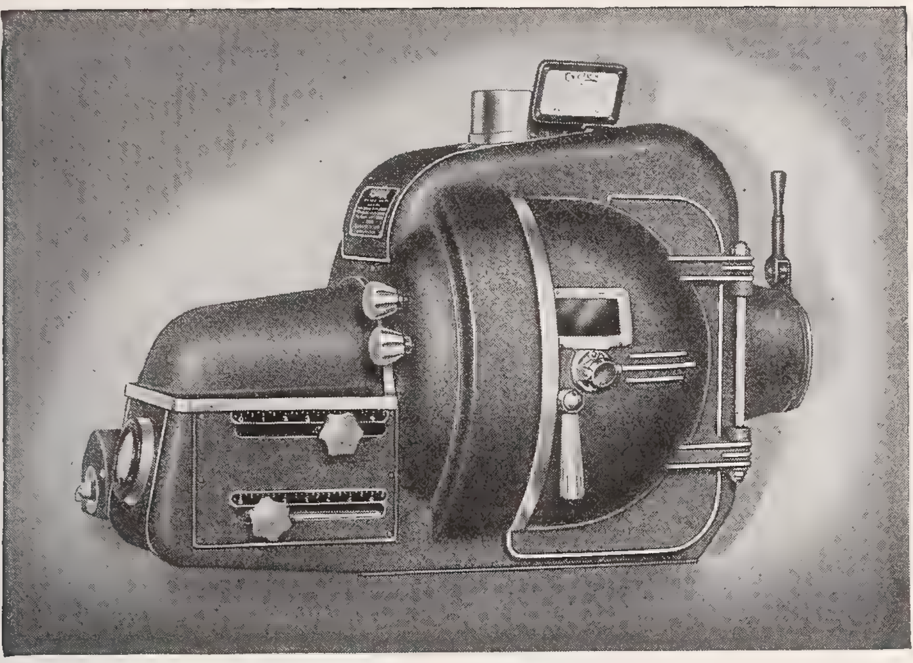

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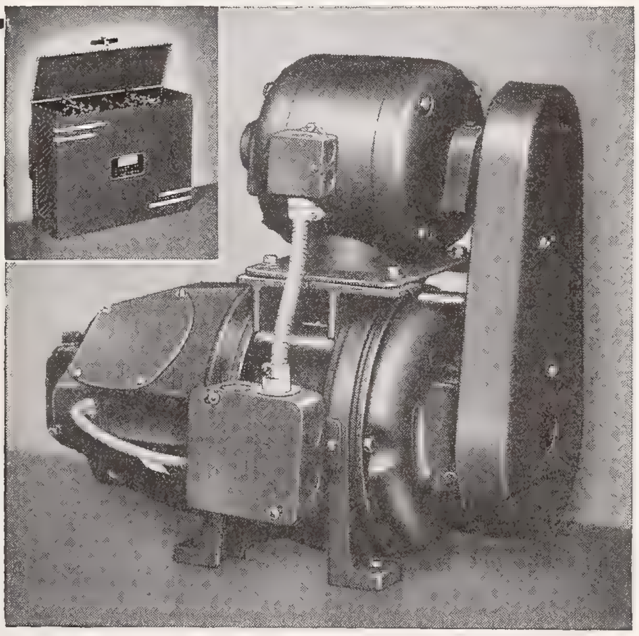

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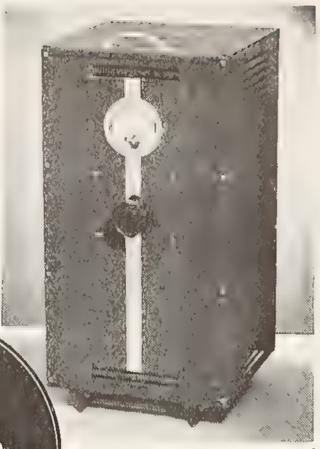

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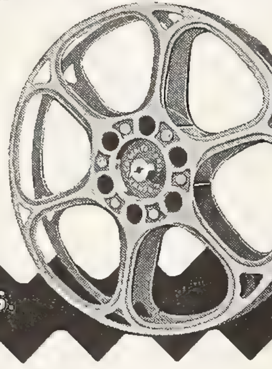

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The following tabulation gives a comparison of annual cost figures:

	@ 3¢ KwHr	@ 4¢ KwHr	@ 5¢ KwHr
Unprotected mirror....	$89.90	$94.80	$99.70
Mirror guard replaced every three months..	78.20	82.70	87.20
Mirror guard replaced every four months..	74.40	79.30	84.20
Mirror guard replaced every six months....	74.80	80.50	86.20

The difference in cost of offsetting mirror depreciation by increase of arc current and various intervals of mirror shield replacement, does not vary over a wide range for the four methods described. The indication is, however, that the use of mirror guards, replaced every four months, is the most economical practice. From the owner's standpoint, the expenditure of $8 three times a year to protect the mirror is preferable to spending $40 a year for new mirrors.

What Can Be Done About It

Chart C shows the percentage of current increase at the arc required to maintain the screen light at a level to equal the original mirror reflectivity. Note particularly that the current increase on unprotected mirrors ranges from zero to 12%, whereas with the mirror guard replaced every four months, it is from 4% to 8% annually. There are a number of courses open to the exhibitor and projectionist, which may be summarized as follows:

1. *Protect mirror for longer period after striking arc.*
2. *Make replacements of mirrors at intervals of at least eight months* (1,200 *hours use*). It is not unusual to find some in use two years or more without attention.
3. *Resort to some method of arresting deterioration of mirror,* such as use of mirror guard.
4. *Step up arc amperage* (which cannot be done if theatre is operating at upper limits of particular trim).
5. *Permit deterioration to continue and become steadily worse.*
6. *Increase carbon size.*
7. *Install arc lamps of higher intensity,* which means scrapping present equipment.

It is not to be understood that the preceding data provide a sure cure for screen light defects, since there are other factors. It is intended to bring attention to *one* of the important elements of operating over-

(*Continued on page* 43)

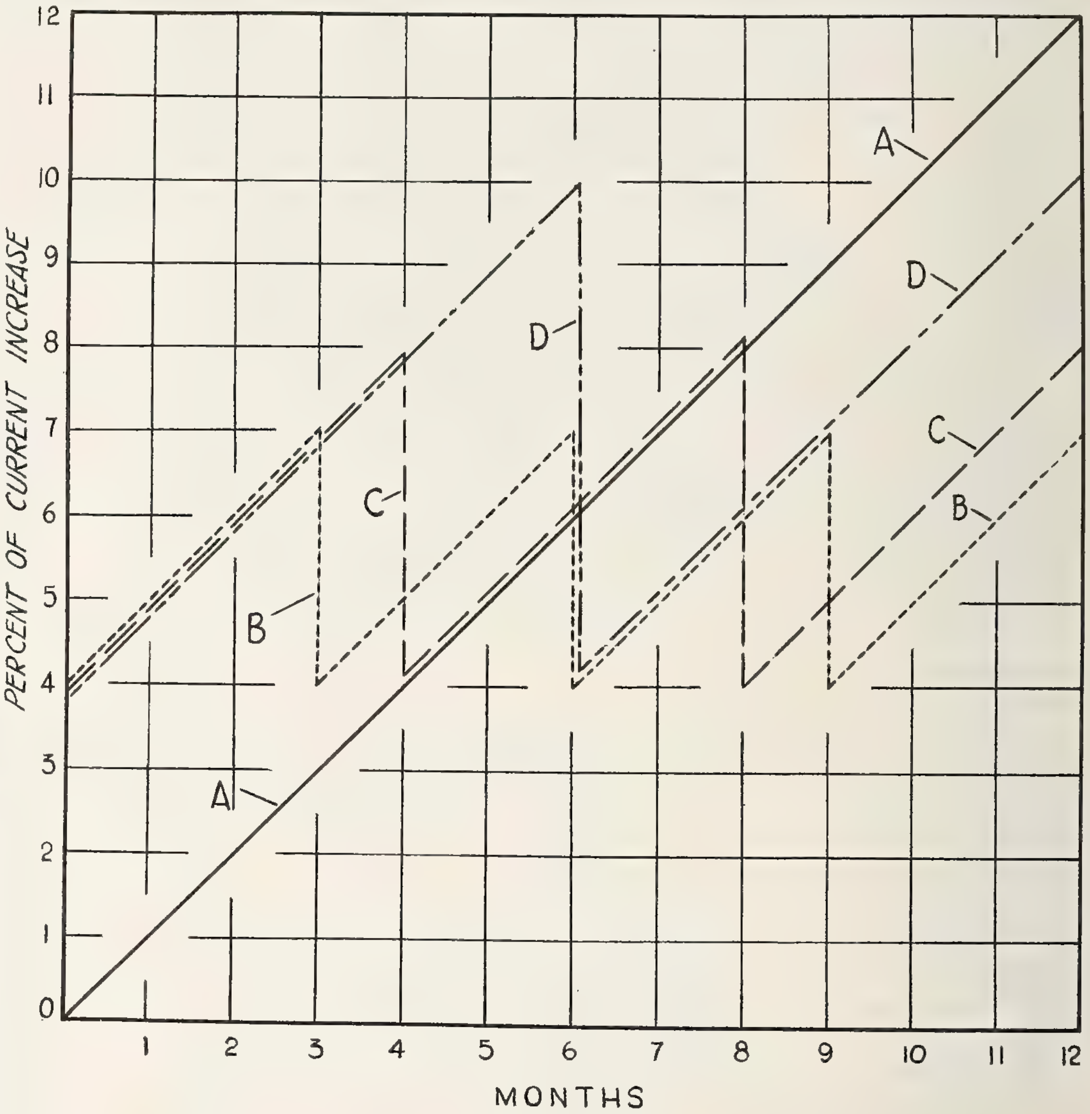

CHART 2

Percentage of current increase necessary to offset mirror or guard depreciation: A, unguarded mirror; B, mirror with guard replaced every 3 months; C, guard replaced every 4 months; D, guard replaced every 6 months.

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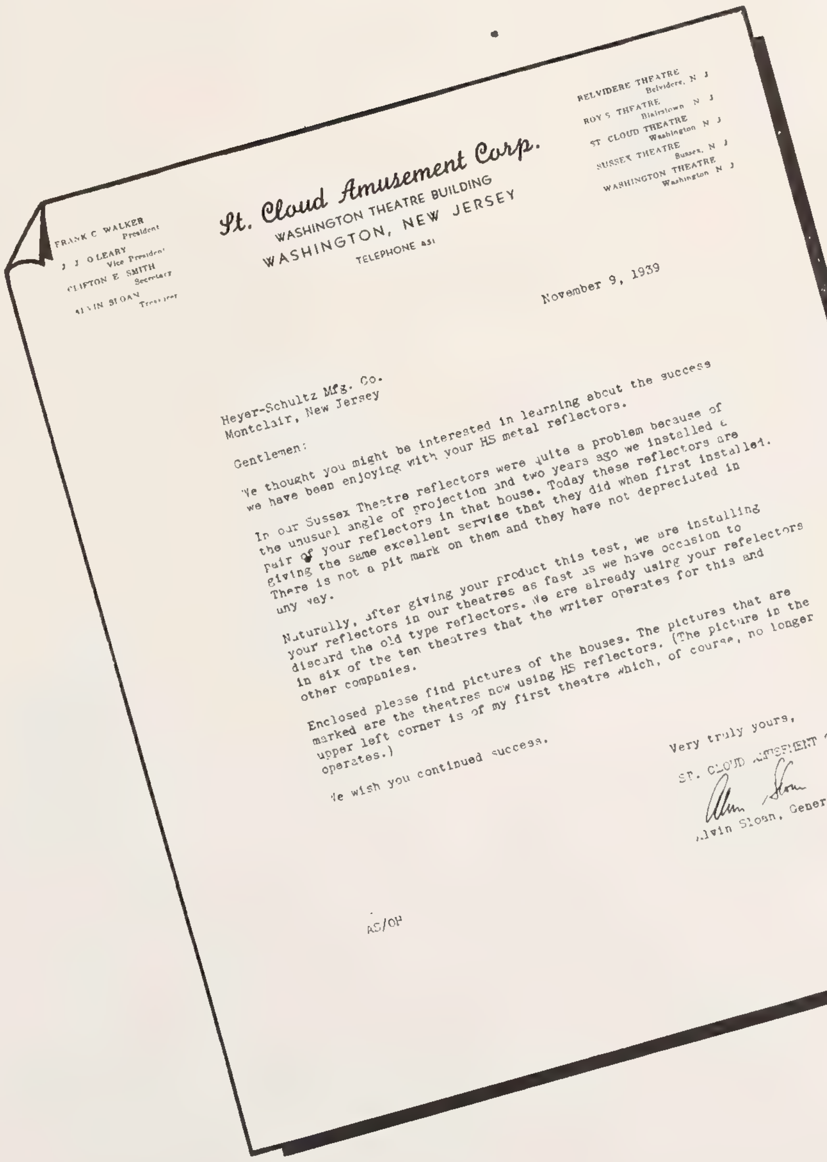

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Naturally, after giving your product this test, we are installing your reflectors in our theatres as fast as we have occasion to discard the old type reflectors. We are already using your refelectors in six of the ten theatres that the writer operates for this and other companies.

Enclosed please find pictures of the houses. The pictures that are marked are the theatres now using HS reflectors. (The picture in the upper left corner is of my first theatre which, of course, no longer operates.)

We wish you continued success.

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COMMENT ON PROJECTION AFFAIRS

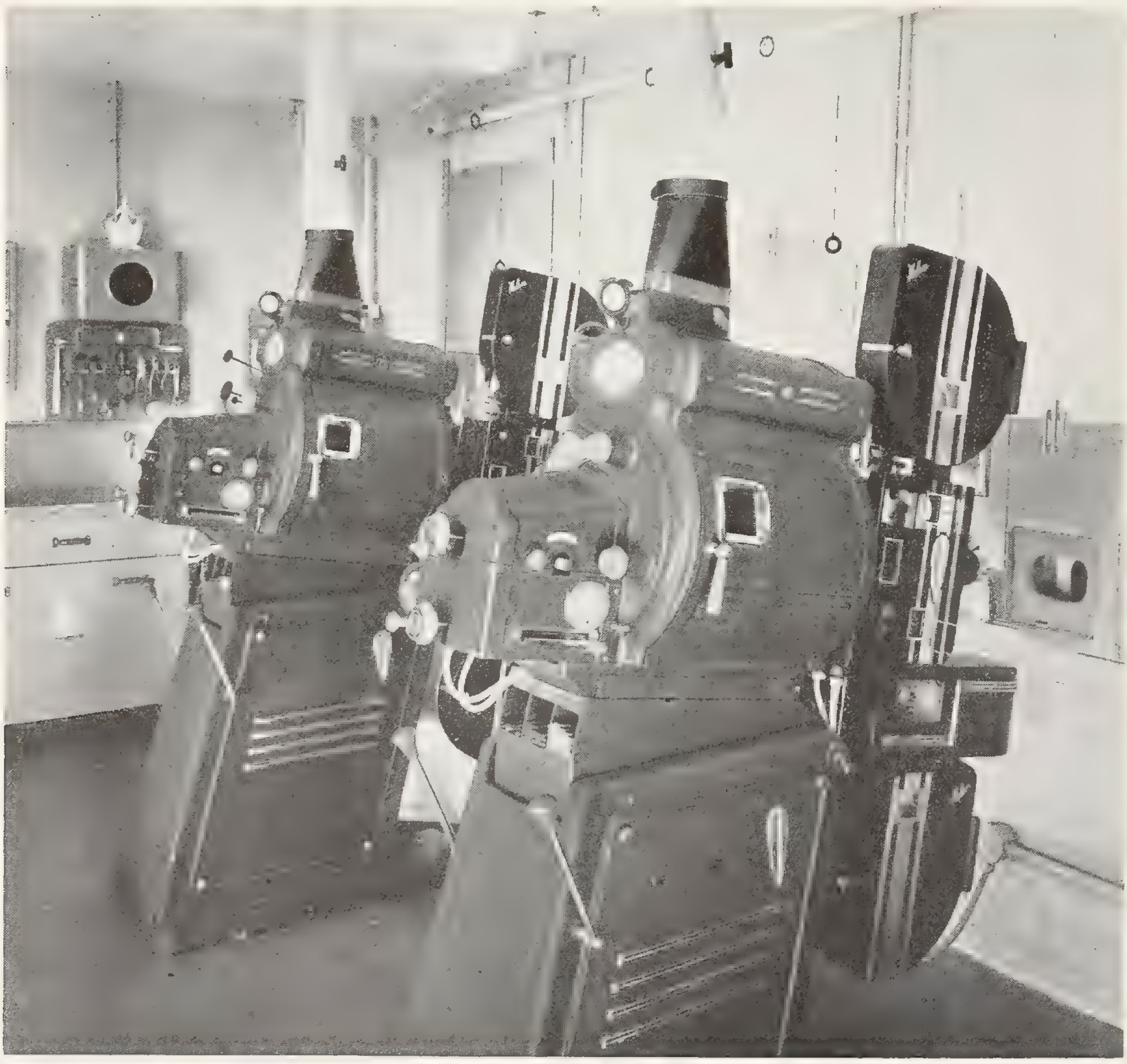
and answers to inquiries . . . By F. H. RICHARDSON

WHY THERE SHOULD BE A MAN BESIDE THE WORKING PROJECTOR

AT A RECENT meeting of the Projection Practice Committee of the Society of Motion Picture Engineers, the question of danger in having a projector working without a man at its side, was discussed at considerable length. While the official acts of the committee may not be published elsewhere than in the SMPE Journal, it may be said here that it was plainly evident most of the committee membership present believed that in very many projection rooms, projectors are permitted to operate with no one immediately in charge; that is to say, it was the general opinion, resulting from information received, that save in exceptional cases, no special attention is paid to the advisability of having a man immediately beside the working projector, ready for instant action in any emergency, or to correct a fault in either the light source or the projector.

Many of the committee members present clearly showed their viewpoint to be that *the duty of one of the men in the two-man rooms is to be immediately beside the working projector every moment it is in operation, and as much as possible in one-man rooms.*

Further, it was very evidently the opinion of a number of the members that absence from the working projector, except when some emergency compelled such absence, was the most important reason so many theatres reverted to the one-man room; that in the very nature of things, when exhibitors or theatre managers entered the two-man projection room and time after time found no one in charge of the working projector, the natural reaction was to ask, "Why pay two projectionists? Evidently the working projector requires no attention while it is in operation. One man can give it all necessary service while it is idle. Why then employ the second man?"



View of the projection room of the Interstate circuit's new Alabama theatre in Houston, Tex., showing its installation of Brenkert projectors, on Brenkert base, and equipped with Brenkert Enarc lamps and Nelson magazines. This installation was made by the Southwestern Theatre Equipment Company of Houston. The sound system is RCA Photophone. The Alabama seats 1,100.

This, of course, is the wrong attitude. Obviously, from every point of view, a projectionist stationed immediately beside a working projector is good practice. A powerful light surce is pouring light and heat upon a highly inflammable substance, with an audience of hundreds present. To let it be unattended is to ask for trouble.

Several opinions were expressed that to permit a projector to operate unattended is to invite performance faults and perhaps costly repairs.

It was suggested that yet again I discuss the matter in my *Comment,* in an attempt further to impress upon men in theatre projection the utter folly of such lax performance; that aside from adding to the fire hazard, it also adds to the possibility for extended periods of screen image faults that would be immediately corrected were a projectionist beside the projector.

More than this, I hereby indulge in a bit of warning: Unless one man in two-man rooms remain constantly at his post beside the working projector, except when some emergency compels his temporary presence elsewhere, there will be additional one-man rooms in plenty!

A UNIQUE PLAN OF "PAY AS YOU ERR"

STUART NOLAN, projectionist of the Flyn theatre in Burlington, Vt., presents a unique plan which may have considerable value in projection rooms in which more than one projectionist is employed. Friend Nolan writes:

"This outburst is prompted by Projectionist Marion Stout's letter, appearing in your *Comment* in the November 11th issue of BETTER THEATRES. Mr. Stout, an Alaska man, commended your proposal that projection of the name of the projectionist on the screen at the beginning of each show would cause him to feel added responsibility and to exert greater care to avoid faults.

"Whether or no I agree with this idea matters not. The plan has one weakness that makes its practical value very questionable; namely, the powers-that-be will not adopt it at this time, if ever. However, it would be unseemly to upset the argument unless I feel able to offer some reasonable substitute, which I now propose to do.

"The plan is short, easily understood and, here at least, has worked out so well, after a somewhat extended trial, that nothing has been noticed by our audiences that could be translated into a preventable fault in the projection room. The plan is as follows:

This is a projection room in a key house. Three projectionists are employed, each working alone. This means one regular man, who happens to be myself, and two relief men for continuous days, etc. We have a box in the room into which each man must pay 10c per month, in addition to which each man is in honor bound to pay a thin dime each time he makes an error, regardless of whether or no it is visible to the audience.

"The fund runs for a designated period, at the end of which time it is awarded to that one having made the least number of errors. The box is divided into a compartment for each man and is sealed. Our present box expires the day before Christmas, at which time one of us will receive a bit of extra coin because he has been alert."

Of course, such a plan necessarily is dependent for its success upon the honesty of each participant therein, but one would hardly believe any man would be "small" enough to "welch" on paying in his dime. Nolan says it positively has worked in the Flyn theatre. At least a trial would cost nothing except the making of a box with suitable compartments and slots—a cigar box, for example—and an occasional dime in penalty for carelessness.

While it is quite true that the plan of screening the name of the man in charge of projection has not been generally adopted, probably because of its small cost in film, I must insist that were it put into effect the beneficial results would far more than outweigh its cost. Moreover, I hold that the projectionist is justly entitled to have that bit of spotlight.

DEVICE FOR MEASURING APERTURE TENSION

WILBUR FLAHERTY, Ft. Dodge, Ia., projectionist has sent a description of an instrument which he has devised to measure aperture tension. In a letter accompanying diagrams, he says:

"The scale is in the shape of a watch, about 2 or 3 inches in diameter; 1 is the pointer mounted on shaft 2, which extends through the case 3, and has a small knob or wheel (7) on the other end of shaft 2. Numeral 5 indicates a pinion or gear running free on shaft 2, and engaging the teeth on rack 9; 6 is a clutch disc engaging the face of pinion 5, and keyed to shaft 2. The lower end of the rack frame extends downward to its end (14). A spring (compression) is keyed to 9 at 13. This is the spring which measures the pressure of the pads. A small spring (8), weaker than spring 10, urges 2 and 7 to the left; 16 is a yoke with an oblong hole or slot which just fits over the hub on 6. Spring 10 urges the

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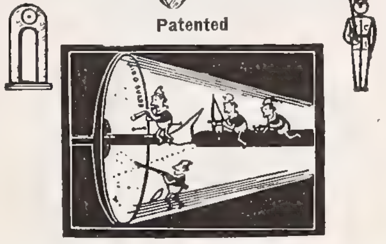

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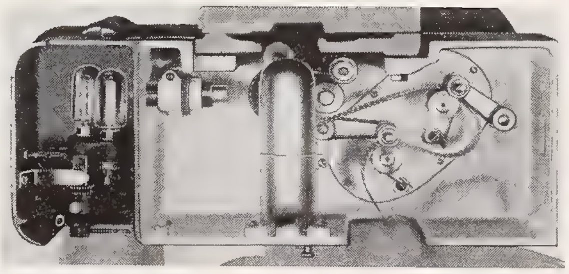

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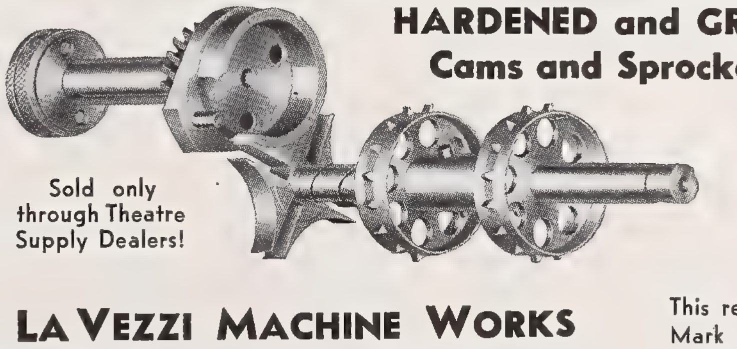

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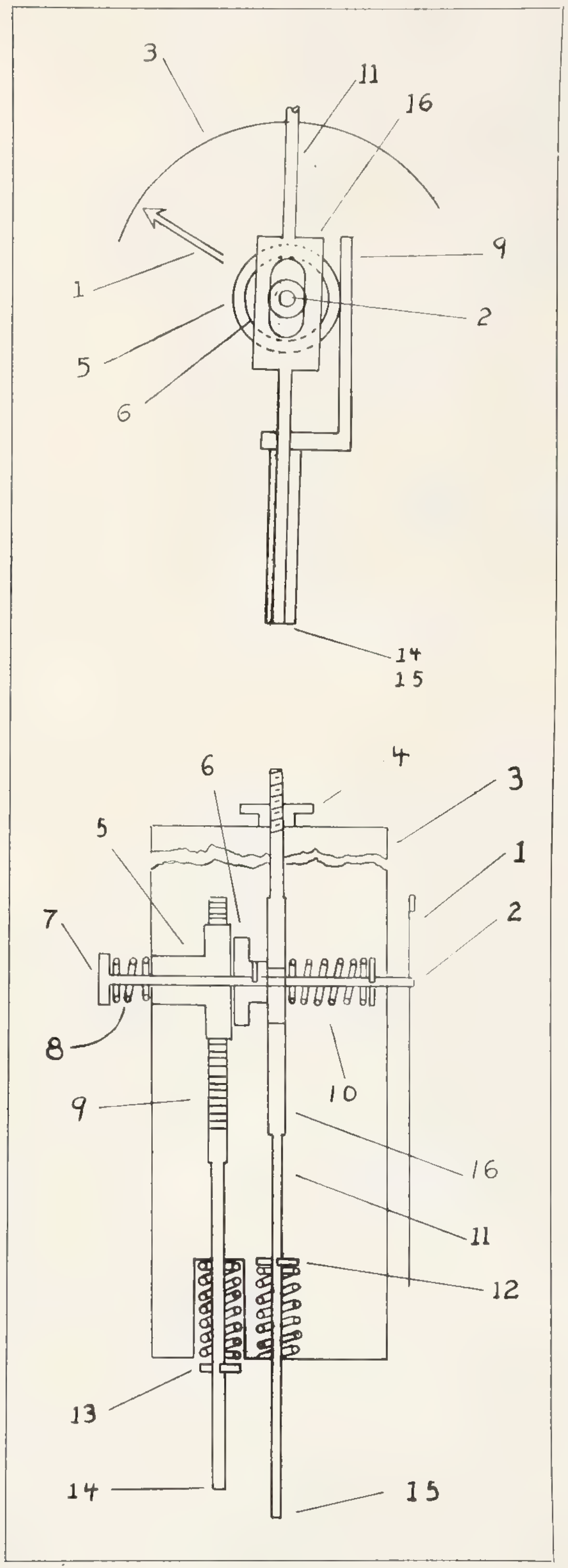
yoke 16 up against and over hub on 6; 16 extends upward at 11 and is threaded to receive nut 4. Yoke extends downward to point 15, and has spring (tension) keyed to it at 12. This spring has only enough pull to return 11 and 16 back to position; 11 and 16 will slide upward, with pressure applied to 15; 14 will also move upward with pressure applied to 14. An adjusting nut (4) governs the amount of upward motion of 16 and 11 necessary before hub of 6 will slide into slot and thus disengage clutch action of 5 and 6. When 14 and 9 are moved upward, the rack turns pinion 5 and shaft 2. Thus pointer 1 assumes a position in proportion to pressure applied to, and motion of, 14 and 9.



"To use the scale, remove the film trap door from the projector and lay it on a table with the pads upward. Hold the scale in a vertical position and place point 14 on the pad, over the spot where pad spring engages the pad on its lower side. When placed in this position, point 15 will rest on the face of the film trap door. Push downward on the scale (using care to see that the fingers do not interfere with the motion of nut 4 and shaft 11 upward) until a snap will be heard. This snap will be the clutch disengaging. Look at the pointer (1) and read directly on the face of the scale the grams (or units) necessary to move pad downward a predetermined distance. This reading will tell how hard the pads are pressing on the film in the gate.

"To reset the scale, pull wheel 7 to the left and turn the pointer back to zero. This will allow 16 to slide down to its original position.

"When the scale is in zero position, 6 is engaged with 5, and any rotation of 5 is transmitted to 6, 2 and 1. When 16 moves upward far enough, hub of 6 will slide into slot in 16, and the stronger spring 10 will pull 6 to the right, freeing the clutch and preventing rotation of 2."

While I have not had opportunity to test this device, I recommend that projectionists correspond with Brother Flaherty if further information is desired. He adds, "Anyone can use it, and the results obtained from the reading will be accurate." Like the rat hole Abe Lincoln spoke of, it will bear looking into.

A CURIOUS CASE OF INTERMITTENT FLICKER

M. JACKSON of the Strand theatre in Alexander City, Ala., writes, "We have read your articles for a number of years and now ask your help on a problem we seem unable to solve. Using Strong lamp (low-intensity) served by two bulb rectifiers, pulling 30 amperes, we have always been troubled by a slight rectifier flicker; not bad, but a definite flicker nevertheless.

"Our power is from a large station, but is distributed through a locally controlled plant. There are several mills here and the voltage fluctuates badly. During matinees, when the mills are in full operation, the light becomes more or less amber, with unsatisfactory results. At night when the mills are closed down it is white and quite all right, also, insofar as brightness is concerned.

"A short while since we purchased, on approval, two rotating shutters, one for each projector. They are two-blade affairs, the master blade being perforated with many small-diameter holes, the other blade containing a blue gelatin filler. Results were astonishing. Screen illumination was increased even more than the 27% the makers of the shutter claimed. Even in afternoons it was satisfactory, closely resembling high-intensity.

"But—and here is the real problem—a strange, intermittent flicker appeared upon the installation of these shutters. Thirty times each minute there is decidedly objectionable flicker. One second it appears, the next there is none, and so on ad infinitum. Were it present steadily we might consider installing a generator to eliminate it. As it is we do not know what to do. We have discarded the shutters spoken of, but dislike giving up their advantages if there is any way they may be retained."

Something is badly overloaded in the afternoons. It seems improbable it would be in the circuit supplying your local station, though even that is of course possible. It may be the local power distribution station main transformer, though that, too, is unlikely. We therefore conclude the point of overload probably lies between the local station transformer and your theatre. May be circuit wires or may be a transformer. At any rate you have every possible right to demand that the point of overload be located by local station men, which they may easily and quickly do merely by using a suitable voltmeter, and that the fault be promptly remedied. The power your contract calls for is not being delivered.

As to the shutter, it is noted you had a slight flicker before, which you attributed to the rectifier, which could hardly be possible if you have a double action rectifier and 60-cycle current. I suspect you are being served with low-cycle current, probably 25-cycle, under action of which some cycle flicker might be present. However, it would seem to me the intermittent effect must be due to the fact that the shutter action of the projector gains or losses slightly on the rate of cyclage, so that at one interruption by the master blade it opens the lens while the arc is just at the low point in intermittent action; the next minute it gains or loses slightly—enough to open the lens at the high point.

Try this: During projection, alter projection speed very lightly, which may be done in your case, I believe, by pressing the rim of the flywheel with the thumb. Note the effect. If the flicker disappears or its time changes, you have your answer and a d. c. generator is the answer to the flicker trouble.

As to the light, it would seem satisfactory if the overload trouble were cleared up, or you could install high-intensity, which probably would be the best procedure, anyway.

LIGHT FOR COLOR AND FOR BLACK-AND-WHITE

JOHN L. GARRISON of St. Louis, writes, "Colored productions are increasing in both quantity and quality. Recently much argument has arisen regarding the comparative amount of light required for the best results with black-and-white and with colored film. Some able projectionists hold that much more light is necessary for color projection (which seems reasonable to me), whereas other equally capable ones hold otherwise. So I come to you, asking which argument is right.

"May I also ask where I may secure reliable information on projector carbons, their amperage ratings, proper combinations, etc.?"

There are two reliable sources of information concerning carbons—the Bluebook of Projection, and the book "Projector Carbons," issued by the National Carbon Company, Cleveland. The latter is free to any projectionist or theatre owner or manager.

Black-and-white films today demand approximately 15 foot-candles at screen center for best results in theatres having long viewing distance, with this reduced as viewing distances become less. As for color films, I have found (during researches made awhile back) that Technicolor film is so prepared that best results may be expected only when each square foot of screen surface has 10 foot-candles of light incident upon it. If it has more, some of the color will be "washed" out; if it has less, the color will lose in beauty, tending to become "muddy."

If there are 14.4 foot-candles at the center, illumination will average about ten.

Economical Maintenance Of "Suprex" Arc Mirrors

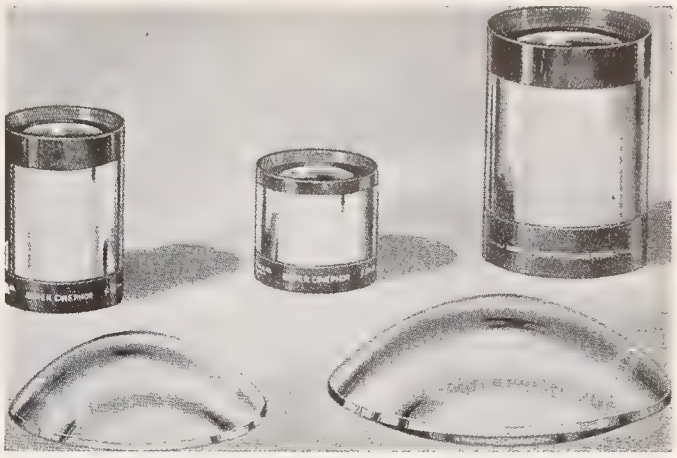
(*Continued from page* 38)

head, one that in the case of circuit operation, will in the aggregate amount to substantial sums of money paid out for mirror depreciation and excess carbons and current, as well as for increased wear and tear on machinery.

The tables and examples apply to glass mirrors and operating conditions as encountered with "Simplified High-Intensity Carbons." We must not overlook the fact that losses will occur, though in smaller measure, in connection with operation of hi-lo and low-intensity arcs. Heat plays havoc with these, rather than pitting. Protection of the reflector mirror on these arcs is not so important, especially with low-intensity, which use a small mirror. Periodic tests will indicate the time to replace because of scorching, blistering or peeling.

When sound fails, or projection routine is definitely interrupted, the theatre manager as a general rule takes quick action to resume performance and avoid necessity of paying out refunds. Luckily, the conditions described herein will not cause an actual interruption; however, no one is able to estimate the losses to this industry caused by patrons remaining away from theatres because of unsatisfactory performance resulting from insufficient screen illumination. Exhibitors who desire to remain in business should take a little time from booking and other problems to investigate the causes. Every projectionist is anxious to maintain a high standard of projection quality. It is up to theatre managers and supervisors to promote a spirit of co-operation in the handling of these technical problems to the benefit of the industry in general, and for their own best interests in particular.

[*The author is unusually well fitted to deal with this subject. Mr. Behr was formerly associated with the Paramount theatre organization as a specialist in power cost adjustment, and he is now in charge of projection for the Wilmer & Vincent circuit.*]



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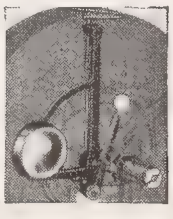

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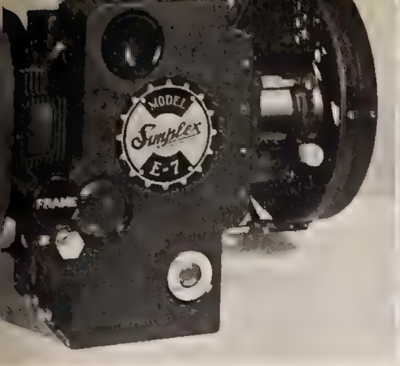

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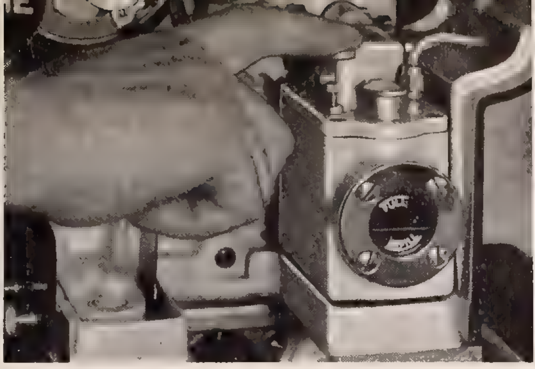

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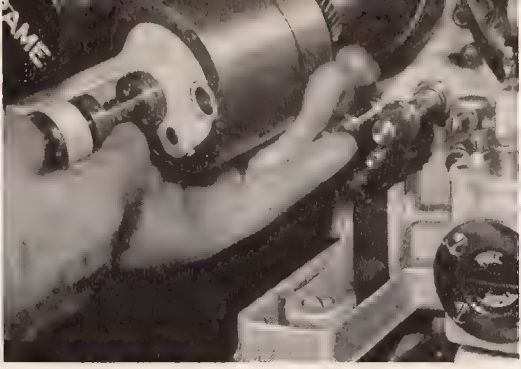

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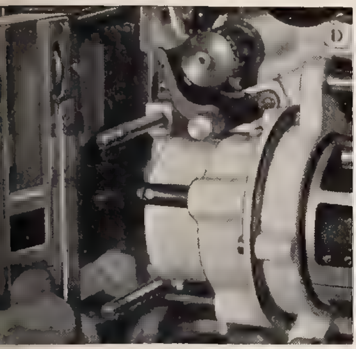

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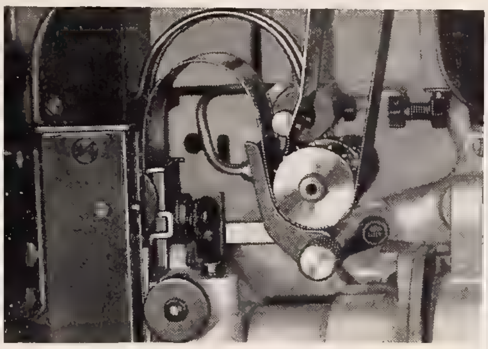

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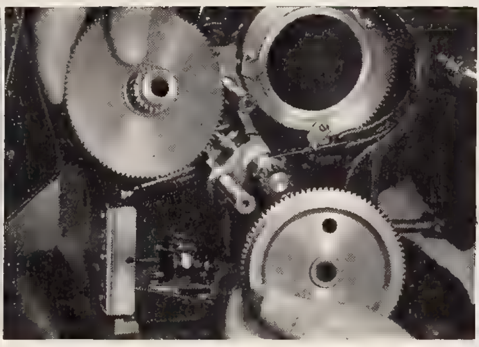

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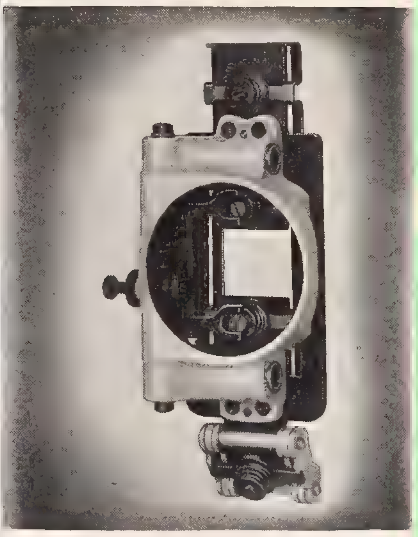
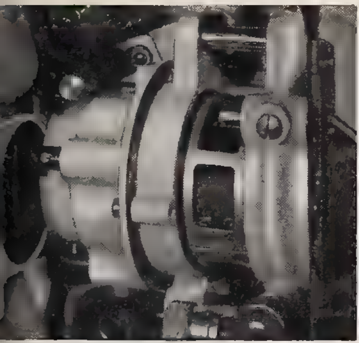
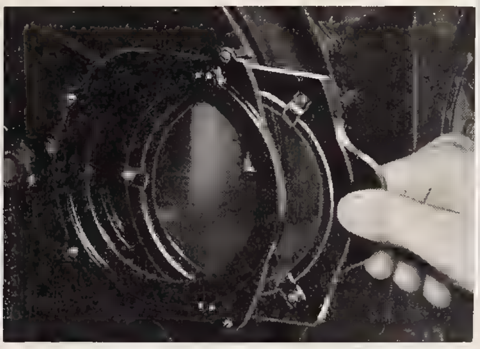


Improved Film Gate — Cone-shaped pad springs keep **BOTH EDGES OF FILM UNDER EQUAL TENSION.**

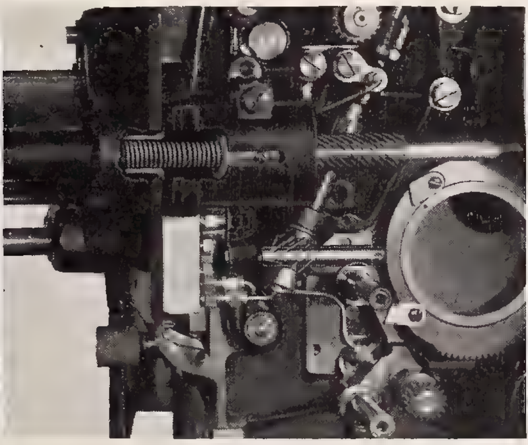


ble Film Gate — **READILY DE-**
TABLE FOR CLEANING AND
MENT.

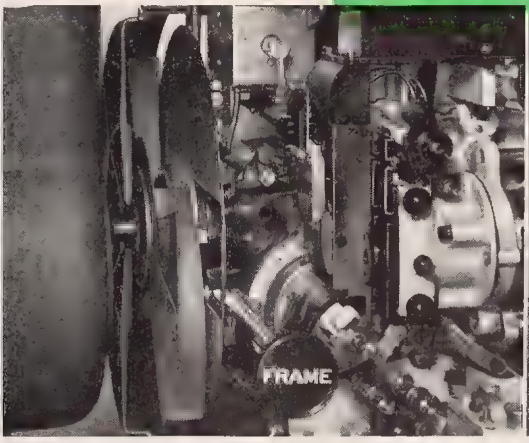


Air Deflector and Aperture Cooling Unit—**IMPROVES LIGHT, REDUCES HEAT AT THE APERTURE. KEEPS MECHANISM CLEANER.**

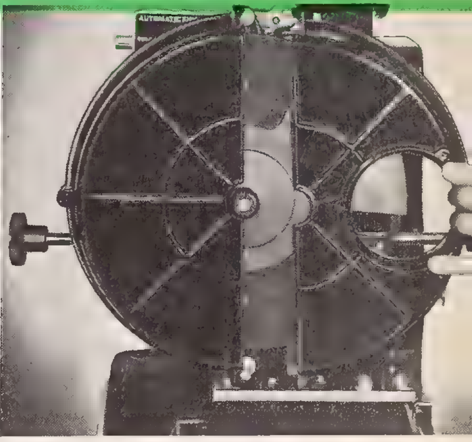
e Governor for Fire Shutter—**BIND-**
SILENT.



Shutter Synchronizing Device—**PREVENTS BACKLASH AND TRAVEL GHOST CAUSED BY WEAR IN SHUTTER ASSEMBLY.**



Rear Shutter Cooling Fins — **INSURE MUCH COOLER FILM PATH.**



Rear Shutter Guard—Can be quickly remov
without disturbing lamphouse. **SIMPL**
FIES CLEANING.

MANUFACTURED BY
INTERNATIONAL PROJECTOR CORPORATION
88-96 GOLD STREET, NEW YORK, N.Y.

Simplex SOUND AND PROJECTION System

DISTRIBUTED BY
NATIONAL THEATRE SUPPLY COMPANY

You wouldn't call this the modern way to light that tree..... . . *yet it's just as old-fashioned to use an outmoded sound system for modern movies!*

GET RCA PHOTOPHONE MAGIC VOICE OF THE SCREEN WITH ROTARY STABILIZER PLUS SHOCK-PROOF DRIVE

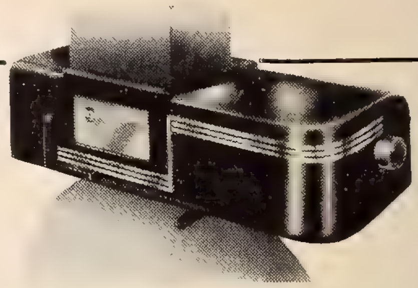
—available at low cost to theatres of every size!

NOWADAYS movie fans know good sound from bad—and patronize the theatre where listening is as much fun as looking.

Hollywood knows this and that's why Hollywood puts such excellent sound on its films. But how about you—are you letting an outmoded sound system hurt your takes?

It will pay you to find out about the new RCA Photophone Magic Voice of the Screen. For here's the equipment built for true reproduction of modern movie sound. It's the tonic your box office needs. And its low cost will surprise you, just as its many new features will delight you. Full details from your RCA Photophone representative.

Better sound means better box office—and RCA Tubes mean better sound



Only the New Magic Voice of the Screen offers all these Features!

Constant film speed is assured with addition of famous Rotary Stabilizer! This new Magic Voice also offers you new styling, new protection, new convenience, new added reserve power and many other outstanding features!

RCA Photophone's service organization has a low cost theatre service plan in which you'll be interested.

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MAGIC VOICE OF THE SCREEN

MAGIC VOICE of the SCREEN

RCA Manufacturing Company, Inc., Camden, N. J. • A Service of the Radio Corporation of America

MR. WILL HAYS,
28 W. 44TH ST.,
NEW YORK,
N. Y.

ION PICTURE HERALD

PRODUCT

Hollywood and New York take up labor and war costs and studio budgets; Paramount to eliminate "B" films; Kent sees 25 per cent reduction of production costs coming; MGM will not reduce quantity of output; RKO and Paramount and Warners will resume production in England; Longer runs for longer pictures.

PICTURES

"Gone with the Wind" rides into Atlanta after four years; More plans and policies; Showmen's Review on page 21.

"Gulliver's Travels" bows in at Miami; Review on page 25.

Walt Disney and RKO announce terms for "Pinocchio".

NEELY BILL

Washington sees 50-50 chance for Neely anti-block booking bill; Large companies open conversations on line of attack; Brandt predicts a million protests against measure, yet forecasts passage.

VOL. 137, NO. 11 DECEMBER 16, 1939

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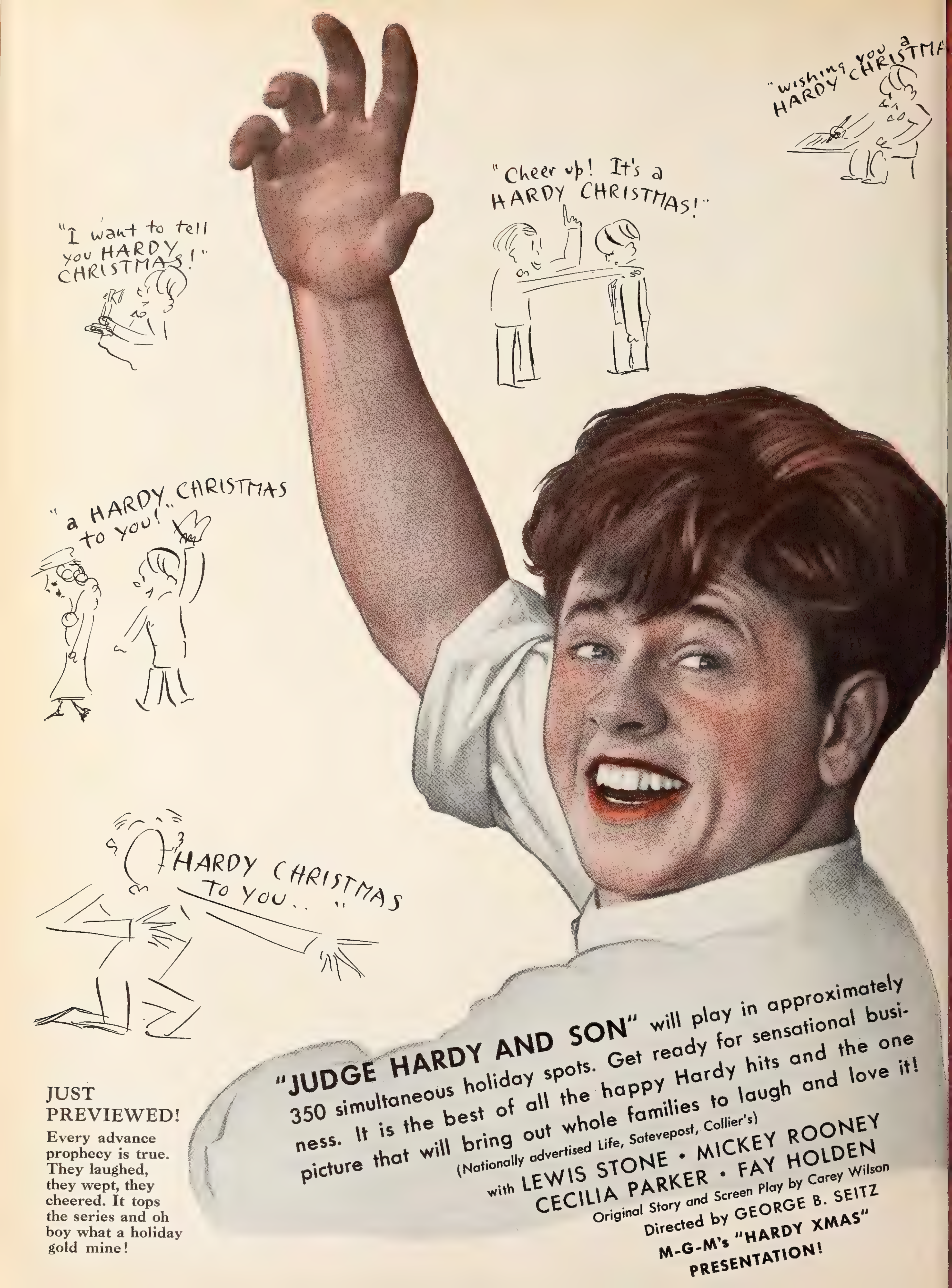

"wishing you a HARDY CHRISTMA
"Cheer up! It's a HARDY CHRISTMAS!"
"I want to tell you HARDY CHRISTMAS!"
"a HARDY CHRISTMAS to you!"
"HARDY CHRISTMAS TO YOU.. "

JUST PREVIEWED!

Every advance prophecy is true. They laughed, they wept, they cheered. It tops the series and oh boy what a holiday gold mine!

"JUDGE HARDY AND SON" will play in approximately 350 simultaneous holiday spots. Get ready for sensational business. It is the best of all the happy Hardy hits and the one picture that will bring out whole families to laugh and love it!

(Nationally advertised Life, Satevepost, Collier's)

with LEWIS STONE • MICKEY ROONEY
CECILIA PARKER • FAY HOLDEN
Original Story and Screen Play by Carey Wilson
Directed by GEORGE B. SEITZ
M-G-M's "HARDY XMAS" PRESENTATION!

You ***NEED***

'THE OLD MAID' – *You* ***NEED*** 'DUST BE MY DESTINY' – *You* ***NEED*** CAGNEY'S 'THE ROARING TWENTIES' – *You* ***NEED*** DAVIS and FLYNN in 'ELIZABETH and ESSEX' – *You* ***NEED*** 'DRESS PARADE' ('DEAD END' KIDS) – *You* ***NEED*** MUNI'S 'WE ARE NOT ALONE' (by the author of 'Mr. Chips') – *You* ***NEED*** 'THE RETURN OF DR. X' – *You* ***NEED*** CAGNEY, O'BRIEN, BRENT in 'THE FIGHTING 69TH' – *You* ***NEED*** 'INVISIBLE STRIPES' (George Raft, Jane Bryan, William Holden) – *You* ***NEED*** OBERON and BRENT in 'WE SHALL MEET AGAIN' – *You* ***NEED*** FLYNN in 'VIRGINIA CITY' (Miriam Hopkins, Randolph Scott) – *You* ***NEED*** 'A CHILD IS BORN' (Geraldine Fitzgerald) – *You* ***NEED*** 'YEARS WITHOUT DAYS' (Garfield, O'Brien, Ann Sheridan) – *You* ***NEED*** 'BROTHER RAT AND A BABY' (Priscilla Lane, Jane Bryan, Eddie Albert, Wayne Morris) – *You* ***NEED*** ROBINSON in 'DR. EHRLICH'

You NEED

"FOUR WIVES"

For Xmas

The Sequel to 'Four Daughters'!
The same cast – but an
even bigger story!

You NEED

WARNER BROS!

REE
e Spirit
Xmas'
al Xmas Trailer!
our theatre's
liday greeting!..
rder it today!

JACK L. WARNER, *In Charge of Production* • **HAL B. WALLIS,** *Executive Producer*

"A CHILD

So Is

DIAPER
GERALDINE FITZGERALD
A CHILD IS BORN
A CHILD IS BORN
We're on our way to the
A CHILD IS BORN
NEWMAN THEATRE

1 NOVEL BABY CONTEST

2 THE WINNAH! Elected "New Year, 1940"

3 CITY'S OLDEST DOCTOR

4 SNIPES ON DIAPER SERVICE

5 NURSES PARADE TO OPENING

6 BEAUTY CONTEST FOR NURSES

7 15,000 MILK BOTTLE HANGERS

GERALDINE FITZGERALD
in "A CHILD IS BORN"
with GLADYS GEORGE · JEFFREY LYNN
GALE PAGE · SPRING BYINGTON
Directed by LLOYD BACON
Screen Play by Robert Rossen
Based on a Play by Mary McDougal Axelson

IS BORN"

A House Record!

Kansas City Opens $200 Over 'Dodge City'! Biggest Ever For The Newman Theatre!

1. Committee of nurses chooses baby to be named "New Year, 1940". Sponsored by Kansas City *Star* with daily stories. $50 award to winner.
2. All news services carry winner's story and photos of "New Year, 1940". Newsreels too. And radio.
3. Pictures and feature stories of city's oldest doctor, age 88. (He delivered 8,000 babies in his career.) Guest at premiere and posed with Baby Winner.
4. Diaper-service trucks carried one-sheets, also distributed heralds. Other "baby tieups"; nursery furniture, baby clothes — with window displays, etc.
5. 65-piece band accompanies Nurse Parade opening night. Lobby broadcast, field lights, red carpet, for full "Hollywood Premiere".
6. Local nurses compete for beauty prize. Winner appears at theatre amid plenty of news breaks!
7. Milk delivery service co-operates with bottle-hanger plugging "Milk for Baby" angle. Playdate on 15,000 of them!
8. For men only. Fastest male 'diaperer' was a bachelor! He invented a zipper-diaper for the occasion. Plenty of photo breaks on this. Do it, too!

STUDY THESE STUNTS!

We've taken this space for that purpose—and that *only!* Take a look! See how easily they'll work for you!

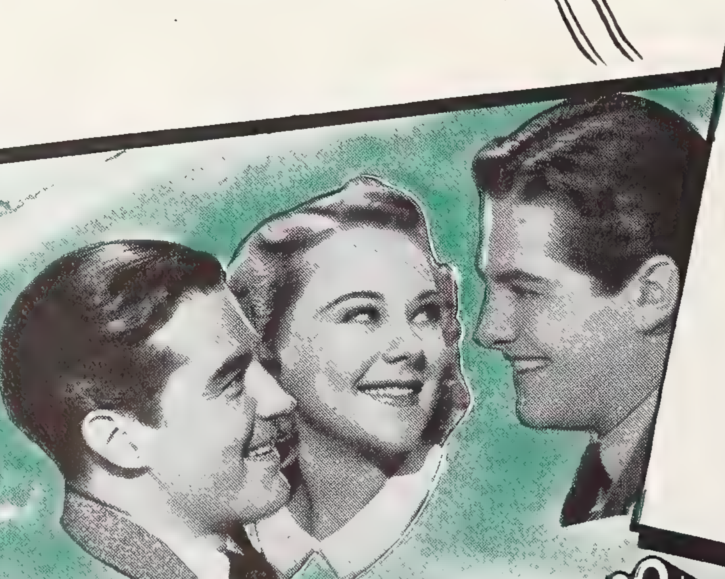
THESE ARE THE IDEAS THAT DID IT!

A New Warner Hit Is Born!

8
MEN'S SPEED
DIAPERING
TEST

“'EVERYTHING HAPPENS AT NIGHT' will top by a wide margin at the boxoffice everything Sonja Henie has made! We expect to do the biggest business of the year when we are lucky enough to get it!”

. . . said Manager James Brinton after checking his preview audience's reaction at the Academy Theatre, Inglewood, Calif!



Sonja HENIE *in*

"EVERYTHING HAPPENS AT NIGHT"

RAY MILLAND • ROBERT CUMMINGS

Maurice MOSCOVICH, Leonid KINSKEY, Alan DINEHART, Fritz FELD. *Directed by Irving Cummings* • Associate Producer Harry Joe Brown • Original Screen Play by Art Arthur, Robert Harari • Skating Numbers staged by Nicholas Castle.

Darryl F. Zanuck, in Charge of Production

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 137, No. 11

December 16, 1939

WHITHER?

THE destiny of the motion picture industry, as today constituted, was this week tossed into the crucible of experiment with the presentation of "Gone with the Wind" in Atlanta.

While this issue of *Motion Picture Herald* is in transit, the world, or what is left of it, will be reading, hearing of the impact of the most pretentious, most ambitious, production of the art upon an audience indigenous to the *mise en scène.*

More immediately important than what the public thinks about it will be what the motion picture industry thinks the public thinks.

Atlanta and Georgia and the South are, as we know at the moment, in such an emotional dither as has not been had since the firing on Ft. Sumter. Superficial and immediate manifestations will all be plus.

Basic, and important for a long while, will be the import of what happens in the consciousness of the whole exhibition mechanism, whether it be producer controlled or independent.

Percentages, playing time, prices and all policies are at stake.

Less immediately, but exactly, the autonomy of exhibition, if there is any, is at stake, too.

For quite a while Hollywood has been calling the turn, telling, and why. Hollywood got the power, the say, by reason of having the creative outlook and no one to contradict but some bookkeepers.

All of today's attention in both the art and the industry is in the high white heat of competition at the top for the big and the grandiose.

Creeping, creeping, creeping come little fellows with little pictures in 16 mm. Areas vacated by the splendid march of the movies upward and onward from their nickelodeon dawn will yet be occupied by lesser entertainment at a price.

Today's impending turning point reminds one of the time when the issue was "program" vs. "feature," then it became "special" vs. "program feature," and more recently "A" vs. "B." Now it is apparently to be "Super-stupendous" vs. merely "Colossal."

The customers are, meanwhile, still buying movies.

△ △ △

ABOUT DIRT

LAST week in the newspages of *Motion Picture Herald* we presented certain observations of Mr. Damon Runyon from his syndicated column, by special permission of the copyright owners, in which he remarked on the propriety and decency of the newspapers and the motion picture—as compared with the stage, mostly the New York stage, also as compared with the current state of the novel.

In the course of his most pointed remarks Mr. Runyon chided the dramatic critics for their seeming indifference and inattention in their reviews—they the while discreetly not quoting the "hot" lines. Mr. Runyon, and with considerable merit, seemed to feel that the dramatic critics of the stage ought to get indignant in behalf of common decency.

It just so chances, the stratifications and special states of the newspaper industry being what they are, that almost never does an un-Hearst paper pay any visible attention to what is said in a Hearst paper. Reasons for that are outside our current discussion, but anyway the only response came from Mr. John Anderson, dramatic critic of the New York *Journal and American.*

Mr. Anderson's answer, made with charming candour and his decided facility, was in effect: "It's no use."

NOW let Mr. Runyon take over, as he says: "Nonetheless, we are inclined to think that if the weight of influence that slugged the movies a few years ago ever happens to hit the stage head-on, it may knock even Mr. Shakespeare bowlegged. We refer to the millions of organized church people of the United States, still the dominating factor in this country, no matter what you hear to the contrary."

Mr. Runyon attributes the escape of the stage from such attentions from the cause of common decency to the fact that "the stage nowadays is confined to a small area and a comparatively small audience . . ."

Showmen of the motion picture will be a-remembering much, and among other phenomena the rise and decline of Miss Mae West—whose career proves a case for Mr. Anderson, for Mr. Runyon, and for the motion picture.

Currently there are experimentations, for the screen, in sight with material of alleged social import, one taken from printed page, another from the stage. Both have sold to what Mr. Runyon mentions as "small area" and to "a comparatively small audience." Both may be inspirations for motion pictures in rather another category, translations in terms of decency for fame won with indecency. That would be, will be if, legerdemain.

We shall be seeing.

One of Mr. Runyon's sharper lines, speaking of the stage, was: "You would think that the producers would exercise caution as a matter of self protection."

△ △ △

DOUGLAS FAIRBANKS

ABRUPTLY in the full flight of life, Mr. Douglas Fairbanks, who loved life so well and so thoroughly lived it, has left it. The end came unexpectedly, early Tuesday, a quick curtain on a career which was so specially and typically of the motion picture.

Mr. Fairbanks is to be remembered ever in the annals of the screen alike for his pictures and for his contributions of a blithe spirit, a manner of working that was not quite nonchalant but dashing, assured and merry. His love of work and his love of play were quite akin, no little interwoven. Unlike the many there were limits to his interest in money and his concern about it. He had a notion of enough.

He played his part until the lights were struck. He did not stay for fading aftermaths or vain pursuits of former glories. The most of what the world has to remember him by is cheerful.

—*Terry Ramsaye*

This Week in the News

"WIND"

THE COST SHEET of labor and war continues the subject of producer and distributor attentions; headlines again tell of trust suits and extended playing time, of exhibitors' repeated demands for a "new shake" in trade practices and for a stoppage of Hollywood stars' air appearances; trade headlines continue, too, to report on block booking and Senator Matthew Neely, Allied States, Congress and the concern of some important corporate managers over what might happen to block booking in Congress, come this January.

These pages and those following duly record the aforementioned matters of motion picture. The big news of the week, however, concerned a single motion picture—"Gone with the Wind," which, Friday evening, is to be seen by the public for the very first time, at a ten-dollar-a-seat opening at Loew's Grand theatre, Atlanta. This is the "Wind" distributor's key house in the South of the picture's setting, the original setting coming to life again Friday in the fabrication of a replica of an old Southern mansion to cover the front of the theatre, in the Civil War days, atmospheric trimmings put up about the town, in Metro's transportation from Hollywood to Atlanta of actual "Wind" studio sets and props.

The story of the arrival of "Gone with the Wind," after four years of promises, preparation and production is laid out in detail, starting on page 23. For the picture's exhibitor customers, committed and potential, a Showman's Review of the $4,500,000 production, selling to exhibitors at 70 per cent of the house gross, appears on page 24.

Important "world premiere" attention also is to be received by Max Fleischer's feature color cartoon, "Gulliver's Travels," Paramount, on Monday evening in Miami. The story of "Gulliver" appears on page 23; a Showman's Review is on page 25.

"AP" reviews "Wind"

NEVER—that is, hardly ever—does the august Associated Press encourage its writers to expressions of opinion. Now and then on special provocation it is permitted. One of the occasions was the Hollywood previewing of "Gone with the Wind", when 900 persons of the press on Tuesday saw 220 minutes of it at the Four Star theatre. Thereupon the "AP" served its 1,400 papers with a wired review, saying:

> "Gone With the Wind," Margaret Mitchell's best seller of the pre-war South, was previewed today.
>
> For nearly four hours—the longest screening in film history—the critical audience sat and laughed, wept and clenched its collective hands in anger while a cast of superb actors gave superb performances. Vivien Leigh carried one of the most difficult roles the screen has ever handed a performer with utmost credit. She was in virtually every scene.
>
> Clark Gable gave what may be the best performance of his career. Olivia De Havilland, Leslie Howard, Thomas Mitchell and others were excellent.
>
> The closest any one came to stealing the show from the fiery Scarlett was the performance of Hattie MacDaniel, the buxom Negro mammy. She had many fine scenes and made the best of them. Ernest Haller's Technicolor photography was as fine as any Hollywood has seen.
>
> Only drawback to the picture is its length. Most of the audience was distinctly groggy when it was over, but even that seems unimportant when entertainment is as splendid as this.

Weekly J. R. Item

JAMES ROOSEVELT is expected to make an announcement of his considerably discussed, and sometimes denied, new deal in the films, in the course of a few days. Indications are that it will be production, but "not features."

It is to be recalled that while he was in New York recently he ultimately said that he was "on a leave of absence," to indicate that he was not charging the Goldwyn payroll for his trip and time; also that Fred Storm, inducted to the Goldwyn publicity organization from Washington, under Roosevelt auspices, was in town for the while, officially indicated to be tending to Goldwyn publicity projects. About a week ago he left the movies to join the Stern papers in Philadelphia and was succeeded by Edwin C. Stein, recently managing editor of Paul Block's Newark *Star Eagle* and one time with the New York *American*. Mr. Stein in his newspaper connections wrote about the screen. He is in New York now working "Raffles."

Meanwhile the Associated Press solemnly conveyed, a week ago, that Mr. Roosevelt "was elevated to the presidency of the Samuel Goldwyn Studio Company, today (Friday). He retains his post as vice-president of Samuel Goldwyn Productions, Inc."

In New York Lynn Farnol, public relations, United Artists, offered a bet of a bottle of Clicquot against seats for "Gone with the Wind" that Mr. Roosevelt was "not leaving." Results later.

Meanwhile out in Hollywood some "after the Storm" readjustments were taking place. John Peere Miles, who had been replaced by Mr. Storm replaced him again as studio publicity director for Goldwyn, and Jerry Dale who departed when Mr. Storm blew in, returned as Mr. Miles assistant. Status quo ante resumes.

Time *Watches*

THE MARCH OF TIME editors have been watching "The Ramparts We Watch" into the "dawn's early light." First feature length film made by the Time-Life-Fortune - March - of - Time - Henry R. Luce group has been "all shot" but is "still being edited behind tightly locked doors." No special staff is handling the film, which will be released through RKO, but the regular production staff men do the editing in the wee small hours, after their work on the monthly "March of Time" issue has been completed.

"The Ramparts We Watch" is included in the RKO release schedule, but no date has been determined yet. Thousands of feet of film has been shot around New London, Conn.

The editors are building their documentary feature on their interpretation of the book "Ramparts We Watch," by Major George Fielding Eliot. The book discussed the problems of national defense, and the general world unrest contributed to interest in the book. The publisher, Reynal & Hitchcock, declined to give the number of copies that had been printed.

The producers hope that "The Ramparts We Watch" is to be something of a "Gone with the Wind" in documentaries. Any way it will be the longest and most expensive documentary film ever made.

Canada's war effort will be pictured "for millions" on this continent and overseas in a March of Time half-hour film which is being prepared in Canada. A director of the producer is known to have been in Ottawa conferring with the Canadian Film Board and the project has advanced so far that camera crews are already on the job photographing men in action in the army, navy and air forces, and obtaining pictorial records of what is being done in the many plants engaged in war production.

Another feature of this picture is the presentation of those in the "front line" of Canada's defensive forces, the Dominion's important economic weapons and its resources.

A $200,000 Present

REVISED ESTIMATES on Wednesday put a new light on the cost of the Hollywood studio union wage increases.

The 10 per cent wage increase granted December 5th to three internationals in the studio basic agreement will cost producers approximately $200,000 before Christmas in back pay, it was disclosed on Wednesday. The pay raise was made retroactive to August 25th.

Gratitude

PAUL MUNI, interviewed in Boston, back on the stage in "Key Largo" after seven years of cinema, has been quoted by the Associated Press as saying that "motion picture films were, to a considerable extent, 'tripe'." Also that "right now high class pictures virtually have to be subsidized, just like a symphony orchestra."

"Key Largo," now at the Ethel Barrymore theatre in New York, appears a success, but, if one is to judge by the reviews, an author's success, belonging to Maxwell Anderson, with Mr. Muni in the assisting position.

Motion picture persons were inclined to be mindful that Mr. Muni is today considerably elevated on a pedestal erected by the screen. He is today not alone the product of his own genius but also in part the product of such contributors as Perc Westmore, a considerable number of most able directors, some able screen writers, and the lavish support of such factors as Warner Brothers and Metro-Goldwyn-Mayer. Maybe Mr. Muni deems that none of his pictures were "tripe," but there is one critic extant who considers that Luise Rainer saved one big instance.

Mr. Muni's Boston utterance suggests he is not as good at the ad lib as when reading lines written for him. Or did he?

$35,000 for Free

MOTION PICTURE theatre owners will note that Miss Shirley Temple, the ten-year-eight-months old star who is so happily familiar to their box offices, will, come Christmas Eve, "succumb," after six years, to the persistent lurings of radio broadcasters and advertisers and go on the air as a "guest" performer, the very last of Hollywood's "big names" so to break down.

Practically everyone in Hollywood of active talent importance broadcasts and rebroadcasts week after week for soap suds and salt, pineapples and pipes, and, of course, nice "fat" fees. None of that for Shirley, however. She'll broadcast for oil and sweet charity.

Twentieth Century-Fox sales officials who sell Shirley's motion pictures from over Tenth Avenue way in New York's Hell's Kitchen, will tell you that Shirley, or, at least, her mother and dad, who keep a pretty strict eye on their daughter's commercializations, have turned down an offer, described by the same Fox officials as "bona fide," for a payment of $35,000 to her for a single sponsored radio appearance—sponsor unnamed—also on Christmas Eve. Fox calculates that there have been "hundreds of thousands" in offers turned down by the Temples as made by air advertisers for the child star's radio program services in the six years she has been making feature pictures, almost always for Fox.

Now, however, she will go to the air, for Gulf Oil, which sponsors the "Gulf Screen Guild Theatre," the entire talent proceeds from which are turned over by the numerous guest film stars to the Screen Actors Guild, for the aid of needy Hollywood actors —the fund getting $10,000 every week from oil.

Shirley will make her debut on the air as a singer. Maurice Maeterlinck's "The Blue Bird," children's story, will be her vehicle. Mr. Maeterlinck later will send shortwave greetings to Shirley, and CBS networks listeners, from his home in Belgium. Fox is to produce a "Blue Bird" motion picture.

Meanwhile motion picture theatre owners are becoming more and more vociferous in their condemnations of film stars' sponsored air appearances. Ray Branch, Michigan exhibitor leader, this week proposed an "open declaration of war" against the practice, as reported on page 57, and Harry Brandt, head of New York's ITOA, who frequently has sounded off on the subject, also this week said (on page 57) that he had promises from owners of 10,000 theatres to boycott pictures of stars who insist upon continuing with air engagements.

How Much Woo?

MOTION PICTURES have been attacked for many and many a reason—but never for the lack of romance.

Radio, aspiring competitor, was criticized this week by 600 Westchester clubwomen for too much romance. According to the women, who attended a New Rochelle Woman's Club Forum, the excess of woo on the airwaves is an "insult to intelligent women." They voted, unanimously, to urge the radio to broadcast more programs on home-making, on child training.

Mrs. Ida Bailey Allen, "home economist," told the clubwomen that she had been told by radio executives and program sponsors that "American women are not interested in hearing about home-making."

Bioff, Kaplan, and Nick

WILLIAM ("WILLIE") BIOFF, studio union leader, Samuel ("Sam") Kaplan, former "czar" in New York projectionists' circles, and John P. ("Big") Nick, deposed head of the St. Louis projectionists, this week regained their "news" importance.

Chicago authorities apparently having failed to press extradition on a 17-year-old charge against Mr. Bioff, he was released from arrest, in Los Angeles, on Tuesday, by Municipal Judge Wilbur C. Curtis, after several weeks on $1,000 bail. The leader of the coast unions of the International Alliance of Theatrical Stage Employees and other American Federation of Labor studio unions had been arrested on November 24th, on a telegraphic warrant from Chicago authorities, who discovered, under the written proddings of syndicated columnist Westbrook Pegler, that Mr. Bioff had failed to finish a Chicago jail sentence, after freedom on an unsuccessful appeal.

Thomas J. Courtney, state's attorney, said in Chicago Tuesday night that the case against Mr. Bioff was pending before Illinois Governor Henry Horner, and that hearing for an application on an extradition warrant was scheduled for December 19th.

In New York, Samuel Kaplan, once the president of the country's largest projectionists' union, the New York Local 306, of the IATSE—a man removed from office in 1932, a server of six months in jail for coercing members, and barred from holding office for five years—this week was campaigning for a position on the union's executive board. Joseph Basson and Michael Berkovitz are running for president. Elections are on December 27th. Mr. Kaplan may run for president at the next election, in two years.

For the third time, attempts to try John P. Nick, former head of the St. Louis projectionists' Local 143, have ended in a mistrial. Mr. Nick's third trial for extortion of $10,000 from the city's theatre owners ended Monday, a few hours after opening, when George H. Weber, a venireman, told Judge Robert Aronson that "a stranger" had tried to bribe him into "going easy" on Mr. Nick. Trial was re-scheduled for January 8th.

FOR READY REFERENCE TO THE BUSY READER

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THIS WEEK IN PICTURES

A POWERFUL LESSON AGAINST DRIVING AFTER DRINKING ....
....see what happens to John Jones, Salesman, in
DRUNK DRIVING
A CRIME DOES NOT PAY SUBJECT
LOEW'S GRANADA

JUSTICE may be blindfolded but in Lakewood, Ohio, she is vociferously vocal in the interest of a campaign staged by John G. Newkirk for the MGM short "Drunk Driving" at the Granada. Judge J. M. Walther is passing sentence on an anonymous offender which includes a visit to the Granada to see the subject. The picture, following the normal course of such exploitation manifestations, came from Milt Harris, publicity director for Loew's Cleveland theatres, to the Round Table desk of A-Mike Vogel who surrendered it, without protest, to this department. Mike, for once, was speechless.

By Candid Illustrators

MORE PLAYING TIME. Mary Pickford, stopping over in Chicago with her husband, Buddy Rogers, elucidates to William F. Crouch, of Motion Picture Herald's Chicago staff, her theory that what with longer and better pictures coming up exhibitors should be prepared to schedule more extended runs. The interview, in which she also discussed tentative production plans, is on page 46.

ERICH POMMER, below, who will produce "Kingdom Come" for Producers Corporation, discusses the film with John Charles Thomas, who will make his screen debut in the film.

By Staff Photographer

By Cosmo-Sileo

COCKTAILS for Ilona Massey, star of MGM'S "Balalaika," in the Radio City Music Hall penthouse just before the opening of the picture at that theatre. With the star are W. G. Van Schmus, Martin Quigley.

By Bachrach

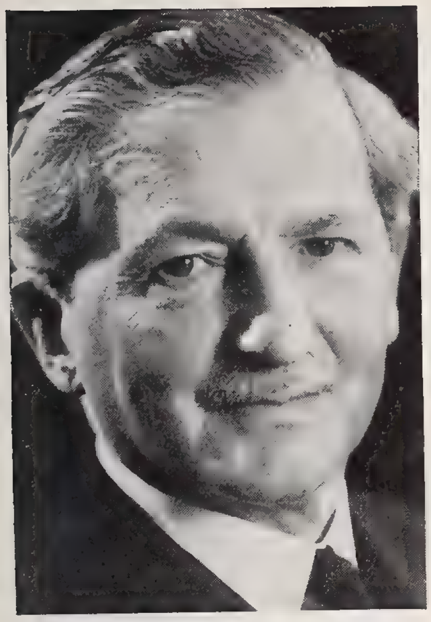
FROM A STANDING START as student apprentice 36 years ago, Clarence G. Stoll, right, becomes president of the Western Electric Company, equipment manufacturers for a vast communications industry included in which is motion picture sound apparatus.

By Metropolitan

INTRODUCTION TO ADVENTURE. Mrs. Osa Johnson poses with F. Trubee Davison, president of the American Museum of Natural History, for an introductory sequence to her new film, "I Married Adventure," compiled from more than a million feet of film shot by Mrs. Johnson and her late husband during their 27 years of exciting exploration in the South Seas, Borneo and Africa. The introduction was filmed in the Museum in New York where the explorers for many years made their headquarters between treks to far and unknown lands. To be released by Columbia, the picture will be ready for showing at that company's sales convention in January.

OPTIMISTIC. David Rose, head of Paramount production in England, on his way to conferences in Hollywood tells the press in New York that his company plans to continue film production in Britain, and will make "five or six" there this season. Expanding on war conditions, he saw no reason to fear for the future of the industry in England and predicted a return to normal as soon as war time problems can be adjusted.

By Staff Photographer



VICTOR WAGNER, dead at 64, was music librarian of the famous Hugo Riesenfeld organization at the Rivoli and old Rialto theatres in New York. In recent years he had directed the Eastman Employees Chorus, having gone to Rochester at the request of the late George Eastman to head the music organization for the Eastman theatre, the opening of which was an event in motion picture history.

By Metropolitan

BEEFSTEAK for the men who brought home the bacon. RKO Theatres fetes its managers of the New York metropolitan area in reward for the maintenance of high average grosses during the year. Reading up the table from the pepper and salt cellars in the foreground: On the left are John J. O'Connor, vice-president and general manager of the circuit; Bill Cook, RKO Chester, and Major L. E. Thompson. On the right are Harry Mandel, publicity; Maury Rosen, RKO Roosevelt; James O'Donnell, RKO 23rd Street; Joe Becker, short subject booker, and Ansel Weinstein, RKO 58th Street.

THE SALESMITHS of RKO, left. Andy, eastern and Canadian sales manager, and Cresson, western and southern sales manager, have their pictures taken in the home office with Jean Hersholt, starring for RKO in the "Dr. Christian" series.

COUNCILLOR MEARS GOES AHORSE. Rationed below his immediate petrol needs, according to Aubrey Flanagan in London, the British Cinematograph Exhibitors vice-president takes to the saddle when attending meetings of the Bournemouth Town Council. Mr. Flanagan expects him to arrive in Panton Street, London, for a CEA meeting with a six-in-hand. The rider on the left is Mr. Mears' son.

ON THE SET of the Edward Small production, "My Son, My Son!", Murray Silverstone, United Artists executive director, visits Mr. Small and Henry Hull, star of the picture.

FOR THE YOUNG IDEA. In the interest of education Mrs. Alice Colvin Wright, president of the New York City Association of English Teachers recommends Standard Pictures' "The Mill on the Floss". With Mrs. Wright and lending their weight are Dr. William Lewin and Dudley H. Miles, both of the National Council of English Teachers.

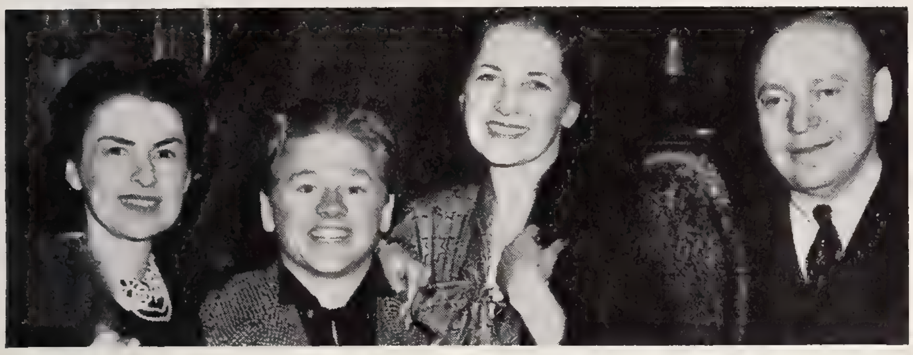
EDISONIANA. Mrs. E. R. Bryant, sister-in-law of Henry Ford, intimate friend and devoted admirer of the late Thomas Edison, visits the set of MGM's "Young Tom Edison," one of two pictures based on the life of the inventor being made by that company. With her are Mickey Rooney who plays Edison, the boy; George Bancroft, as Samuel Edison, his father, and Norman Taurog who is directing. The set is a reproduction of Edison's boyhood home at Mr. Ford's Greenfield Village, Dearborn.

P. A. McGUIRE, right, marks his 20th anniversary as advertising and publicity director for the International Projector Corporation and its predecessor companies. His first copy, prepared for the Nichols Power Company, appeared in *Motion Picture World* for November 8, 1919.

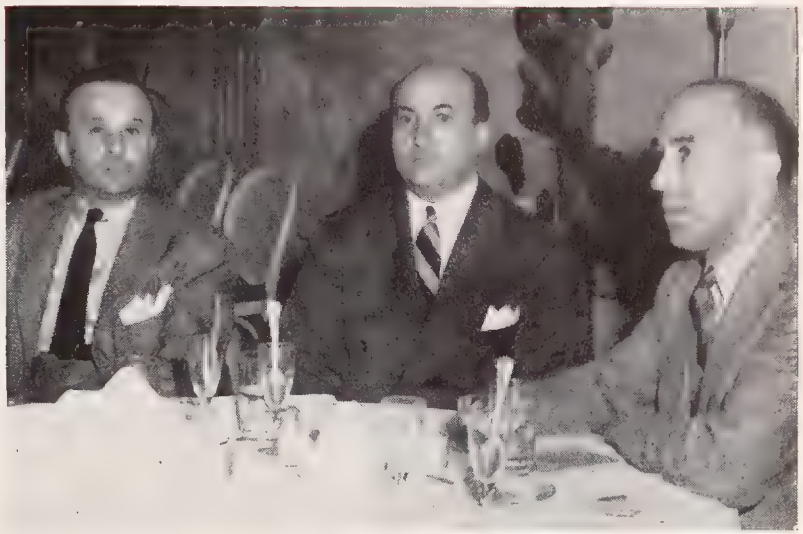
By Staff Photographer

DOWN MEXICO WAY: Ernesto E. Trujillo, el presidente, y Pedro F. de Leon, el secretario general, de la Union Nacional de Empresarios Cinematigraficos, first Mexican exhibitor organization, formed recently with a nucleus of 50 independent and circuit operators.

N. L. NATHANSON, second from left above and below right, president of Famous Players Canadian Corporation, is entertained in Hollywood. With him above on the Warner lot where he and his party lunched with Jack L. Warner, are Edmund Goulding, director; George Brent, and Mrs. Nathanson. The group at the Metro-Goldwyn-Mayer studio below includes Mrs. Nathanson, Mickey Rooney, and Mrs. Eric Loder, a friend.



DICK SCHMIDT, Milwaukee exhibitor, and friends pose with Alan Hale on the set of "Virginia City" at Warner Brothers'.



By Libby Boone

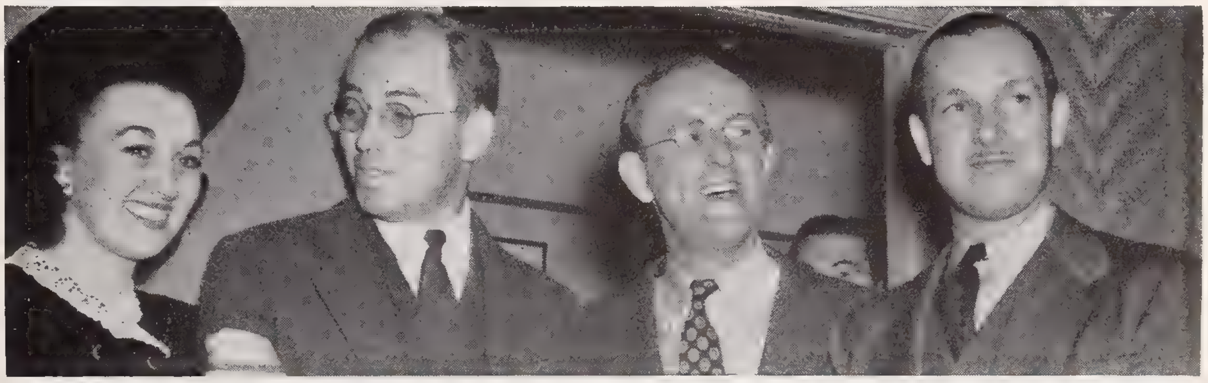
HARRY BRANDT, president of the Independent Theatre Owners of New York, on a one man campaign tour to rally exhibitor protest against the Neely Bill and against radio appearances of screen stars, is lunched by west coast exhibitors at the Victor Hugo restaurant, Beverly Hills. Left, Marty Schwartz, representative of Mr. Brandt's *Independent* in Hollywood; right, Al Galston, past president of the ITOA of Southern California and Arizona. The luncheon is reported, with Mr. Brandt's remarks, on page 16.

MISS C. E. EMMICK, above right, daughter of E. H. Emmick, Golden States Theatres president, visits Andy Devine on the Paramount lot. With her is Miss Edith Kriger.

R. W. FRANKIE, right, exhibitor of Everett, Wash., meets Ann Sheridan at the Warner studio.

By Cincinnati Enquirer

ARTHUR FRUDENFELD, left, RKO division manager in Cincinnati, is installed as chief barker of the Cincinnati Variety Club. Eddie Cantor was guest of honor at the proceedings.



GEORGE E. FRENCH, above right, manager of the RKO Albee in Providence, takes Garet Byrnes of the *Evening Bulletin* to Boston to meet Ginny Simms and Kay Kyser of "That's Right, You're Wrong."

SIFT EFFECT OF LABOR AND WAR COSTS UPON BUDGETS

Paramount Saying Goodbye to "B" Films; Kent Sees 25 Per Cent Reduction in Production Expenditure Coming

by JAMES P. CUNNINGHAM

Product—that all-important item to every producer, distributor and exhibitor, today is receiving more attention for this time of year than many and many a season, in the matter of sources and costs, quality and quantity, markets and policies for the season that is to follow.

Both Hollywood and New York are at the moment deep in conversation; the subjects: Labor and war costs and studio budgets; The "Class B" film, should it be eliminated, curtailed?; Reducing production costs—some estimating by 25 per cent—without affecting quantity or quality; Selling plans for 1940-41; Production abroad; Longer runs for longer pictures, etc., etc.

All or any of these matters, as they bear on next year, have in the past two weeks sent more corporate and management chiefs traveling to or from New York and Hollywood for conferences in studio or home office, than at any time on record, at a time when the present season of 1939-40 is but one third spent.

Resulting therefrom this week were expressions from Sidney Kent, that production costs must be cut—at least 25 per cent—without cutting quantity or quality of product; from Nicholas M. Schenck, that Metro-Goldwyn-Mayer will not trim its product totals, despite foreign losses; from Paramount studio chieftains, that Class "B" features, earmarked as such, will be suspended, with a corresponding cut in total releases; from William Sistrom, speaking for RKO, David Rose, for Paramount, and Robert Kane, for Fox, that their companies will resume production in England, despite the war.

Hollywood's expression of the day: "longer and better playing time" from exhibitors for its pictures, heard frequently ever since Joseph M. Schenck, last September, called for exhibitor aid for lost European markets, was reiterated Monday by Mary Pickford, talking of returning to production for the second time since her starring silent years. Miss Pickford traces the trend of longer pictures and longer playing time back two years to Mr. Disney's "Snow White and the Seven Dwarfs."

Miss Pickford, too, is looking for the end of the Class "B's," as reported in an interview with the United Artists co-owner, on page 46.

The three biggest reasons of the day for extended runs, of course, are David Selznick's Metro-Goldwyn-Mayer release of "Gone with the Wind," Max Fleischer's Paramount release of "Gulliver's Travels," and Walt Disney's RKO release of "Pinocchio." More new sales policy and procedure reports on each appear on pages 23 and 29.

The relation of war costs to labor costs and production costs are to be proven by the producers on or about February 15th, when they are to present their case before representatives of 15,000 studio craftsmen in Hollywood. They hope to prove that the 10 per cent wage increases recently granted a dozen unions should be rescinded because of film rental losses and monetary restrictions in the warring European markets.

Product-wise, two things are certain at this time: Circuit sales are in no unfavorable position, despite labor troubles, code troubles, troubles in the Federal Courts; There is no product shortage, nor will there be for some time to come—Motion Picture Herald on December 2nd (page 13) reporting that as of December 1st, 223 features had been completed in the first three months of the season, out of 500 promised for the year; 116 had actually been delivered; 107 were "in the can," ready for release; 41 more were in work.

Kent on Costs

Production costs must be reduced at least 25 per cent, Sidney R. Kent, president of Twentieth Century-Fox, said Friday in New York before leaving for product and policy conferences at Movietone City.

"Present world-wide conditions make it necessary to readjust the whole financial structure of production," he said.

Mr. Kent, however, added that this does not mean that Twentieth Century-Fox will make fewer pictures for 1940-41, or that quality will be lowered. But it does indicate, he said, that expenditures will have to be geared to a reasonable level.

"We can't say now how many pictures we will make or what the budget will be," Mr. Kent offered. "This will depend on future revenues. These factors will be determined during the year. No long-range plans can be made because no one knows what will finally happen to our foreign markets as a result of the war."

In connection with discussions among industry executives regarding the production of "fewer but better" pictures, Mr. Kent said that it does not necessarily follow that a smaller production program results in superior quality. He said he is aware of cases in the past where companies drastically reduced the number of pictures, but turned out inferior product.

Regarding possible salvaging of the industry's trade practice Code he said that Federal Government action had made the majors possible targets for futher prosecution, but that individual action by the companies was feasible and to be desired where it was possible.

Mr. Kent is understood to be studying a plan to call a world-wide 20th Century-Fox sales convention to include all overseas managers, as well as those in U. S. distribution, next year, in the event the European war is still on.

He said that business in England, at last reports, was off between 30 and 40 per cent, and that it was in a precarious position.

Robert Kane, the company's British production chief, arriving in New York Saturday from England, said the company will make a

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Film Chiefs Say "No", La Guardia Insists "Yes" on Mayor's N. Y. Production Plan

Mayor LaGuardia's campaign to bring the motion picture studios to New York has just about reached a deadlock, with the major producers saying "No" and certain other interests backing the Mayor with "Yes." Nicholas M. Schenck, president of MGM, after a 20-minute conference with Mayor LaGuardia, denied that Loew's or MGM would cooperate with the plan to bring production to New York. Mr. Schenck termed the visit "just social." But he did say that pictures could be made in the East if suitable subjects were found and "if we needed an artist playing here who wouldn't come to Hollywood, we could use him between matinees." A "tremendous investment and a $20,000,000 studio" in California makes it impossible to make pictures in New York "at this time."

It had been reported that Nelson Rockefeller had "provided" office space in Rockefeller Center to the new LaGuardia sponsored Chamber of Commerce, headed by Clendenin J. Ryan, Jr., former aide to the mayor. Mr. Rockefeller's office issued a formal statement saying he "had no interest in the move to bring film production East."

Howard Hawks, producer for Columbia, said on his arrival in New York that New York had no chance to compete with Hollywood as a motion picture production center. Mr. Hawks said, "Three companies own about 60% of the stages in Hollywood. I don't see how New York could ever become a major producing center unless those three moved here."

Meanwhile Mayor LaGuardia continued to boost his plan. He said, "We have a most ambitious plan that will make Hollywood look sick if we can tempt the producers to come here. We have been in conference with every branch of the industry." The Mayor had one more comment, "And I want to make it clear that even if the industry does come, I shall continue to live with own wife."

King Vidor, Hollywood director, backed the Mayor's plan.

RESUMING PRODUCTION IN ENGLAND

(Continued from preceding page)

minimum of three pictures in England next year. He said the company had completed its program in England this year and had every intention of resuming production on April 1st.

Mr. Kane said that it was unlikely that the "frozen" money of American distributors in England would be used by them for production, but that the proposed credit bank might make production possible. The credit bank, he said, would be financed by government and private capital.

Mr. Kent while on the coast will also confer on distribution, advertising and publicity plans for "Grapes of Wrath," "The Blue Bird" and other forthcoming Fox product.

The company's product plans for the next season will be delayed until January or February, it is understood.

No Product Cuts for MGM

Metro-Goldwyn-Mayer plans to make the same number of pictures next season as they will in this—44 to 52, said Nicholas M. Schenck president of Loew's Inc. as he arrived in Hollywood this week for product and policy discussions with studio chiefs.

"Despite the great losses in the foreign market, we can't let that influence us to the extent that we shall make fewer and cheaper pictures," said Mr. Schenck.

Edwin Aaron, assistant to William F. Rodgers, M-G-M general sales manager, has been appointed "captain" of this year's wind-up sales drive for the company.

Mr. Aaron will leave New York early in February on a two months' tour consulting with district and branch managers.

A bonus plan will be instituted in the distribution department, to enable all employees of exchanges which attain or exceed their quota to participate in cash prizes.

Paramount To Suspend "B's"

Paramount will suspend the making of so-called "in-between" pictures, better known as "B's." The company intends to confine production to "A" films for 1940-41 season. Consequently, Paramount's new program will comprise fewer pictures than usual. The program may be reduced to 45 pictures, from a usual yearly output of 58 to 62.

Paramount's decision came as a result of last week's conference in Hollywood between studio chieftains and eastern executives, including Y. Frank Freeman, Barney Balaban, Russell Holman and Stanton Griffis. Harold H. Hurley, who has been in charge of the "B" product, will be assigned other duties in production.

Paramount will go ahead with production in England—"we will make as many as we possible can"—and it anticipates comparatively slight difficulty in production and distribution, despite the war, David Rose, Paramount's supervisor of production in England, said in New York this week, preparatory to leaving Tuesday night for Hollywood, where he will cast, and obtain technicians, for his coming English pictures. Mr. Rose arrived in New York last week from Europe. He plans to remain in Hollywood until the first week of January; then to sail for England on January 15th, on the Dutch liner, *Statendam.*

"I think we can make five or six pictures in 1940," Mr. Rose said. "They will be something more than just quota pictures," he declared.

Business is only slightly below "normal" in English theatres, Mr. Rose said. It is upon this condition that the new "Gullivers' Travels" will be released there, he explained. Two prints of the color cartoon feature were to be flown, via Clipper, to England this week. The picture will open at one of Paramount's two West End (London) theatres, the Carlton, or the Plaza.

16 MM. ASSOCIATION DEFENDS ITS MEDIUM

Disputing the claim of exhibitors, that 16 mm. competition is threatening them, and that the competition is conducted sometimes unfairly, the Allied Non-Theatrical Film Association of New York, a unit composed of 16 mm. distributors and dealers, moved this week for a "better understanding between the non-theatrical and theatrical film industries."

Production in England

Warner Brothers is among the first of the American companies resuming production in England. Five feature productions are scheduled for the Teddington studio between now and spring. One of them, "The Briggs Family," is now shooting. A. F. Solomon is in charge of production, succeeding Sam Sax.

RKO, too, will resume production in England early next year with William Sistrom, producer, in charge of production. Mr. Sistrom will fly to England January 2 to prepare for the new production.

Alexander Korda, who arrived in New York from the coast over the week-end, was scheduled to sail Thursday on the Rex for England. He is returning to England to put "Hunting of the U-Boat" into production for London Films, and to finish the scoring of "Thief of Bagdad." He is to return to the U. S. in February with prints of both films.

RKO in Sales Drive

RKO Wednesday announced an annual billings contest, to be known as the "Ned Depinet Drive" and to be launched on January 27th, closing May 10th. Herb MacIntyre, northeastern district manager, has been appointed captain and has been called in from the field to organize the campaign.

The company, this week, announced its feature release schedule through May 10th, listing 25 pictures. "The Hunchback of Notre Dame" is set for December 29th; "The Swiss Family Robinson" for January 26th; "Pinocchio" for February 23rd. Other important film release dates are "Vigil In the Night," February 16th; "The Primrose Path," March 22nd; "My Favorite Wife," April 12th; "A Bill of Divorcement," May 3rd; "Tom Brown's Schooldays," May 10th.

Four divisional sales meetings will be held by Columbia during January, with A. Montague, general sales manager, presiding at all.

The meetings will be devoted to discussions of product scheduled for next release, including "His Girl Friday," "Too Many Husbands," "Tree of Liberty" and others.

The first sessions will be held on January 6-7 in Washington, with Sam Galanty, division manager, heading delegates from Cincinnati, Cleveland, Pittsburgh and Washington branches. Home office executives who will attend include A. Montague, Rube Jackter, Louis Astor, Lou Weinberg and Max Weisfeldt. Mr. Montague and Mr. Jackter will be the only home office representatives to attend the other three meetings.

The second conference will be held in Chicago January 13-14 and will take in the mid-west and central divisions, of which Phil Dunas and Carl Shalit are division managers, respectively. Branches to be represented include Chicago, Detroit, Milwaukee, Des Moines, Minneapolis, Kansas City and St. Louis.

The third meeting is scheduled for January 17-19, in Dallas, for the southern division, which includes Atlanta, Charlotte, Memphis, Oklahoma City and New Orleans. Sam Moscow is in charge of this territory.

The final conference will take place in San Francisco January 27-28. Branches which will be represented, headed by Jerome Safron, division manager, include Denver, Los Angeles, Portland, Salt Lake City San Francisco and Seattle.

Warner Circuit zone managers concluded a meeting Tuesday in the home office in New York with a dinner to Joseph Bernhard, general manager, at the Hotel St. Moritz.

Zone managers who attended included: James Coston, Chicago; Nat Wolf, Cleveland; I. J. Hoffman, New Haven; Don Jacocks, Newark; Moe Silver, Albany; Ted Schlanger, Philadelphia; Harry Kalmine, Pittsburgh; John Payette, Washington; Herb Copelan, Atlantic City, and Howard Waugh, Memphis.

From the home office: Clayton Bond, Ed Hinchy, Leonard Schlesinger, Harry Goldberg, Frank Phelps, Nat Fellman, Abel Vigard, W. Stewart McDonald, Harry Rosenquest, Louis Kaufman, Herman Maier and Frank Cahill.

Warner theatre managers in Chicago will hold their last general meeting of the year with zone manager, James E. Coston, on his return from New York next week.

Filming Increases

Hollywood labor troubles being over, for the time being at least, feature productions in work this week increased by five over the previous week. Eight were started and three finished. Forty-one pictures are before the cameras, 23 are being prepared and 75 are being cut.

The week's production schedules are as follows:

COLUMBIA—In Work: "The Lone Wolf Strikes," "Five Little Peppers at Home," and "Convicted Women."

GOLDWYN—In Work: "The Westerner."

M-G-M—In Work: "Broadway Melody of 1940," "Strange Cargo," 'The Shop Around the Corner," "Congo Maisie," "Arouse and Beware," "Floria," "New Moon," "Young Tom Edison." Started: "I Take This Woman."

MONOGRAM—Finished: "Mr. Wong at Headquarters."

PARAMOUNT—Finished: "The Biscuit Eater." In Work: "Buck Benny Rides Again," "Safari," "At Good Old Siwash," "The Way of All Flesh." Started: "Golden Gloves."

PRODUCERS PICTURES—Started: "The Sagebrush Family Trails West."

RKO—Finished: "The Marines Fly High." In Work: "The Primrose Path," "Irene," "Little Orvie," "Glamour Boy No. 2," "Bullet Code." Started: "Bill of Divorcement," "My Favorite Wife."

REPUBLIC—In Work: The Wolf of New York," "Dark Command." Started: "Village Barn Dance."

ROACH—In Work: "1,000,000 B. C."

SMALL—In Work: "My Son, My Son."

20TH CENTURY-FOX—In Work: "Shooting High." Started: "Dance With the Devil."

UNIVERSAL—In Work: "Charlie McCarthy, Detective," "My Little Chickadee," "Oh, Johnny, How You Can Love." Started: "The Devil Is Yellow."

WARNERS—In Work: "Virginia City," "The Life of Dr. Ehrlich," "We Shall Meet Again," "And It All Came True."

BRANDT WANTS A MILLION ANTI-NEELY LETTERS, YET SEES BILL'S PASSAGE

New York Exhibitor Leader, on Campaign Tour, Urges Pressure on Congress; Threatens Boycott of Stars on Radio

United States Postal clerks in Washington and at way stations leading thereto are promised a busy winter ahead, Harry Brandt, a local circuit operator and local exhibitor organization leader in New York, promising literally to flood Senator Matthew Mansfield Neely and other Congressmen with a round 1,000,000 pieces of mail protesting Senator Neely's legislative proposal to make block and blind selling of motion pictures illegal. Regardless of the 1,000,000 letters, Mr. Brandt sees passage of the bill.

Mr. Brandt made known his ambitious plans to some California exhibitor members of the Independent Theatre Owners of South California who gathered last Friday at the Victor Hugo Restaurant in Los Angeles to hear him "kill the Neely bill."

On Tour of Country

Mr. Brandt had arrived in Hollywood after visits to several key cities to enlist individual and organized exhibitor support for his ostensibly self-appointed task of preventing Congressional enactment of the block booking measure for which Allied States Association and the Motion Picture Research Council has been campaigning for years.

Mr. Brandt, from New York, ended his nationwide campaign tour with word to Hollywood that his pockets also carried plans for boycotts, by 10,000 theatres, of film stars who appear on the air.

He also, for the record of producers, distributors, other exhibitors and the press:

Reiterated his many times spoken antagonism for the Neely Bill;

Declared that he expected an early announcement by distributors of an arbitration plan which was hampered by Department of Justice maneuverings at the time the industry's fair trade practice code was drawn;

And said that he had received assurances from all production heads of Hollywood companies that all future contracts with players would contain clauses prohibiting their appearances on the air.

On Way to Dallas

Energetic, rotund Mr. Brandt arrived in Hollywood Dec. 2, and left last Sunday, after what he said was a visit to all Hollywood production heads about the affairs of the business, for Dallas to continue his swing about the country telling exhibitors to fight the Neely bill.

Highlight of his visit to the coast was the luncheon tendered him by exhibitors in the Los Angeles territory at the Beverly Hills Victor Hugo restaurant at which, after excusing himself to the two women present for some comparatively mild language, he let down his oratorical hair and condemned the Neely bill from bow to stern and port to starboard, blasted the system of film stars appearing on the radio, expressed his hope for arbitration machinery in the industry and damned the exhibitors who don't belong to their local organization.

Repeating the same talk that he made in 17 key cities on his way to the coast, Brandt turned to the subject next dearest to his heart and declared that he had received, in his week's visit, promises from production heads of companies that all future contracts with players would prohibit their appearances on radio programs.

FAVORS FEWER BUT BETTER PICTURES

Howard Hawks, motion picture director, stopping off in Chicago this week while en route to New York from the coast, said that Hollywood would be better off if it did away with the "B" type pictures and spent all of the budget on fewer but better pictures. He said that the elimination of block booking would be a big help to the industry and would tend, in the long run, to help eliminate double features.

Mr. Hawks, who just finished "My Girl Friday" for Columbia, while in New York will confer with Ernest Hemingway, author, who plans to write an original story and also do the dialogue for the director's next film.

Threatens Boycott

"Of course," he said, "there are a lot of free lance players who control their own destinies and by means of their high powered agents, obtain radio work. The studios cannot control their air appearances if they work for several weeks at $2,500 a week at one studio, lay off for a while and get $2,500 for a radio show, and then report to another studio.

"But we can tell that star or featured player that he or she can be made an example of, in a way that would eliminate him or her from films.

"I have in my brief case—and I have been showing them to company heads this week—letters from 600 exhibitors, representing 10,000 theatres, affiliated and unaffiliated, backing this campaign to keep them off the air.

"If a star appears on a radio show, we send them a letter explaining our position and telling them that we have an investment in his or her name, and that by going on the air, they are dissipating our investment. We ask them what they intend to do about it. In my brief case, I have letters from many agents of stars and freelance players, but I won't meet with any of them.

"If these free lance players continue to do radio shows, they can be eliminated entirely from the motion picture industry.

"And I say to you, if the current free lance players are completely wiped out, it wouldn't do a bit of harm to the industry."

Asks Letter Campaign

He told the 35 local exhibitors assembled at the luncheon, of which Albert Galston, president of the ITO of Southern California, was chairman, that exhibitors should go to their landlords, their employees and all the persons they do business with and ask them to write five letters each to Congressmen assailing the Neely bill as being dangerous to the industry.

"The Neely Bill," Mr. Brandt declared, "is the most pernicious piece of legislation ever promulgated against an industry. It is written by people who don't know our business, and it will thoroughly hogtie us.

"If the bill passes, I see a lifetime of work going into discard. It affects production, distribution and exhibition ruinously.

"Not only independent theatre operators will suffer. Even the affiliated houses will be endangered. And I have found in my trip across the country that affiliated owners know so god damned little about the bill that it's appalling.

"It's no trick for a first run house, giving away autos, and thousands of dollars in cash, and charging low admission prices, to draw customers in. It doesn't require showmanship for that.

"During the last 10 years, every industry in the entertainment world has advanced. The only improvement in the motion picture industry has been the Walt Disney innovation. There must be a radical change in the industry—from inside, not the outside.

"It cannot be done with outside supervision and regulation, which the Neely bill attempts to do."

Hits Moral Argument

Pointing out that adherents of the bill are claiming that it will improve the moral quality of pictures, Brandt scoffed at that statement.

"Passage of the bill will create a cancer that will destroy the entire business."

Before entering the luncheon room, Mr. Brandt met with A. H. Giannini who, he said, told him that he "would not lend a nickel" to producers without a release under the Neely bill.

Describing present pictures as "stinking," Mr. Brandt said the output of Hollywood would be ten times worse in the event the bill passed, for producers would not be able to obtain release deals until pictures were finished, for distributors would be wary of any release contracts because of the clause of the proposed law calling for supplying of a complete synopsis to exhibitors. Violation of the bill, if it is passed, would be made a criminal act, he said.

Sees Huge Loss

Mr. Brandt, introduced as an exhibitor with some 80 odd theatres in Greater New York, whose gross business last year was $11,000,000, declared he foresaw a loss of $2,000,000 this year in gross revenue for his enterprises.

What the industry needs is a system of arbitration under which the independent exhibitor can get together with the affiliated house operator and the distributor to thrash out mutual problems. Under a fair system of arbitration, the independent exhibitor has nothing to fear, he declared.

Relating the history of the exhibitors' attempts to obtain a system of arbitration in conjunction with the proposed trade practice code, which he described as being "purely economic," he told of the statement of Thurman Arnold, assistant United States Attorney General, in charge of the anti-monopoly drive, and of Paul Williams, Arnold's assistant, that they would approve an arbitration plan for the industry if the distributors agree before hand not to use it as a defense in the government anti-trust action.

"I expect a statement in a short time setting up such a system of arbitration," the exhibitor said, "and if it is not forthcoming, I shall be the first witness in the government suit and God knows I have a lot to tell."

Mr. Brandt related his meeting with Mr. Arnold. According to him, Mr. Arnold charged that the majors wanted to drag out the suit, in the hope of a change of administration in 1940.

Mr. Brandt predicted the passage of the Neely Bill, and said his houses would be for sale, when it was passed.

He criticized clearance in New York City. When some of his theatres receive pictures, he said, they're "reissues."

MAJORS OPEN TALKS ON NEELY BILL; WASHINGTON SEES A 50-50 CHANCE

Informal Meetings Held to Discuss Line of Attack; Pettijohn, Palfreyman Speak; House Stand on Passage Unknown

Fifty-fifty chances of enactment of the Neely anti-block and blind selling bill during the second session of the 76th United States Congress, which opens at noon on January 3rd, are seen in Washington.

While Capital observers have been weighing the potential position of the legislation, its chief organized opposition, the large motion picture producer-distributors in the past few days, have been studying their position, thereto, in secret session in New York.

Informal Meetings Held

Without any previous announcements, or subsequent disclosures, various corporate and management executives of the large film companies have been meeting intermittently in the large board room of the Motion Picture Producers and Distributors of America, at 28 West 44th Street—undoubtedly remembering that Senator Matthew Mansfield Neely, at the first session of this Congress, last summer, forced a vote on the floor, winning Senatorial passage; remembering, also, that there has been much talk of late by various of the bill's proponents about bringing the bill to the early attention of the legislators in January after their convening. All of which, naturally, would warrant the attention of the film executives at this time.

In one of the first public denouncements of the bill in the majors' campaign of attack that is about to start, Charles C. Pettijohn, the Hays organization's legislative expert, and David Palfreyman, its exhibitor organization contact, were to talk about the possible effects of the bill, Thursday, to an assorted audience of motion picture and other press agents, trade and newspaper writers, accessory manufacturers and dealers, assembled in Stouffer's Restaurant, at 44th Street and Fifth Avenue, directly around the corner from the Hays headquarters. Other than that an "authoritative analysis" was promised there was no word from either Mr. Pettijohn or Mr. Palfreyman as to the nature of their contemplated disclosures.

Position Not Improved

Washington opinion this week held that since the adjournment of the regular session last August, the motion picture industry has done its position no good. "Mr. Smith Goes to Washington" was cited as not endearing the industry to some members of Congress, several of whom at the time of its preview, October 17th in the National Capital suggested it was "good ammunition" for proponents of the block booking bill.

Nor has anything transpired in other film branches which would tend to temper the "storm." Representatives of the groups supporting the Neely bill have been active in bringing before the attention of Congress the fights between distributors and exhibitors over the ill-fated trade practice code, the difficulties encountered by the Department of Justice in bringing the New York anti-trust suit to trial, the initiation of additional trust suits by the Government and by a score of independent owners, and the various other "incidents" that have occurred in the industry.

Too, efforts of the Department of Commerce to develop a "program of reform" for the industry appear to have reached a stalemate, although Department officials insist they are continuing their studies. Nevertheless, months have elapsed since any representatives of the industry came to Washington on that particular matter and, so far as can be learned, no meetings are projected for the near future.

THREE NEW THEATRES PLANNED AT 'ARMISTICE'

Two Oklahoma City men are considering building theatres in that city and a Blackwell, Okla., exhibitor, who has a small chain of theatres in the northern part of the state, is also considering a house for Oklahoma City.

These men have expressed the opinion that, if the war continues, the construction of additional theatres in Oklahoma City will not be desirable due to the fact that increasing cost of living will leave less money in the patron's pocket for entertainment. Furthermore, if the United States were drawn into the conflict, they feel that there would be a great loss of patronage.

All this is considered in Washington to be good grist for the mills of the Neelyites, but opponents of the legislation claim there are entries on the other side of the ledger which should not be overlooked. Among these are the many worthwhile pictures which have been included in recent product, the readiness of the industry to respond to any demand by the Government for aid in maintaining the delicate balance of a neutral nation in a world at war, and the severe economic blow dealt the industry by the war which, under the impact of block booking legislation, might reach disastrous proportions.

Vote Not Canvassed

The fate of the Neely bill, as a matter of fact, rests with that large proportion of the House membership which seldom engages in vocal pyrotechnics but casts the votes that make majorities. With respect to such a controversial subject as motion pictures, few in Washington are willing to attempt to predict what this group will do.

Since the coming session is not the beginning of a Congress, there will be no need to go through the formalities of electing a new speaker and House leaders, but little or no business will be transacted during the first week, in which will be received the annual message of the President and his annual budget message, the former outlining the legislation he desires and the latter suggesting the funds which should be appropriated for the multitudinous activities of the Government.

Technically, however, there is nothing to prevent the House Interstate and Foreign Commerce Committee from holding a meeting to consider the Neely bill on the opening day of the session. It is more likely, though, that some time will pass before the Committee decides upon its program for the session.

Chairman Wants Hearings

Chairman Lea is understood still to be adamant in his position that before his Committee passes on the bill it should hold full hearings at which all interests may present their views. Such hearings would consume considerable time and there are a number of measures pending which the chairman, at least, considers of more importance, among them the bill for Government control of oil production, asked for the last session by the President and now being whipped into shape by a subcommittee which this week held hearings in New Orleans and plans further hearings in Washington in January.

While proponents of block booking legislation will urge early action on the bill by the Committee on the ground that its prompt adoption by Congress would support the Department of Justice, which is demanding abolition of block booking in its New York anti-trust case, opponents are urging that action on the measure be deferred until it is learned how the Federal Courts look upon the practice.

Washington feels that, in the last analysis, time itself will be a major factor in determining the fate of the Neely legislation. Administration and Congressional leaders alike are anxious that the coming session be adjourned as early as possible, both because of the approaching Presidential campaigns and as a means of preventing too much interference with the Administration's neutrality and defense plans.

To bring about an early conclusion of the session, efforts will be made to avoid, so far as possible, the consideration of any highly controversial questions not pertinent to the legislative program. The Neely bill is not a part of that program.

State Official Ruled Powerless In ASCAP Musical Issue

Attorney-General John E. Martin, of Madison, Wis., has informed Secretary of State Fred R. Zimmerman that the latter has no power to investigate violations of the state statute providing for the licensing of music copyrights. Martin said the Secretary of State's authority is merely administrative and that he may only issue licenses and collect fees.

Zimmerman sought the opinion after Charles E. Broughton, editor of the Sheboygan Press, in an editorial, urged the Secretary of State to take action against ASCAP for alleged violation of the State statutes which require the organization to obtain a license before operating in Wisconsin.

Sees British Production Resuming Before Long

Film production in England will get going again before many months, Carroll Levis, British radio and screen star, said this week in Chicago. He added that cheaper pictures would probably be made. He said stage plays in London are doing better than for many years past and that acting talent has been excused from war service.

MPPDA Meeting Postponed

The quarterly meeting of the board of directors of the Motion Picture Producers and Distributors of America has been postponed to December 20th on account of the absence from New York of many of the directors. Among those now on the Coast are Nicholas M. Schenck, Sidney R. Kent, Murray Silverstone, Harry M. Warner and Jack Cohn.

U.S. NOW TURNING TO PATENT POOLS; "SHOWDOWN" DUE ON TRUST TRIAL

Justice Department Turns Attention to "Clarification" of Patent Regulations; Two More Anti-Trust Suits Are Filed

The United States Department of Justice's prosecution of industry under the Clayton and Sherman anti-trust acts, which has been keenly perceptible in the motion picture business, particularly, in the past twelve-month, is to be extended in the direction of patent pools, to "the use of patents, patent pooling agreements and patent licensing agreements by which certain industries in the United States are controlled and dominated by one or several large companies."

Opens Fire Immediately

U. S. Attorney General Frank Murphy, in his Justice Department headquarters in Washington, Sunday night, disclosed that the Government on Monday morning would bring a civil action in the Federal District Court at Toledo, Ohio, against 13 corporations and 103 individuals in the $160,000,000 glass container industry—as an opener in attacks against patent pools. Furthermore, after the turn of the year, he said, a Federal Grand Judy in New York will open investigations into the entire patent pooling structure.

Two more anti-trust suits were filed this week against the majors, one by the 395 Amusement Corporation in Brooklyn, N. Y., and the other by W. H. Odom, in Georgia.

While the Department of Justice was turning its attention to the matter of patents in corporate operations, the motion picture industry's lawyers and Department of Justice counsel in New York were attempting to arrive at a satisfactory date for starting the trial of the Government vs. the majors in the key New York anti-trust case. Federal Judge John Knox has demanded a "showdown" on a date by this weekend.

As attorneys for the distributors and the Department of Justice were going into a joint conference Thursday advance indications were that a trial date satisfactory to both would be set, in which case designation of a date will rest with Judge Knox, to whom the conferees were to report Friday.

It was further indicated that the Government attorneys were looking for a February date for trial opening, but that film counsel was suggesting a date in April or May.

By this week, almost all of the defendants in the New York case had filed lengthy interrogatories. Paramount and Warners filed theirs Wednesday afternoon; those of Metro-Goldwyn-Mayer and Twentieth Century-Fox were to be filed Thursday. Columbia, RKO and United Artists had previously filed theirs.

Department Claims Evidence

While the Department of Justice in the announcement of its patent pooling plans did not specify the industries at which it would aim its investigation, it was considered probable in Washington that the radio industry, and possibly the motion picture industry also, might be involved, in view of the indication that the inquiry is expected to result in a series of proceedings in different industries "in which there will be raised every type of practice under the patent law that the department considers contrary to the policy of the anti-trust laws and in violation of such laws."

Facts now in the possession of the Department, it was said, indicate that patent rights have been used to divide fields into non-competitive spheres, establish price-fixing schemes, divide markets into exclusive geographical areas, limit production and quality, restrict the use of products, require that outsiders purchase non-patented materials and service, enforce tying in provisions, prevent the investment of new capital in industry, and in general to restrain trade and eliminate competition.

SCREEN GUILD AIR SHOW IS RENEWED

A new contract was signed in Hollywood last Friday continuing the "Gulf Screen Guild Theater," which brings to microphones "the greatest stars of radio, stage and screen and adds $10,000 *a week to the Motion Picture Relief Fund" says C.B.S.*

To date the program, which first went on the air January 8, 1938, *has earned* $352,000 *for the fund. When* $500,000 *has been accumulated a new home for aged and indigent film workers will be built. The goal will be reached early in* 1940, *says C.B.S.*

It also appears that certain owners of patents, by threatening customers of alleged infringers and by concerted action in patent suits, have destroyed the markets of competitors, and in some instances, notwithstanding expiration of basic patents, control and domination of an industry has continued through alleged patent improvements.

"The necessity for clarification of the line at which proper usages of patent rights end, and monopolies and combinations in restraint of trade in violation of the anti-trust laws begin, has become imperative as the methods of production have become more complex," the Department declared.

"Certain industries in fact revolve their entire manufacturing and distribuiton functions around patented processes and devices. Other industries have either grown around or become integrated through a single patent holding company not in the business of manufacturing and distributing, but created and operated solely for the purpose of enforcing licensing restrictions."

The practices which will be investigated, it was said, have not heretofore been presented for judicial determination. Many abuses in the use of patents, it was declared, were brought out during an investigation of that subject by the Temporary National Economic Committee.

Trust Suit "Showdown"

The Department of Justice was reported considering an application for a "pre-trial" on preliminary issues, to hasten procedure in the New York case.

It was disclosed, two weeks ago, that both sides had entered into a stipulation, removing the case from the regular court calendar. It had originally been placed on the calendar last Spring, through the filing of an answer to the Government's bill of complaint by Adolph Ramish, of San Francisco, who was named a Universal defendant, but who has not been associated with the company for the past two years.

The Columbia interrogatories were served on William P. Farnsworth, special assistant to the United, States Attorney General. There are over 60 pages, about 50 separate queries.

They are in several respects similar to those served by United Artists. Paul Williams, also special assistant to the Attorney General, said early last week that the Government would answer the UA queries "within 60 days."

Two More Suits

The 395 Amusement Corporation, operators of the Gloria Theatre, Brooklyn, filed suit in Brooklyn federal court Tuesday, charging conspiracy and violation of the anti-trust statutes, against the Randforce Amusement Corporation, Samuel Rinzler, Louis Frisch, William Yost, 20th Century-Fox, RKO, Columbia, Warner Brothers, Paramount, Universal, United Artists, Vitagraph, the Big "U" Film Exchanges, and Republic Film Exchanges.

Specifically, the suit charges that Mr. Yost built the 1,800 seat Clinton, on Clinton and Mills Street, in that borough, and that the Randforce Circuit acquired the house last month. It is charged that because of a conspiracy the 600 seat Gloria is unable to obtain product and loses $200 weekly.

Joining the legion of those charging the majors and large circuits in various sections of the country with violation of the Sherman and Clayton anti-trust laws, W. H. Odom, former exhibitor of Milledgeville, Georgia, filed an anti-trust suit in Atlanta federal court on Tuesday against the eight majors and Roy Martin, circuit operator of Columbus, Ga.

The complaint asks for $15,000 damages, and charges that the majors conspired with Mr. Martin to deprive Mr. Odom's theatre of product. According to the complaint, Mr. Odom was forced to sell his theatre to Mr. Martin, at a loss.

Two anti-trust actions in Texas against the Interstate circuit, Paramount Pictures, and other majors, have been set down for trial in Dallas federal court, in January and February. The case of Paul Scott, former owner of the Village, in Dallas, will begin January 22nd; that of L. L. Dunbar will begin February 8th. Federal Judge William H. Atwell, in Dallas, set the docket this week.

Chicago Trust Defense Briefs

In the Government's contempt suit in Chicago against Balaban and Katz and the majors for violation of a 1932 consent decree, it was said on Monday that defense attorneys were filing 90 pages of findings, and 75 pages of objections to the Government briefs. On Thursday, the defense attorneys were scheduled to file 12 pages of conclusions in law. The Government has 15 days to file a reply brief.

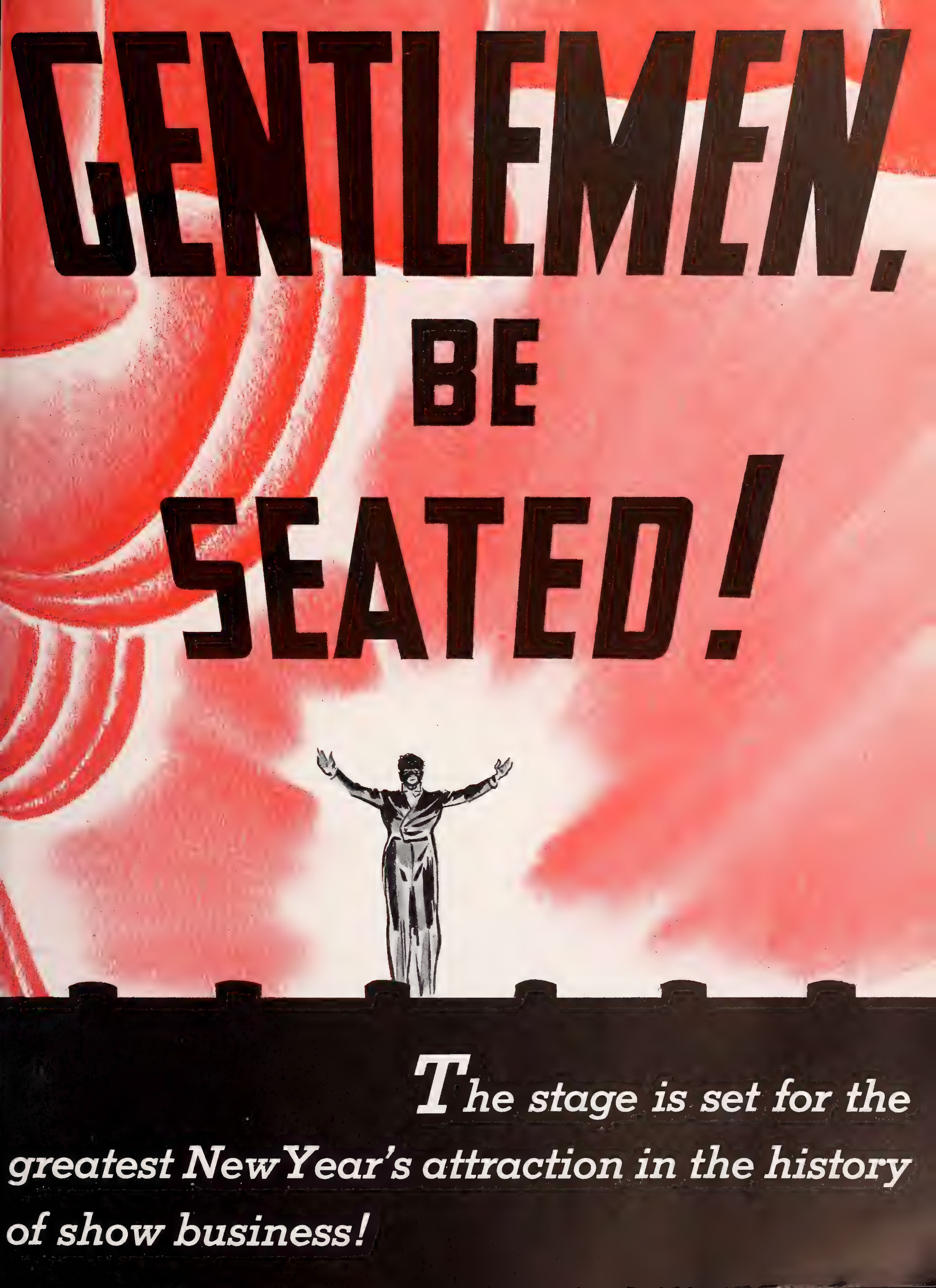
Meantime, there were reports, denied by both sides, that the other suit against the circuit and the majors, that by the independents, might be dropped, and a new clearance system for the city worked out.

Oklahoma Hearing Asked

In Oklahoma City, where A. B. Momand is charging anti-trust law violations against the Griffith Amusement Company and the majors, in a long-pending $4,500,000 case, the defense filed an application this week in Federal District Court for a further hearing on a motion to dismiss the action.

Baltimore Case On

In Baltimore, on Monday, the defense in the suit by the Westway Theatre against the Durkee theatres and seven majors, lost a dismissal motion. The motion had claimed that the Westway, and its owner, Lea Homand, had not shown that his house had been damaged by clearance practices, that he had failed to show any "restraint of trade," and any violation of the Sherman anti-trust law.



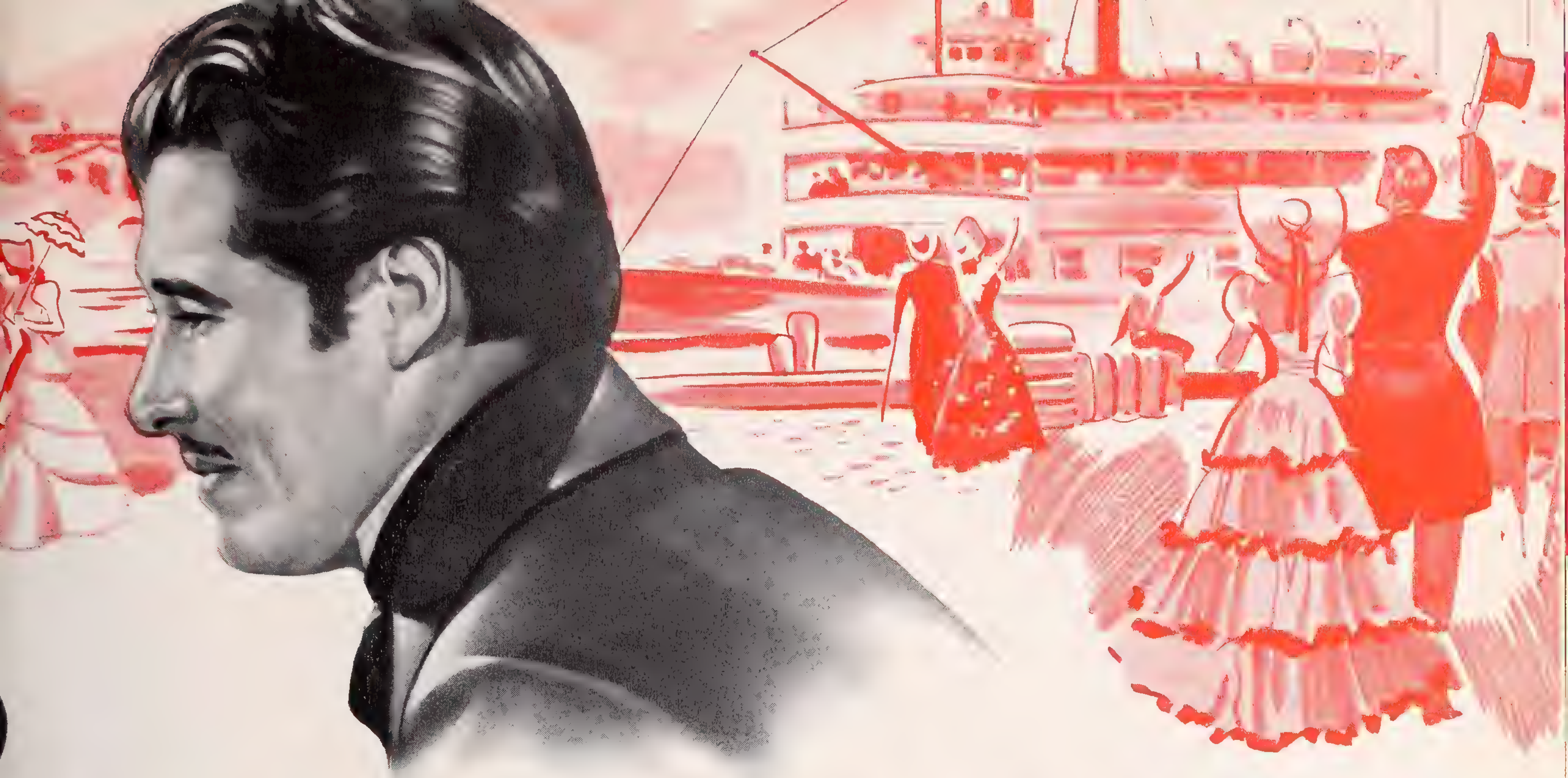
GENTLEMEN, BE SEATED!

The stage is set for the greatest New Year's attraction in the history of show business!

THRILLINGLY ON THE SCREEN in TECHNICOLOR!

Those colorful, romantic days of minstrels and river boats...when a stormy love wrote the songs America has taken to its heart forever!

MY OLD KENTUCKY HOME
OLD FOLKS AT HOME (SWANEE RIVER)
OLD BLACK JOE
OH, SUSANNA!
RING, RING DE BANJO
JEANIE WITH THE LIGHT BROWN HAIR



WANEE RIVER

The story of Stephen C. Foster—the Great American Troubadour

with DON ANDREA AL

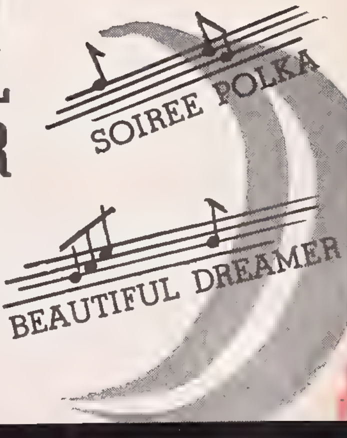
AMECHE · LEEDS · JOLSON

FELIX BRESSART · CHICK CHANDLER · RUSSELL HICKS · GEORGE REED *and* HALL JOHNSON CHOIR

Directed by SIDNEY LANFIELD

Associate Producer Kenneth Macgowan. Screen Play by John Taintor Foote and Philip Dunne. Dances staged by Nicholas Castle and Geneva Sawyer

DARRYL F. ZANUCK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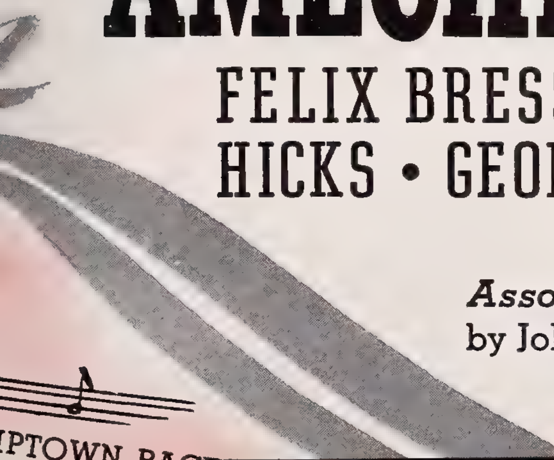
BEAUTIFUL DREAMER



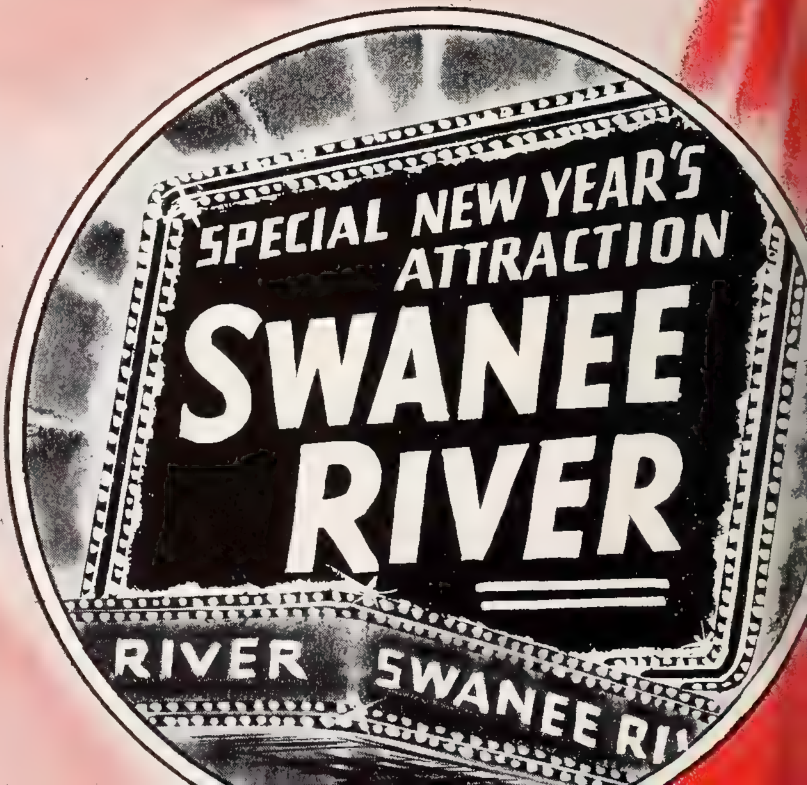
Motion Picture Daily keynotes the opinion of the whole industry:

"'SWANEE RIVER' ANOTHER 'ALEXANDER'S RAGTIME BAND' ONLY BETTER!"

So date it in for New Year's *now*... and give your public ample time to plan their New Year's at *your* theatre!

20th CENTURY FOX

THE KEYSTONE
OF YOUR FUTURE


SPECIAL NEW YEAR'S ATTRACTION
SWANEE RIVER
RIVER
SWANEE RI

"WIND" RIDES ATLANTA, "GULLIVER" BOWS IN MIAMI, "PINOCCHIO" IS SET

Stars, Studio Officials, Executives Outdone in Celebration by Civic Officials and Wildly Enthusiastic Populace

David Oliver Selznick's production of Margaret Mitchell's long story of the Civil War Period in the Deep South for Metro-Goldwyn-Mayer, opens for first public inspection at Loew's Grand Theatre in Atlanta Friday night.

The production has been four years a-coming, the longest theatrical motion picture for public consumption, its 19,800 feet running 220 minutes; one of the most costly to make, $4,500,000—$3,957,000 for the negative alone; and the most expensive piece of product ever made available to exhibitors, who will pay 70 per cent of gross box office intake, playing on an average all-time high of 82 cents an admission, compared to the normal average of 30 cents, and on a guarantee from the distributor that at least a 10 per cent profit will result. (Review on page 24.)

—

by K. H. TURNER
in Atlanta

Attention of the motion picture world was focused on Atlanta as the hour neared for the world premiere of "Gone with the Wind" at 8:15 P.M. Friday in Loew's Grand Theatre.

Not since 1895 when the Cotton States Exposition opened in Atlanta has this town been so plumb crazy. For four days, since the celebrities began arriving, the citizens have been staging a celebration that eclipses anything ever held here.

On Thursday night there was a charity ball at Atlanta's municipal auditorium under the auspices of the Atlanta Junior League. Tickets —5,200 at $10 each—were sold out in minutes. More than 2,000 persons stood in line for hours, hoping. Scalpers were asking as much as $200 a pair.

Kay Kyser's band played and staged a "premiere dance" at the auditorium Friday night.

Studio Delegation Arrives

Among the stars from Hollywood are Vivien Leigh, Clark Gable, Carole Lombard, Olivia DeHavilland, Laura Hope Crews, Ann Rutherford, Evelyn Keyes, Alicia Rhett, Ona Munson and Claudette Colbert.

Executives arriving include Victor Fleming, director of "Wind"; David O. Selznick, the producer; Louis B. Mayer, MGM vice-president; Howard Dietz, MGM publicity and advertising director; Joseph R. Vogel, MGM board member; T. Robert Rubin, vice-president; Thomas J. Connors, sales manager; Oscar A. Doob, Loew's advertising chief; William F. Rodgers, MGM general sales manager; William R. Ferguson, exploitation chief; Nicholas Schenck, president of Loew's; Howard Strickling, MGM studio advertising chief, and others.

John Hay Whitney, financial backer of Mr. Selznick, chartered a plane to bring a party.

The actual "celebration" got under way at 10:15 A.M. Thursday when an old lamppost, shattered by shells during Sherman's march to the sea, was relighted on famous old Peachtree Street. A gas line was run to the old light.

Shortly after noon, Hollywood's stars and state and city officials paraded, with 21 bands, through downtown Atlanta to the Georgian Terrace hotel—where the stars are staying—for a welcoming ceremony presided over by Mayor William B. Hartsfield. The stars were presented with Wedgewood china tea and coffee sets, especially designed. Then they met the press. Thursday evening was a Junior league Ball. Clark Gable and Vivien Leigh led the grand march after a program by Enrico Leide. Kay Kyser played for dancing. The ballroom scene was one from "Wind"; 8,000 attended at two dollars per, to look upon sets transported from the studio.

Friday morning the visiting celebrities and the governors of ten southern states, from Georgia, the Carolinas, Florida, Alabama, Tennessee, Mississippi, Texas, Virginia and Oklahoma, were to be the guests of Atlanta at a private exhibition of the city's million dollar painting of "The Battle of Atlanta." Also participating were 20 U. S. Congressmen.

Later some of the stars attended a luncheon sponsored by the Better Films Committee of Atlanta, to which 700 were invited.

Friday afternoon there was to be a tea party at the Governor's mansion, followed by a cocktail party for the stars and Miss Mitchell, by the Woman's Press Club.

The entire town is in elaborate decorations for the event, all in the spirit of the 1860's.

Eight newsreel cameras are to record on sound and film all of the doings of the premiere. At least one nationwide broadcast was scheduled, by NBC and CBS, from 10:30 to 11 P.M. Thursday, CST. Plans were under way for another Friday night.

700 Reserved by Studio

Loew's Grand seats 2,000 persons. Seven hundred tickets had been reserved by studio officials for stars, executives and press. The remaining 1,300 were sold at $10 each, proceeds going to Atlanta's Community Fund. It was claimed that 25,000 had made requests for opening night tickets.

All tickets for the first three weeks of the showing have been sold. No passes. Advanced sales total $70,000. Prices range from $1.50 to 75c.

The front of Loew's Grand took on the form of an old Southern mansion.

Governor E. D. Rivers of Georgia proclaimed

(*Continued on page 29, column 1*)

"FANTASIA" THIRD DISNEY FEATURE

The third Walt Disney feature-length cartoon, the successor to "Snow White and the Seven Dwarfs" and "Pinocchio", will be based on a symphonic arrangement by Leopold Stokowski titled "Fantasia". The recordings were made last March by the Philadelphia Symphony Orchestra under the directorship of Stokowski.

Hal Horne, vice-president and eastern representative of Walt Disney Productions, left last Friday for the Coast to confer with Mr. Disney on the third feature which is in production and planned for release in September, 1940. Mr. Horn said that this is the first motion picture for which the score was recorded before camera work started.

Feature Cartoon Based on the Jonathan Swift Story To Have Premiere at Three Theatres in Miami Monday

Max Fleischer upset an inkwell on the parlor rug 20 years ago and out poured Betty Boop. Betty Boops and Popeyes have been coming from the Fleischer "Out of the Inkwell" drawing boards ever since, but all for single reel motion picture animations, until now. On Monday evening will arrive a full length motion picture color cartoon in sound anent the travelings of the adventuresome Captain Lemuel Gulliver in the south seas starting on the 5th day of November, 1669, as recorded by Jonathan Swift fancifully in 1699. (Review on page 25.)

This second feature cartoon of the industry will be shown for the first time to the public Monday evening, in Miami at Walter Lynch's Sheridan theatre, and to overflow "world premiere" crowds at Mr. Lynch's Colony and Community theatres nearby.

The motion picture's third feature cartoon, "Pinocchio," produced by Walt Disney, for RKO, who made the first, "Snow White," will follow some time in January. This week RKO disclosed terms and policy for "Pinocchio's" exhibition—50 per cent rental, extended runs, single picture policy only.

See Enormous Grosses

Last week it was announced that "Gulliver's Travels" was being sold on a separate contract and that each deal was individually handled with no set minimum price or percentage figure. Leon D. Netter, vice-president of Paramount Theatres Service Corporation, predicted a $3,000,000 domestic gross. This week Barney Balaban, president of Paramount, said he believed all estimates of domestic grosses made up to date on the Max Fleischer cartoon were "much too low." He said the film offered no controversial problems and was certain to draw enormous foreign grosses.

To Have Triple Premiere

"Gulliver's Travels" will have its premiere in three Florida theatres next Monday night. The demand for tickets forced the company to add a third premiere theatre, the Community at Miami Beach. After the opening the picture will have continuous runs at the Sheridan and Colony, Miami Beach.

A girl between 5 and 8 will be crowned Princess of Lilliput. Miami's Chamber of Commerce, sponsor, will also distribute 6,000 balloons adorned with characters in the picture. Paramount's eight-foot giant, Dave Ballard, personifying "Gulliver," will bring the prints and will be a judge.

Socialites will stage a ball at the Rooney Plaza Hotel, the entrance of which is being transformed into a Lilliputian Castle and the gardens into a Lilliputian village.

Paramount has made arrangements with the Technicolor officials to deliver 120 prints of "Gulliver" for Christmas bookings instead of the 41 prints originally agreed upon. Neil F. Agnew, vice-president and general sales manager, said 20 prints were being delivered daily.

Dave Fleischer, director of the cartoon, is in New York from Hollywood where he completed the final cutting and editing. After the

(*Continued on page 29, column 3*)

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

GONE WITH THE WIND

(Selznick-MGM)

Epic Drama in Technicolor

by WILLIAM R. WEAVER
Hollywood Editor

"Gone with the Wind" is a bigger and better "Birth of a Nation"—a kindred triumph for this day and time.

Every year since its founding in 1932, Quigley Publications' FAME, official Audit of Personalities in the entertainment world, has rated David O. Selznick as Number One producer on the brass tacks basis of verified box office grosses obtained by showmen exhibiting his pictures. Three distributing systems have dispensed them during that time. No theory of chance can explain that record. Consistency can and does. "Gone with the Wind" is consistent in whole and in part, in conception, execution and from any seat in the auditorium, with all the number one pictures the number one producer ever made, plus.

Stripped of statistics, personalities and percentages, all of which have nothing to do with the case after the first half dozen minutes of running time, "Gone with the Wind" is, from the showman's point of view, simply and magnificently a bigger and better "Birth of a Nation."

It is not the same story, but it is a story about the same events and times and their influence upon the same civilization and its people.

It is told in much the same tone of voice and with the same smashing effect. Quite possibly neither producer nor distributor will relish the inevitable comparison of "Gone" with "The Birth," although none could be more honorable.

The film is, however, here and now, for today's screen, almost precisely what that one was, for a dawning art a quarter century back.

The Selznick transcription of the Margaret Mitchell best seller is almost literally a page-by-page presentation of the story nearly two million people bought her book to read. It is also a most literate and faithful transcription, begging no issues, dodging no hazards, a tremendously dramatic screen play by the late Sidney Howard directed for the most part by Victor Fleming, in lesser part by George Cukor, who started it, and Sam Wood, who finished.

The central character of the picture is, of course, Scarlett O'Hara.

Vivien Leigh makes it come alive and keeps it vibrantly interesting from opening shot to fadeout. She is alternately and unpredictably tempestuous, cool, cowardly, heroic, generous, avaricious, tender, venomous, shrewd, stupid, a natively mercurial personality forced this way and that by need, circumstance, ambition, envy, hate, selfishness and a distorted devotion, but mostly by emotions she never fully understands. The role and her handling of it are worthy of all the publicity about them and more.

Only slightly secondary in story importance is the Rhett Butler assignment given Clark Gable in compliance with the practically unanimous demands of persons canvassed in a Gallup poll. This stalwart performer, never out of the top 10 in MOTION PICTURE HERALD's exhibitor poll of money making stars, might have been born for this spot. He portrays a man of unbridled emotions, including lust, and unfettered tongue. He employs force and a liberal ballast of liquor as means of contriving to have his husbandly way with a wife who has forbidden him her bedroom, and he leaves her, at the picture's end, with the statement, in reply to her question as to what will become of her, "I don't give a damn."

Olivia de Havilland plays a gentle lady of the Old South, faithful to tradition and loyal to family, a character in sharp contrast with that of Scarlett. In similar contrast to the robust crudity of Rhett Butler is the gentlemanly but dreamy nobility of the Leslie Howard characterization. Brilliant in the relatively minor but strong footage allotted to her performance as the generous and patriotic madame whose elegant brothel continues prosperous when all of Atlanta has been impoverished by the war is Ona Munson, already on the screen in other pictures made since she finished this role, and likely to be seen in many more hereafter.

Individual acting achievements are many. Thomas Mitchell turns in a series of graphic bits as the Irish plantation owner made mad by the war, Victor Jory packs into two brief appearances as a former slave driver turned carpetbagger, a complete picture of the terrorists he typifies, Harry Davenport plays a doctor of the old school vigorously, and Laura Hope Crews is brilliant as a fussy matron. Hattie McDaniel, as Scarlett's colored mammy, sets a new high in that department, winning spontaneous midpicture applause of the Hollywood preview audience.

The story of "Gone with the Wind" is no thumbnail sketch. The author used 475,000 words to tell it and didn't waste any, but a bit of information as to what it's about is necessary for a showmanly approach to the business of selling tickets to the customers. It is important for a showman to know, for instance, that the siege, capture and burning of Atlanta are described in such detail and on such a scale as no camera has presented a comparable calamity until now.

It is well for showmen to know, also, that there is candor in dialogue when the story demands it, that a girl about to deliver a laboring mother's baby commands a pickaninny to bring clean twine, a scissors and plenty of hot water.

It is a circumstance to know about that much of the second section of the picture has to do with the having of babies and the not having of them, the heroine's yenning for her best friend's mate and his indecision in the matter, and that, although passion pounds steadily throughout the picture, only the hero's suggested but unseen intimacy with the generous madame and a plantation hand's seduction of a girl not shown until he's corrected that matter matrimonially will be difficult to defend against possible moral protest. Mr. Gable's eloquent "damn" is so completely in character as to seem indispensable.

Depth and breadth and sweep of the picture are beyond anything the screen has seen.

The picture is bigger and better than any of its parts and one of the best of these is Technicolor, here so completely a part of the whole and yet so vital to the success of it as to command a new and more prominent place in the calculations of producers and in the advertising copy of exhibitors. Yet "Gone with the Wind" is not properly to be broken down into constituent elements. One does not ask what Rembrandt's paints were made of, or what quarry furnished Angelo his stone.

"Gone with the Wind" is, finally and utterly, a David O. Selznick production, the best of all Selznick productions and, in view of the Selznick production record as number one producer for the past eight years, that would seem to be all that anybody ought to be wanting.

Previewed at the Four Star Theatre in Hollywood at the showing for the press only, attended by 900 men and women, variously special writers for magazines, newspapers, wire services and syndicates—probably the hardest boiled audience ever assembled before a screen. The challenge of pretention and promise in the production and promotion of "Gone with the Wind" had the spectators militantly ready to say "just another movie." Instead, they thrilled and wept and cheered and applauded. The picture with its 220 minutes took them like Sherman took Atlanta.

Presented by Selznick International in association with Metro-Goldwyn-Mayer. From Margaret Mitchell's novel, "Gone With the Wind." Produced by David O. Selznick. Directed by Victor Fleming. Screen play by Sidney Howard. Released by Loew's, Inc. Production designed by William Cameron Menzies. Art direction by Lyle Wheeler. Photographed by Ernest Haller. Technicolor associates Ray Rennahan, Wilfred M. Cline. Musical score by Max Steiner. Technicolor supervision by Natalie Kalmus; associate, Henri Jaffa. P. C. A. No. 5729. Running time when seen in Hollywood, 220 minutes. Adult audience classification.

CAST

Rhett Butler	Clark Gable
Scarlett O'Hara	Vivien Leigh
Ashley Wilkes	Leslie Howard
Melanie Hamilton	Olivia De Havilland
Brent Tarleton	George Reeves
Stuart Tarleton	Fred Crane
Gerald O'Hara	Thomas Mitchell
Ellen O'Hara	Barbara O'Neil
Jonas Wilkerson	Victor Jory
Suellen O'Hara	Evelyn Keyes
Carreen O'Hara	Ann Rutherford
Prissy	Butterfly McQueen
John Wilkes	Howard Hickman
Indie Wilkes	Alicia Rhett
Charles Hamilton	Rand Brooks
Frank Kennedy	Carroll Nye
Cathleen Calvert	Marcelle Martin
Aunt "Pittypay" Hamilton	Laura Hope Crews
Doctor Meade	Harry Davenport
Mrs. Meade	Leona Roberts
Mrs. Merriwether	Jane Darwell
Rene Picard	Albert Morin
Maybelle Merriwether	Mary Anderson
Fanny Elsing	Terry Shero
Uncle Peter	Eddie Anderson
Belle Watling	Ona Munson
Phil Meade	Jackie Moran

Gulliver's Travels

(Paramount-Fleischer)

Second Feature Length Cartoon

"Gulliver's Travels," the second feature length subject created out of the magic process of drawings animated in motion pictures, reaches the screen with showmanship timeliness for the coming holiday season. The fabulous reputation of this great fairy story, together with the avid interest of the public in the process which makes it possible as a screen story, insures a vast and expectant public for the re-telling in cinematographic form of a fanciful tale that has travelled literally to the ends of the earth and amongst all of the people who inhabit it.

Paramount's "Gulliver's Travels" is a free-handed narrative of the amazing account written originally by Jonathan Swift, which in its own day was a bitter political and social satire and which in its fanciful outline survived to become a classic story of the English language. The producers of this motion picture version may not have looked into the subject beyond a study of the illustrated picture books that have long been fixtures of children's nurseries, but that, perhaps, does not matter.

They have the essentials of the tale and have transcribed them handsomely, tunefully and wittily to the screen. This synthesized version bothers very little with characterization and undertakes little or no temperamental or cultural differentiation between the Giant and the Lilliputians. The Giant is simply a very large person who has come to Lilliput Land. He has been made genial, kindly and considerate, which should do much toward allaying any possible apprehensions that the sensibilities of the children will be assailed.

The picture is vividly challenging in Technicolor, which of course it needed very much to be, because without benefit of the range of the palette it would have been difficult indeed to create the spirit of make-believe which galvanizes and actuates this oft-told tale. Prince David and Princess Glory step alive and radiant out of the picture books, and the producer, with a sharp eye to the necessities of entertainment, has endowed them with the living and tuneful voices of Lanny Ross and Jessica Dragonette. There are several song numbers of pleasing character, including "Faithful Forever" and 'Hap, Hap, Happy Day," which are charmingly rendered. The musical background is of appropriate merit.

Max Fleischer as the producer and Dave Fleischer as the director are not imitative of contemporaries in the art of drawings animated in motion pictures. Theirs is a comic-strip mode of treatment, and while there are those who prefer the more artful and less bizarre, there is no gainsaying the fact that the newspaper comic strip, which is the lineal ancestor of this subject, is ravenously consumed by the millions. These millions of comic-strip devotees should find plenty to slake their thirst in this strip of some eight thousand feet.

The Fleischer style, well known for many years to a great public, is readily identifiable in "Gulliver's Travels." The usual grotesqueness is present in all of the characters, with the exception of the Giant and the Prince and Princess. One might expect Popeye to peek around the corner at any moment. There are comical situations and lines in generous measure.

"Gulliver's Travels" would be expected to be a nourishing item for the theatres at any time of the year. It is especially strong in its appeal as a holiday attraction when a joyous program of common appeal to all ages is especially in order. Paramount has extended itself in the way of making the American public conscious of the approach of "Gulliver's Travels," which helps mightily but does not do the whole job for the theatres. There still remains in the case of this and every other subject the necessity for a corresponding local effort.

On the local effort theatremen have much to work with. Pictorially the possibilities are very great. This subject, coming at Christmas time, is heavily laden with opportunities for gadgets and tieups. There are so many ready means of inviting public attention that it will be principally the exhibitor's burden to select which devices will work best where they are needed most.

"Gulliver's Travels" will be found a pleasurable experience. The story and the characters and the fanciful nature of the tale are known to even more people than ever have heard of "Gone with the Wind."

It will not be necessary for the exhibitor to promise that for the occasion he has captured the moon and the stars.—M. Q.

Produced and distributed by Paramount Pictures. Based on Jonathan Swift's immortal tale. Produced by Max Fleischer. Story adaptation by Edmond Seward. Screen Play by Dan Gordon, Cal Howard, Ted Pierce, I. Sparber and Edmond Seward. Music and Lyrics by Ralph Rainger and Leo Robin. Atmospheric Music created and conducted by Victor Young. Singing Voice of Princess Glory, Jessica Dragonette. Singing voice of Prince David, Lanny Ross. Scenics, Erich Schenk, Robert Little, Louis Jambor, Shane Miller. Photography, Charles Schettler. Technicolor Adviser, Johnny Burks. Directors of Animation: Seymour Kneitel, William Bowsky, Tom Palmer, Grim Natwick, William Henning, Roland Crandall, Tom Johnson, Robert Leffingwell, Frank Kelling, Winfield Hoskins, Orestes Calpini. Animators: Graham Place, Arnold Gillespie, Nicholas Tafuri, Alfred Eugster, James Culhane, David Tendlar, George Germanetti, Joseph D'Igalo, Nelson Demorest, Reuben Grossman, Abner Kneitel, Frank Endres, Otto Feuer, Joseph Oriolo, Harold Walker, Lod Rossner, Joe Miller, Frank Smith, Edwin Rehberg, Ben Clopton, James Davis, Stephen Muffati, Irving Spector, Sam Stimson, George Moreno, Ted Dubois, William Sturm, Lou Zukor, Bill Nolan, Stan Quackenbush, Robert Bentley, Edward Smith, Thurston Harper, Tony Pabian. Song, "It's A Hap-Hap-Happy Day" by Sammy Timberg, Al Neiberg, Winston Sharples. Directed by Dave Fleischer. P.C.A. Certificate No. 02173. Running time, 77 minutes. Release date, December 22, 1939. General audience classification.

CAST OF LIVING CARTOONS

Lemuel Gulliver, extraordinary traveler
King Little, Lilliput Monarch
King Bombo, Ruler of Blefuscu
Princess Glory, Daughter of King Little
Prince David, Son of King Bombo
Gabby, Town Crier of Lilliput
Gabby's Horses
Sneak }
Snoop } Spies
Snitch }
Twinkletoes, Carrier Pigeon

Judge Hardy and Son

(MGM)

Family Comedy Drama

This time the Aurania Rouverol characters are employed by writer Carey Wilson in a sort of three-decker story that departs some from the format of the series. The best of the three stories told is that one nearest the original design: a comedy of errors and coincidences in which young Mr. Hardy has girl and money troubles. The picture gets a fine start and a fine finish from this sequence of events.

Lightly sketched into the background of the picture is a slightly heavy account of the intervention of the senior Hardy in the economic affairs of an elderly couple whose daughter has married well and left them in poverty. Although the talented Maria Ouspenskaya is set into the cast briefly to give this phase of the picture strength, it carries less than the usual impact of a Judge Hardy incident.

The severest departure from the series norm is an extensive section of serious drama set into the middle of the picture in a manner to black out for a long stretch the comedy aspect. In this long sequence Mrs. Hardy is bedded with pneumonia which plunges the family into protracted and prayerful despair. All this is somberly handled and, of course, well acted. Some present at the preview were manifestly suffering with the family. Others were restive.

Master Rooney's best moments come at the start and the end of the picture. The final fifteen minutes are typical and excellent.

Previewed at the Village theatre, Westwood, Cal., with Nicholas M. Schenck and Louis B. Mayer in attendance and many a volunteer eagerly informing them in the foyer afterward that the film is the best of the Hardy series.—W.R.W.

Produced and distributed by Metro-Goldwyn-Mayer. Director, George B. Seitz. Original story and screen play, Carey Wilson. Based upon the characters created by Aurania Rouverol. Musical score, David Snell. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associate, Wade B. Rubottom. Set decorator, Edwin B. Willis. Director of photography, Lester White, ASC. Film editor, Ben Lewis. P.C.A. Certificate No. 5767. Running time, when seen in Hollywood, 90 minutes. Release date, December 22, 1939. General audience classification.

CAST

Judge Hardy	Lewis Stone
Andy Hardy	Mickey Rooney
Marian Hardy	Cecilia Parker
Mrs. Hardy	Fay Holden
Polly Benedict	Ann Rutherford
Aunt Milly	Sara Haden
Euphrasia Clark	June Preisser
Mrs. Volduzzi	Maria Ouspenskaya
Dr. Jones	Henry Hull
Elvie Horton	Martha O'Driscoll
Mrs. Horton	Leona Maricle
Clarabelle Lee	Margaret Early
"Beezy"	George Breakston
Mr. Volduzzi	Egon Brecher
Nurse Trowbridge	Edna Holland
Augusta	Marie Blake

Mexican Spitfire

(RKO Radio)

Slapstick Comedy

"Mexican Spitfire" is an exhibit with few equals for those who have always contended that the chase, the case of mixed identity and the custard pie are fundaments of screen humor.

Herein the three are served up by a Lupe Velez with all her old verve, and a Leon Errol who is perfectly at home in his dual role of a non-conforming American husband and an English lord. In addition, a variant is added in Errol's impersonation of his own role as the rich member of the English aristocracy. All three of his portrayals added up to a completely hilarious audience total at the preview showing.

Joseph A. Fields and Charles E. Roberts, writing the screenplay from a story by the former, have provided a vehicle which is completely adaptable to slapstick farce, in telling of the difficulties of a nice young man and his Mexican wife. The two, as played by Donald Woods and Miss Velez, are reunited after liberal use has been made of the techniques referred to above.

The film was directed by Leslie Goodwins, with Cliff Reid producing and Lee Marcus production executive.

Previewed at the Alexander Theatre, Glendale, Cal. A lay and press audience had tears of mirth running down their cheeks for the greater part of the performance.—WALTER SELDEN.

Produced and distributed by RKO Radio. Produced by Cliff Reid. Production Executive, Lee Marcus. Directed by Leslie Goodwins. Screen play by Joseph A. Fields and Charles E. Roberts. Story by Joseph A. Fields. Director of Photography, Jack MacKenzie. Edited by Desmond Marquette. P. C. A. certificate No. 5781. Running time, when seen in Glendale, 67 minutes. Release date: Jan. 12, 1940. General audience classification.

CAST

Carmelita	Lupe Velez
Uncle Matt Lord Epping	Leon Errol
Dennis	Donald Woods
Elizabeth	Linda Hayes
Aunt Della	Elisabeth Risdon
Chumley	Cecil Kellaway
Butler	Charles Coleman

(*Reviews continued on page 28*)

A NEW CISCO KID!
A NEW SHOWMANSHIP SERIES!
—A NEW SOURCE OF PROFIT FOR YOU!

Trade press cheers first of series, hails Romero as O. Henry's famed bandit:

"Preview audience reaction happy! Cesar Romero should stride the screen for years as the Cisco Kid! Entertainment for all audiences of all ages!"
—M. P. Daily

"Cesar Romero has stepped into the role of the Kid with grace and ease!"
—Hollywood Reporter

"A load of profitable entertainment! Romero fits the part to a nicety!"
—Daily Variety

"You almost get me shot . . . you turn me over to the sheriff . . . you try to get me hang! *Caramba how you love me!*"

The CISCO KID AND THE LADY

with

CESAR ROMERO

and

MARJORIE WEAVER • CHRIS-PIN MARTIN
GEORGE MONTGOMERY • ROBERT BARRAT
VIRGINIA FIELD • HARRY GREEN

Directed by Herbert I. Leeds

Associate Producer John Stone • Original story by Stanley Rauh • Suggested by the character "The Cisco Kid" created by William Sydney Porter (O. Henry)

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

Thou Shalt Not Kill

(Republic)

Melodrama

A very unusual motion picture story, in which a Protestant minister is placed in the position of hearing a confession of murder by a Catholic youth who believes him a priest of his own faith, is contained in "Thou Shalt Not Kill."

When the small town's bad boy, "Allen Stevens," is brought to trial for the murder of "Julie," with whom he had been seen quite frequently, things look very dark for him and "Mary," whom he really loves. "Reverend Chris," the lad's benefactor, by chance pulls "Gordon" from an automobile wreck and the lad, thinking he is dying and, seeing the clerical collar of the minister, confesses the murder to him, thinking he is a Catholic priest. "Reverend Chris," torn between respect for another religion and desire to save an innocent life, goes to "Father O'Reilly," who declares the confidences given in confession are sacred, no matter under what conditions. "Reverend Chris" goes to the confessed murderer, now recovered, and gives him a penance which he says might have been given by a priest—that the guilty youth admit his crime. The youth agrees, goes with "Reverend Chris" to the former's boathouse where he attempts to kill the minister. The plot fails, and "Gordon," guided by what he thinks is a supernatural voice calling him, confesses to the murder and attempted murder.

Previewed at the Forum Theatre, Los Angeles, to a dilatory audience.—V. K.

Produced and distributed by Republic. Associate Producer, Robert North. Directed by John H. Auer. Screenplay by Robert Presnell. Original story by George Carleton Brown. Photographed by Jack Marta. Supervising editor, Murray Seldeen. Film Editor, Ernest Nims. Art Director, John Victor Mackay. Musical director, Cy Feuer. P. C. A. Certificate No. 5863. Running time, when seen in Los Angeles, 66 minutes. Release date, not set. Adult audience classification.

CAST

Reverend Chris	Charles Bickford
Allen Stevens	Owen Davis, Jr.
Mary Olsen	Doris Day
Gordon Mavis	Paul Guilfoyle
Mr. Miller	Granville Bates
Father O'Reilly	Charles Waldron
Julie	Sheila Bromley
Johnny	George Chandler
Lars Olsen	Charles Middleton
District Attorney	Emmett Vogan
Mrs. Stevens	Leona Roberts
Mrs. Olsen	Ethel May Halls
Doctor Holmes	Edmund Elton
Mrs. Kron	Elsie Prescott

Married and In Love

(RKO Radio)

Love's Post Mortem

This is a tale of college infatuation, whose principals are brought together some time later when both are married to different persons. The plot entwines the pair's future happiness possibilities, and then abruptly shows them that they have made no mistakes in their choices.

Alan Marshal, Barbara Read, Patric Knowles and Helen Vinson enact the principal roles in the refreshingly told story and screenplay by S. K. Lauren. John Farrow as director kept the Robert Sisk production to a minimum of extraneous matter and a maximum of human interest.

"Leslie Yates," a successful doctor, thinks that he is still in love with "Doris," his college love now married to "Paul Wilding." "Leslie" decides to tell his wife, "Helen," who has suffered that he might succeed, that he loves "Doris" when "Paul" finds out about their rendezvous. Confronted by the three of them, and knowing "Leslie's" infatuation, "Helen" tells the story of her and "Leslie's" love, making all realize that they have not made mistakes in choosing their mates.

Previewed in a studio projection room.—V. K.

Produced and distributed by RKO Radio. Produced by Robert Sisk. Production Executive, Lee Marcus. Directed by John Farrow. Story and Screenplay by S. K. Lauren. Musical director, Roy Webb. Photographed by J. Roy Hunt. Art Director, Van Nest Polglase. Associate, Albert D'Agostino. Edited by Harry Marker, P. C. A. Certificate No. 5830. Release date, Dec. 22, 1939. Running time, when seen in Hollywood, 60 minutes. General audience classification.

CAST

Leslie Yates	Alan Marshal
Helen Yates	Barbara Read
Paul Wilding	Patric Knowles
Doris Wilding	Helen Vinson
Hildegarde	Hattie Noel
Man in Bar	Frank Faylen
Woman in Bar	Carol Hughes

South of the Border

(Republic)

Autry Western

"South of the border, down Mexico way," is the wording of the lyrics of one of this season's most popular songs. Quite some time before the song had attained its great popularity in this country Gene Autry was singing it on his tour of the British Isles. It is the theme song of this Republic picture and the story has been built around the lyrics—that is, the beginning and the ending conform to the lyrics, the in-between time having to do with action, main ingredient of any western.

The story is enacted entirely south of the border. There is quite a deal of singing including songs other than the theme. Autry does most of it abetted by Smiley Burnette and little Mary Lee. This western is also unusual in that it has two feminine leads, June Storey, who has appeared in several of the Autry series, and Lupita Tovar, who plays the girl of the theme song.

"Gene" is a federal agent who has been sent to contact an American consulate in Mexico for instructions. At a fiesta he meets "Dolores" and the meeting blossoms into a romance. "Gene" is sent off to another part of the country to help quell an uprising and he fails to keep an appointment with "Dolores." After the sequences involved in the uprising, which is a story in itself, "Gene" returns to find "Dolores" but she has entered a convent, as in the words of the song.

Reviewed in a projection room in New York.
—Paul C. Mooney, Jr.

Produced and distributed by Republic. Associate producer, William Berke. Directed by George Sherman. Screen play by Betty Burbridge and Gerry Geraghty. Original story by Dorrell and Stuart McGowan. Production manager, Al Wilson. Photographed by William Nobles. Film editor, Lester Orlebeck. Musical supervisor, Raoul Kraushaar. P. C. A. Certificate No. 5859. Running time, 71 minutes. Release date, December 15, 1939. General audience classification.

CAST

Gene	Gene Autry
Frog	Smiley Burnette
Lois	June Storey
Dolores	Lupita Tovar
Patsy	Mary Lee
Andreo	Duncan Renaldo
Don Diego	Frank Reicher
Saunders	Alan Edwards
Duenna	Claire Du Brey
Pablo	Dick Botiller
Padre	William Farnum
Consul	Selmer Jackson
Rosita	Sheila Darcy
Flint	Rex Lease

and
The Checkerboard Band

Barricade

(20th Century-Fox)

Melodrama

Scene of this melodrama is China and the time is 1937. The Nationalist government is still in reasonably complete control of the country but bandits are at large in various parts of it, while a war going on in "the South" is referred to conversationally. Things that have happened in China since then make what happens regrettably less important, save as pertaining to the lives and safety of the persons immediately concerned.

Those concerned are a United States consul appointed by McKinley and forgotten completely ever since, a newspaper reporter out of a job and a girl from Brooklyn masquerading as a Russian wife of a dead American in hopes of obtaining a passport from the consul. Everybody finds out the truth about everybody else in the course of an attack on the consulate by the bandits and a rescue by the Nationalist forces.

The film is peopled by players whose names make good marquee reading. It was once titled "Girl From Brooklyn."

Previewed at the Alexander theatre, Glendale, Calif., to disappointing reaction.—W. R. W.

Produced and distributed by Twentieth Century-Fox. Associate producer, Edward Kaufman. Directed by Gregory Ratoff. Story and screen play by Granville Walker. Photographed by Karl Freund. Edited by Jack Dennis. P.C.A. certificate No. 5404. Release date, December 8, 1939. Running time, when seen in Glendale, 68 minutes. General audience classification.

CAST

Emmy Jordan	Alice Faye
Hank Topping	Warner Baxter
Samuel J. Cady	Charles Winninger
Upton Ward	Arthur Treacher
Ling	Keye Luke
Yen	Willie Fung
Mrs. Ward	Doris Lloyd
Mrs. Little	Eily Malyon
Winifred	Joan Carol
Russian Consul	Leonid Snegoff
Col. Wai Kang	Philip Ahn
Assistant Secretary of State	Jonathan Hale
Managing Editor	Moroni Olsen
Telegraph Manager	Harry Hayden

Double Deal

(International Roadshows)

Negro Melodrama

Produced primarily for exhibition in localities where Negro patronage predominates, this metropolitan melodrama of life, love, crime and music is enacted realistically by an all Negro cast. Best name, from the box office angle, is Shelton Brooks, writer of "Some of These Days" and other famous popular songs, who wrote two of the three musical numbers in the film and appears in it singing a specialty to his own piano accompaniment.

The story is about a night club owner who runs a poker game in the back room and manages a gang of safe-crackers who murder a watchman early in the picture, pay for the crime in the melodramatic finale. The love equation involves the killer, the hero upon whom he attempts to fasten the guilt and the girl singer they both want to marry. The place is such a place as Harlem is in New York or 31st street in Chicago or Central Avenue in Los Angeles, and the players speak and act as the people in those places do. This circumstance gives the film veracity in unusual degree.

Previewed in studio projection room.—W. R. W.

Produced by Argus Pictures, Inc. Distributed by International Roadshows. A Dixon B. Harwin production. Directed by Arthur Dreifuss. Screen play by Arthur Hoerl. Additional dialogue by F. E. Miller. Songs by Shelton Brooks and by Peter Tinturin and Harry Tobias. P.C.A. certificate pending. Release date, undetermined. Running time, 55 minutes. General audience classification.

CAST

Jim McCoy	Monte Hawley
Nita Walker	Jeni Le Gon
Dude Markey	Eddie Thompson
Sally	Florence O'Brien
Tommy McCoy	Freddie Jackson
Sharpie	Buck Woods
Howard	Maceo Sheffield
Snively	Charles Hawkins
Xavier	Jack Clissby
Eric	Tommy Southern
Inspector	Vernon McCalla
Lanny	Charles Gordon
Harmon	Arthur Ray
F. E. Miller as	Slim
Shelton Brooks as	Himself

Unusual Occupations, No. 2

(Paramount)

Here and There

Continuing the interest of previous issues of this annual series, the reel shows a dentist who carries his office and equipment with him; a man and his wife who paint with sand, modernizing an ancient art of the Navajo Indians; a dairy farm in operation in the heart of London; an Amish community in Pennsylvania; and, in a concluding sequence, the hobby home of Charlie Ruggles in Hollywood where the screen comedian owns and operates a canine beauty parlor.—Running time, 11 minutes.

"WIND" EXPLOITATION ON OWN TACK

(Continued from page 23, column 2)

a public holiday throughout the state on Friday.

All Atlanta theatres entered into the spirit of the festival.

The Fox is displaying a reproduction of the Tara home of Scarlett O'Hara and its marquee has a welcome to Clark Gable and the others from Hollywood.

First-run theatres booked in special attractions, the Paramount and Capitol stage shows.

Players in the "Wind" were to be introduced during the intermission from their seats.

Atlanta newspapers for weeks bannered stories across front pages. A Confederate veteran was chosen to act as "sponsor" for Miss Leigh, and a Civil War widow to be Gable's partner on Friday.

$200,000 To Be Spent by Metro for Promotion

The promotional expense of "Gone with the Wind" will be determined city by city as the picture plays. There are seven cities which in the next few days will be playing the picture, on either reserved seat or non-reserved seat policy. In New York, $25,000 minimum will be spent in newspaper advertising; in Los Angeles, $8,500; Boston, $8,500; Atlanta, $5,000; Cincinnati, $2,500; Harrisburg, $1,000; Reading, $1,000.

There will be additional expenditures for exploitation, lobbies, programs and in some cases billboards. MGM calculates this program will cost them $200,000.

Concentration will be on the admission price, the times of engagements and screenings.

The following campaigns will start three weeks in advance of openings, especially where seats are to be reserved.

In Atlanta five weeks of advance sale brought the total to $70,000 before the opening. In New York it is estimated by opening time, Tuesday night, the Astor advance sale will be close to $50,000, though at a slightly lower price scale at the nearby Capitol, where there will be a television opening.

A form of idea-posting will be used. In some cities on the entering roads, there will be billboards reading: "You are now entering ————where 'Gone with the Wind' is playing."

"The amount of advertising appropriation will not set a record," said Metro. "More money has been spent on many previous productions."

Parties are in preparation by various Junior League organizations. Several nights have been bought out by charitable organizations. There will be no charity previews, however.

Each town that plays "Gone with the Wind" will have a radio campaign.

Howard Dietz had a staff of exploitation men working in Atlanta for weeks. William R. Ferguson, exploitation manager, made four trips to Atlanta. Working on the campaigns, in addition to the home office staff, have been Frank Whitbeck, studio publicity head; E. B. Coleman, Atlanta; Carleton Duffus, Reading; James Ashcraft, Harrisburg; Bert McKenzie, Boston, and J. E. Watson, Cincinnati.

Paintings have been made of prominent scenes for lobby display.

Practically all advertisements will carry the phrase, "'Gone With the Wind' will not be shown except at advance prices at least until 1941." At least 37 major tieups involve cooperative advertising.

Pick Additional Runs For "Wind" in New York

Loew's Paradise, Valencia and Metropolitan in Brooklyn will have the first New York subsequent runs starting from four to six weeks after the opening at the Astor and Capitol, Tuesday.

The picture is expected to run at least six weeks at the Capitol. The $2.20 run at the Astor may extend to late in 1940, according to MGM.

Following the opening of 10 test engagements in seven key cities by December 29, there will be no other engagements until January 18. On that date and on January 25 it will open in the additional 25 exchange centers. Starting February 1, regular runs in other key cities will follow. Loew theatres will have priority, then regular MGM accounts.

BLAME MOTHERS FOR JUVENILES' ACTIONS

As a sequel to a campaign to prevent unaccompanied children from attending late-hour shows in Columbus, Ohio, 12 mothers, charged by the juvenile court with contributing to the negligence of their offspring, were placed on probation with suspended sentences, after officers in a surprise raid found 12 children under 14 years of age conducting themselves unbecomingly at a midnight show in a downtown subsequent-run theatre.

The campaign was inaugurated following numerous complaints of children's misbehavior at these performances.

Wood Attacks, Rodgers Defends 70% Rental

The first adverse reaction on MGM's 70 per cent rental terms on "Gone with the Wind," comes from P. J. Wood, secretary of the Independent Theatre Owners of Ohio, in Columbus, who, in the organization's current service bulletin, compliments Metro on "the straightforward announcement of its selling policy," but points out that by no stretch of the imagination is the company entitled to the terms from the average exhibitor, who "will find it impossible to justify the out-of-reason" increase if the selling policy is adhered to. Mr. Wood urges exhibitors to demand that Metro in the contract agree not to sell the picture under any more advantageous terms to any other exhibitor for at least 18 months after the announced selling plan goes into effect, and that if this provision is violated, MGM will rebate twice the rental paid.

He suggests that exhibitors further protect themselves by filing copy of the printed announcement of admissions with their local newspapers, Chambers of Commerce and Better Business Bureaus.

Mr. Rodgers called Mr. Wood's criticism unfair.

"Gone with the Wind" has not yet been offered generally, he said, and added: "Wood says nothing about MGM guaranteeing a profit (of 10 per cent) to every exhibitor who will play the picture on the announced terms."

Orr in Advertising Post

Troy Orr has been appointed studio advertising manager for Universal, under John Joseph, succeeding J. Albert Hirsch, who resigned to return to New York.

'Pinocchio' Terms Like 'Snow White'

(Continued from page 23, column 3)

opening at the Paramount he will go to Miami to confer with Max Fleischer on their second cartoon feature for Paramount release.

In Detroit arrangements have been made for showing to American Legion, Federation of Women's Clubs and hospital groups. The United Theatres is running a contest for high school editors in writing advertisements for the picture.

Longer Playing Time Asked

"Pinocchio," Walt Disney's second feature color cartoon, will be sold on terms similar to those asked for "Snow White and the Seven Dwarfs," Ned Depinet, RKO vice-president, said. All rentals will be 50 per cent of the gross box office receipts; also a single feature policy is required as well as longer playing time.

"Snow White" was also sold on a 50-50 basis and the picture was restricted to a single bill. For that picture the exhibitor was asked to charge one price to all: the regular adult price. No decision has been reached yet for "Pinocchio."

The most important change in the "Pinocchio" selling policy is the drive for longer playing time. The records of "Snow White" showed, according to Mr. Depinet, that in more than 75 per cent of the theatres it was not played long enough to reap the full benefits of its popularity.

"Snow White" opened with a record breaking five-week engagement at the Radio City Music Hall where it grossed nearly $600,000, half the production cost.

Of the sales arrangements for "Pinocchio" Mr. Depinet said:

"While it was our original intention to roadshow 'Pinocchio,' the picture itself being of definite roadshow caliber, we have decided, as a result of requests from thousands of theatres, to make it available at an early date, in order to permit every exhibitor to take advanage of the tremendous demand.

"I know that it will outdistance the box office records set for the first Disney feature."

"Pinocchio" will not be sold on a flat rental basis to any theatre. Because it cost more to produce than "Snow White," RKO is relying on wider distribution and increased patronage to outdo "Snow White's" $8,000,000.

Release in February

The world's premiere of "Pinocchio" will be in January and the release date is February 23, at the peak of the publicity campaign. Hundreds of stores are now featuring merchandise inspired by the new Disney picture and magazines and newspapers are giving the picture editorial treatment.

One feature of the pre-release attention will be a Christmas Day presentation over CBS. Cecil B. DeMille, producer of the "Lux Radio Theatre," will present the original cast in a radio dramatization from 9:00 to 10:00 P. M., EST.

"Pinocchio" is based on the Italian classic of the same name, written by Carlo Lorenzini, under the pseudonym of Collodi.

Several million copies of a 16-page gift book are being distributed by merchants. The brochure carries space for local imprint.

One hundred and fifteen department stores in key cities are distributing a "Pinocchio" Album of Gifts.

Academy Gets New Directors

The Academy of Motion Picture Arts and Science—of which the late Douglas Fairbanks, Sr., was an organizer, and the first president—on Tuesday elected 15 new board members, who are to meet Tuesday to choose officers.

Named to the board were Frank Capra, Ronald Colman, C. B. De Mille, Howard Estabrook, Clark Gable, Frank Lloyd, Mervyn LeRoy, Robert Riskin, David O. Selznick, Douglas Shearer, James Stewart, Norman Taurog, Walter Wanger, Sam Wood and Darryl Zanuck.

Frank Capra, president of the Academy appointed John Aalberg, sound director of RKO Radio studios, as a committee of one to ascertain what changes, if any, should be made in this year's rules to govern the Academy Award for achievement in Sound Recording.

At the same time a committee of film editors, including Harold J. McCord, of Warner Brothers, chairman, Anne Bauchens, Martin Cohn, Gene Milford, Murray Seldeen, Blanche Sewell and I. James Wilkinson, was appointed to consider rules for the Academy Award for Achievement in Film Editing and a committee of art directors to consider any changes in the rules which should be adopted to govern the award for art direction. This committee, under the chairmanship of Bernard Herzbrun, consists of Lionel Banks, Hans Freier, Cedric Gibbons, John Victor Mackay, Jack Otterson, Hans Peters, Van Nest Polglase and Bertram Teitelbaum.

Meanwhile a committee of special effects technicians met Monday night to discuss rules governing the Award for Special Effects. Last year the Award for Special Effects was granted to Farciot Edouart, Gordon Jennings and Loren Ryder for the outstanding photographic and sound effects in the Paramount production "Spawn of the North."

Held in Newsreel Theft

Max L. Hymes, for the last nine years controller for Movietone News, Inc., has been indicted on a charge of stealing $141,000 from the company during five years. He had been held in $25,000 bail on a short affidavit charging suspicion of grand larceny. District Attorney Thomas E. Dewey's office prepared to try the case. The controller is charged with "padding" expense accounts and losing the money on horse races.

"Continued"

Paramount Pictures, Inc., publicity announces: "The epic drama of Mary of Nazareth, mother of Christ, will be brought to the screen by Cecil B. DeMille under the title of 'The Queen of Queens.' Returning to the Bible as the source book, (Mr.) DeMille today announced plans for filming the life of the Madonna after completion of North West Mounted Police."

Elson to Film Alliance

Norman Elson, general manager for the Harry Brandt Theatres for the last six years, has been named general manager of sales for Film Alliance of the United States, by Nat Wachsberger, vice-president.

Western Electric Forms Special Products Branch

The Western Electric Company has formed a new branch to be known as the Specialty Products Division. This unit will be responsible for such by-products of telephone research as: hearing aids, aviation, marine and police radio; broadcasting equipment; sound systems, and equipment made to specification for the Government.

The new division will be located at the Kearny, N. J., works of the Western Electric Company. The organization will consist of F. R. Lack, manager; F. J. Feely, in charge of manufacturing; H. N. Willets, assistant sales manager; E. W. Thurston, sales promotion manager; C. R. Hommowun, service manager, and J. W. Sprague, division comptroller.

French Cinema Center To Release 17 Shorts

The French Cinema Center, Inc., distributors of "Harvest," have 17 shorts for release this season. The subjects were produced bv French directors with American distribution in mind. Twelve of the shorts have English commentaries and the others English titles.

The titles and directors are: "Montmarte: A Village in Paris," Rene Clair; "Face of Paris," Dmitri Kirsanoff; "Street of Paper," Raymond Bernard; "Profile of France," Abel Gance; "Symphonie Pyreneene," Rene Clair; "Arteries of France," Jean Epstein; "Solutions Francaises," Jean Painleve; "Young Girl of France," Marc Allegret; "Provence," Raymond Bernard; also "Carcassone," "Cannes," "Made in France," "Morocco," "Children's Corner," "Alsace," "Orleans" and "Corsica."

The French Cinema Center also is releasing "The Violin" and four issues of its "Bulletin" are completed.

Reade Retains Theatre

Walter Reade, New York and New Jersey circuit operator, said this week that he had retained control of the Paramount, Asbury Park boardwalk theatre, for another 10 years. He said he had given the city $70,000 in bonds and $13,584.73 in cash, covering all rents and arrearages in connection with the house. Mr. Reade said he had incurred a $300,000 loss in the operation of the theatre, but will "try again."

Houses Close in Albany Area

Seven upstate New York theatres have been closed in the Albany territory. Four of them, Schine Circuit houses, will be opened again at Christmas. They are the Regent, Amsterdam; Pontiac, Ogdensburg; Strand, Syracuse, and Palace, Watertown. Additionally, Rossi Brothers closed the Strand, Schroon Lake. The other houses closed are the Mount Pleasant, Schenectady, operated by Morris Silverman, and The Empire, Watervliet, which may be reopened shortly.

"Bad Boy" Distribution Deal

Alfred N. Sack, of the Sack Amusement Enterprises, has concluded a deal with Dr. Herbert T. Meyer, Gateway Productions, for distributing "Bad Boy," starring Johnny Downs and Rosalind Keith, for the Texas, Oklahoma, Arkansas, Chicago and St. Louis territories and also for the eight Southeastern states.

Federation Drive Meeting

The members of the Amusement Division Committee of the New York and Brooklyn Charities held a luncheon meeting on December 12th at the Hotel Astor. David Bernstein, Major Albert Warner, co-chairman, Martin Quigley, License Commissioner Paul Moss and William Klein, attorney, gave the principal addresses.

The activities of the industry on behalf of the Federation were praised by Mr. Quigley. He described the method of voluntary support of these institutions as being truly American in spirit and action and contrasted this method of handling charity cases with that in Europe, where it is controlled by the governments.

"We have advanced from a total contribution of $30,000 some five years ago to the splendid showing of $175,000 last year," Mr. Bernstein said. "This year we expect to go even beyond that."

Others who spoke briefly were Marvin Schenck, one of the co-chairmen of the Artists Committee and Harry Buxbaum, chairman of the Exchanges Committee.

Among those who attended were: Julian Abeles, Max Blackman, Leo Brecher, Leopold Friedman, Harold Goldgraben, Herman Gluckman, Leon Goldberg, Milton Green, Monroe Greenthal, Arthur H. Israel, Joe Lee (20th-Fox), Bertram Lebhar, Milton Maier, Charles H. Moses, B. S. Moss, Eugene Picker, Sidney H. Piermont, Harold Rodner, Herman Robbins, Budd Rogers, Ed. Schnitzer, Max Seligman, Sam Shain, Charles Sonin, Sam Rosen, Max Rudnick and Robert Wolfe.

Sam Rinzler and David Weinstock of the Independent Exhibitors Committee expect a record attendance at the committee's luncheon next Tuesday at the Astor.

Canadian Composers' Unit Appeals for Higher Fees

Judgment was reserved this week by the Copyright Appeal Board of the Canadian Government on the application by the Canadian Performing Rights Society, Ltd., for increased 1940 fees.

The society wants its fee for the broadcasting of musical compositions increased from eight to 14 cents for each privately owned radio receiver. The appeal board last year rejected such a fee as excessive.

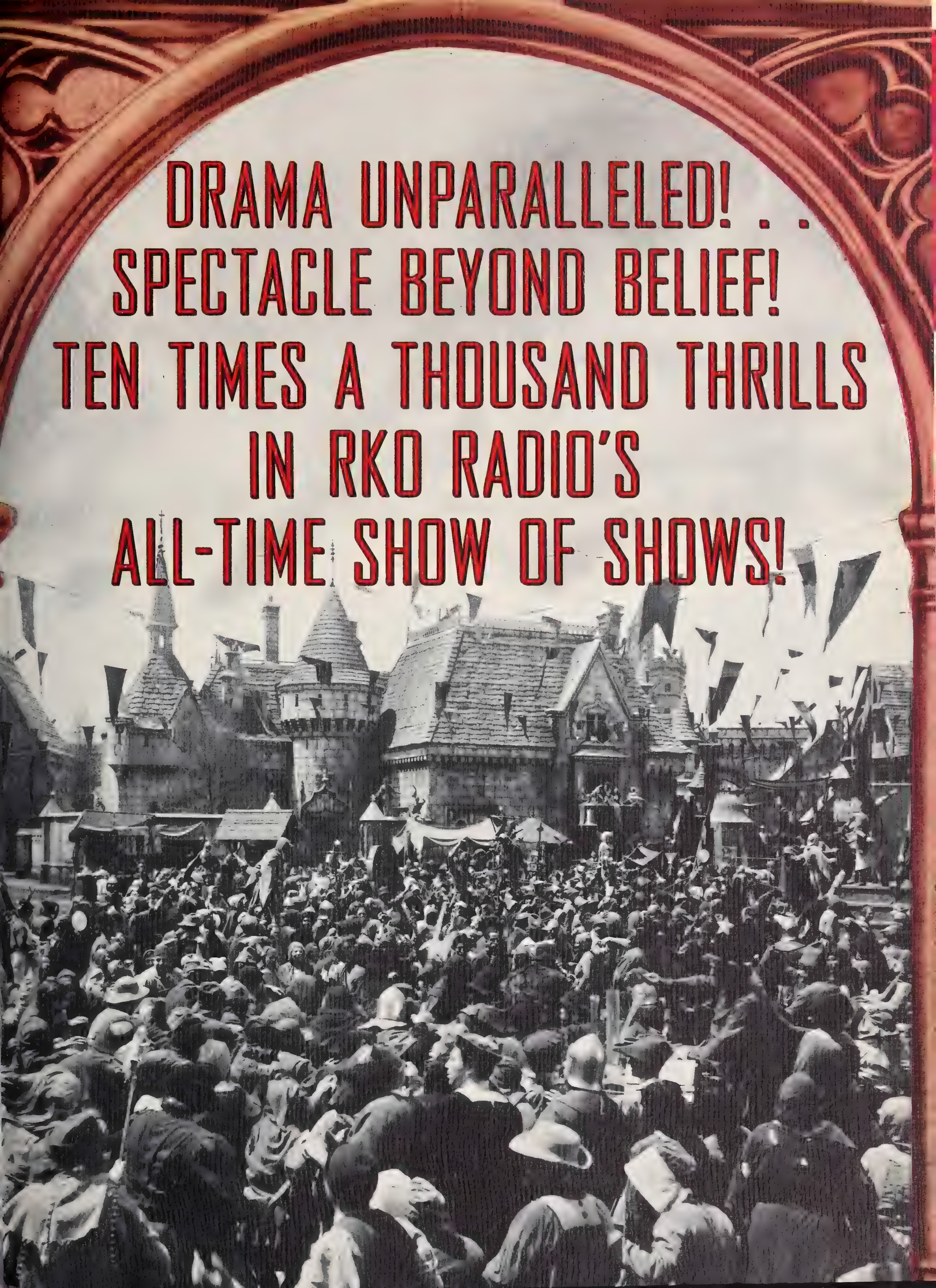
At the hearing this week the Canadian Broadcasting Corporation, and the Canadian Association of Broadcasters, the latter representing independent stations, opposed the society. Colonel O. M. Biggar, Toronto lawyer, argued for the society. Canada is the only country in the world in which composers are underpaid, he said.

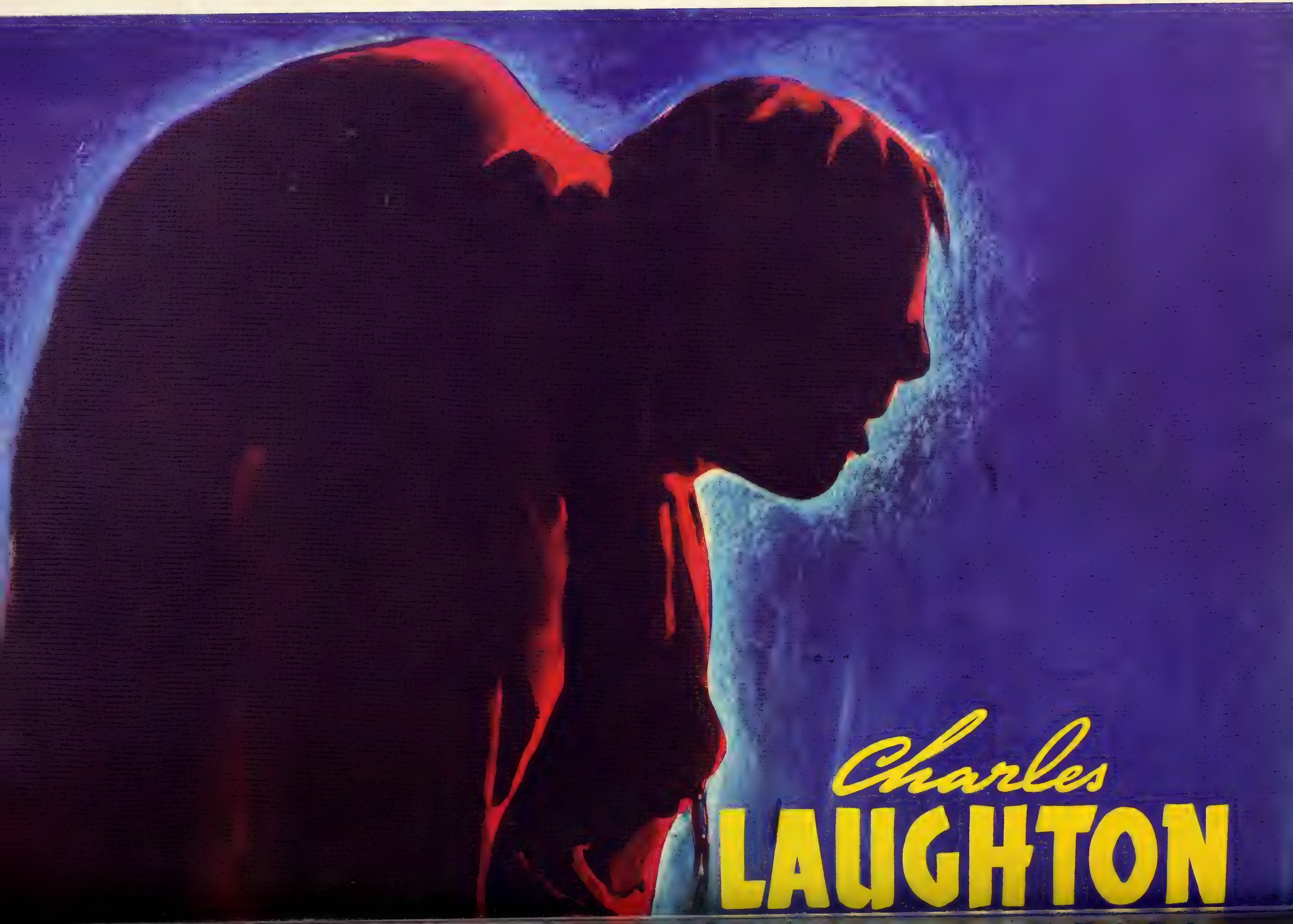
Talley to War Scene

Truman Talley, general manager of Movietone News, was to sail Thursday on the Italian liner *Rex* for Europe and war coverage conferences with his staff, to be gone a month. Bonney Powell, Movietone cameraman, accompanied Mr. Talley. Both carried gas masks "made in U. S. A."

Lesser Changes Studio

So Lesser, United Artists producer, who has been operating at the General Studio, will move his headquarters to the Samuel Goldwyn studio within a few days.


DRAMA UNPARALLELED! . .
SPECTACLE BEYOND BELIEF!
TEN TIMES A THOUSAND THRILLS
IN RKO RADIO'S
ALL-TIME SHOW OF SHOWS!


Charles
LAUGHTON

THE BIG SHOW OF 1940!

●

100 FEATURED PLAYERS!
15 STAGGERING CLIMACTIC SEQUENCES!
3,621 IN THE CAST!
2 HOURS OF UNBROKEN DRAMA
AND THRILLS!
NO WONDER WORD OF ITS GREATNESS
IS SPREADING LIKE WILDFIRE!

●

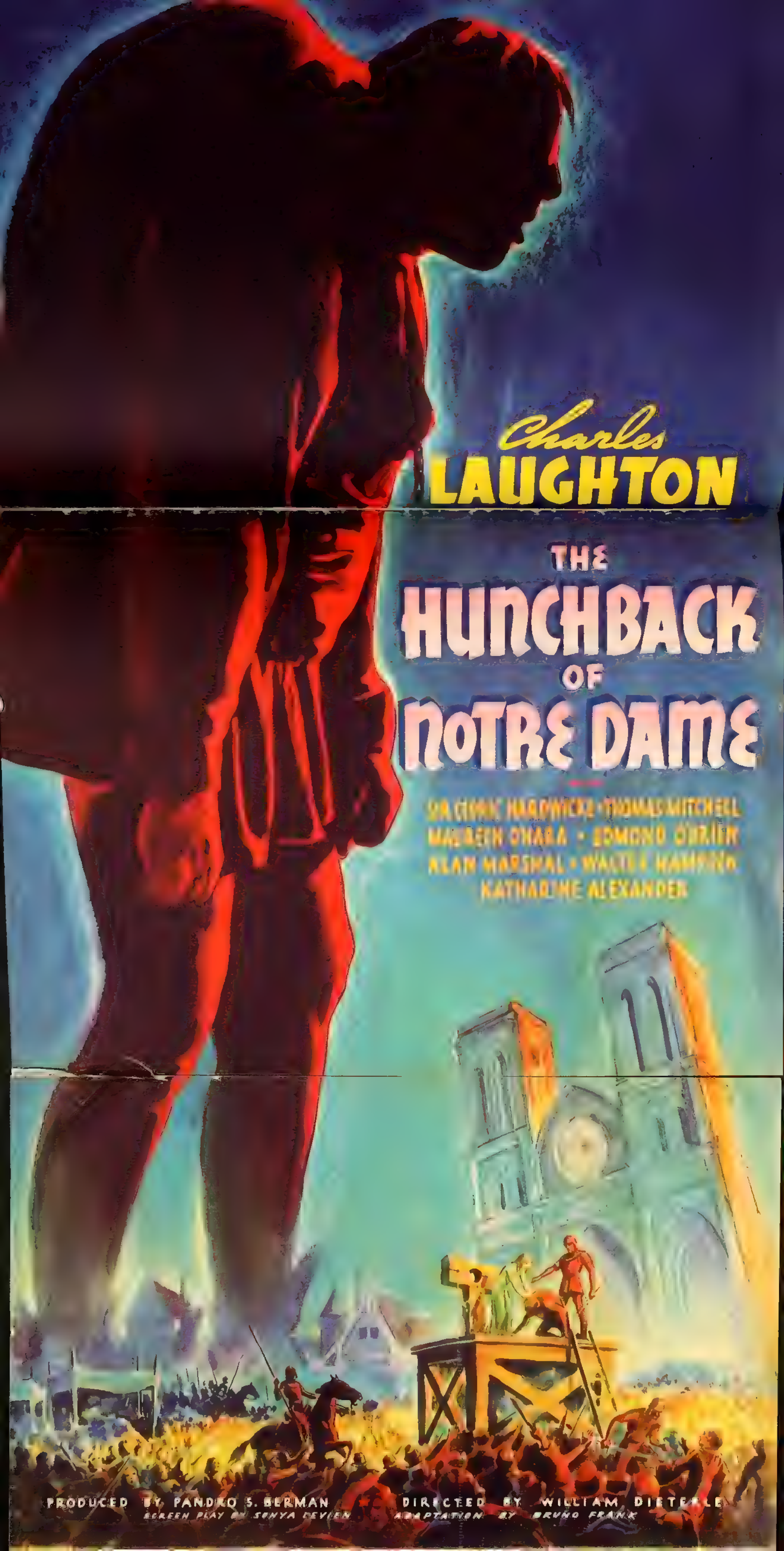
Sweeping Spectacle! ***Astounding Adventure!***
Storied Excitement! ***Amazing Characters!***
Heroic Romance! ***Terrific Suspense!***
Weird Mystery! ***Electric Action!***

●

THE BOX OFFICE SENSATION OF SENSATIONS!

★

AND! LOOK AT THE THREE-SHEET SAMPLE OF THE KIND OF PAPER


Charles
LAUGHTON
THE
HUNCHBACK
OF
NOTRE DAME
SIR CEDRIC HARDWICKE • THOMAS MITCHELL
MAUREEN O'HARA • EDMOND O'BRIEN
ALAN MARSHAL • WALTER HAMPDEN
KATHARINE ALEXANDER
PRODUCED BY PANDRO S. BERMAN
SCREEN PLAY BY SONYA LEVIEN
DIRECTED BY WILLIAM DIETERLE
ADAPTATION BY BRUNO FRANK

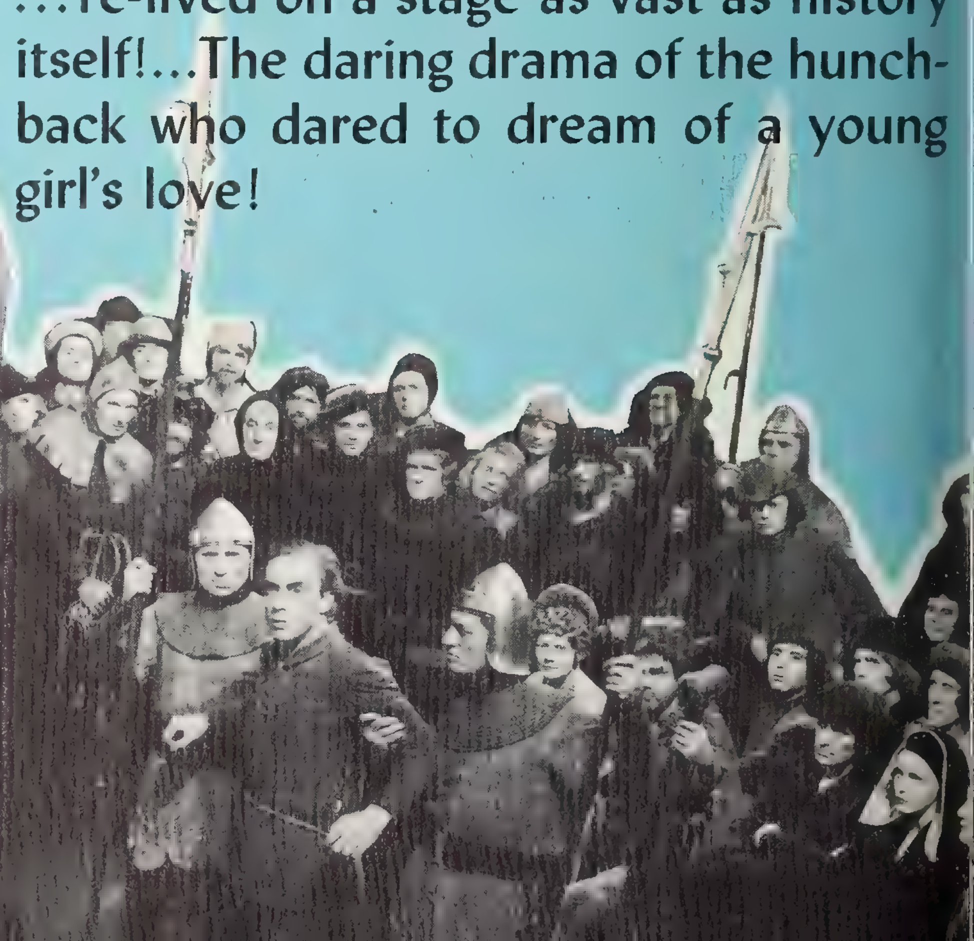
BACKED BY BIG NATIONAL POSTING CAMPAIGN! . .

Sensationally new, novel and different 24-sheets—a series of them—yelling their mighty show message from vantage points reaching everybody who rides, runs or walks! . . . A billboard campaign to reach the movie millions and swing them into theatres for the show they're all waiting to see!

THE HUNCHBACK OF NOTRE DAME

Weird, wondrous, unbelievable . . . The strangest, most colorful story ever told . . . re-lived on a stage as vast as history itself! . . . The daring drama of the hunchback who dared to dream of a young girl's love!

RKO RADIO PICTURES



BATTLE LINES FORM IN RADIO OVER LOOMING ARMSTRONG REVOLUTION

PART II

Large Broadcasting Systems Set in Opinion; Change, If Any, Must Come Slowly; Method Would Affect Rebroadcasts

by MARTIN QUIGLEY, JR.

The battle lines on the question of Major Edward H. Armstrong's "static-less" frequency modulation radio system are being formed. Lined up on one side are Major Armstrong and his followers who believe that all existing radios and stations must be junked—the sooner the better. Facing this group are the broadcasting men who hold that the radio industry is already established on amplitude modulation and for economic reasons alone any change, if it comes, will take time.

Some of the most important radio engineers are in the middle, facing the fire of both sides.

High Fidelity Claimed

The Armstrong frequency modulation system was described in detail in the first part of the article on this subject, in Motion Picture Herald, December 9th, page, 29. According to radio authorities, the system eliminates man-made static and gives excellent high-fidelity reception. Many engineers believe that the FM method of broadcasting will eventually make the replacement of the 40,000,000 radio sets and $75,000,000 worth of regular transmitting stations necessary.

The economic and technical difficulties facing the Armstrong system and the views of the major networks on the new method are indicated in this second section of the article. Also the connection and possible effect of FM on television and facsimile and the Telephone Company are shown.

Forty Stations in East

Public reaction to FM this Spring will help to decide the future of Armstrong's system. Ramifications of the FM system in television, facsimile and in relaying broadcasts and in reducing power costs may be of great value to the radio industry even if the public is not interested in buying FM receivers for regular programs.

CBS, NBC, WOR of the Mutual Broadcasting System, the Yankee Network in New England, WQXR, the General Electric Company in upper New York State are among the networks and stations either using or planning FM transmitting stations. Within a few months about 40 stations in the East will be using the Armstrong system.

WOR's chief engineer, J. R. Popple, is one of the enthusiastic supporters of Major Armstrong's system. WOR expects to begin FM operations by the first of the year. Mr. Popple believes that the new scientific advance will receive public acceptance because it gives better quality reception. He holds that frequency modulation will affect the radio industry in much the same way that the advent of sound changed motion pictures. As much as 99 or 99½ per cent. of the radio sets, Mr. Popple said, that are now in use are less than ten years old and the public likes modern radio sets and keeps buying the latest models so the period of transition from AM sets to FM will not be long or difficult.

BRITISH MAY TAX AD ACCESSORIES

Foreign departments of the New York home offices heard reports this week that the British Parliament may approve a new revenue tax on advertising accessories imported into the country. Details were unavailable but several companies began preparations for advance shipments of accessories to Britain in anticipation of the expected new duty.

CBS has applied for permits to erect two FM stations. Edwin King Cohan, director of engineering, praised the contribution that Major Armstrong has made to the art. However he cautioned against expecting too much from the system. AM transmission in the very short waves, which are free of natural static, has made considerable progress, said Mr. Cohan. However, he added, the difficulty remains that AM cannot entirely eliminate, in any wave length, so far is now known, man-made static.

High fidelity reception, Mr. Cohan pointed out, requires a good receiving set, a good loud speaker and a good cabinet.

NBC to Build Station

The NBC plans to begin operation of an FM transmitter on top of the Empire State Building within the next few weeks. O. B. Hanson, vice-president and chief engineer, held that Major Armstrong's FM system was a great development and improvement over the present AM (amplitude modulation) method. But Mr. Hanson pointed out that a number of reasons stand in the way of an immediate acceptance of Armstrong's system by the radio industry. In the first place he referred to the economic difficulty: people now listen over AM receivers and a growing FM audience will not be composed of new listeners but will consist of the present broadcast audience. Therefore, Mr. Hanson said, advertisers cannot be expected to pay more for the same total number of listeners.

Mr. Hanson pointed out that the average price of radio receivers sold during the past 12 months was about $20 and high fidelity FM or AM receivers cannot be produced to meet such a market price. The great mass of listeners to date have not shown any appreciation of the fidelity now available to them as attempts to market high fidelity receivers have not met with response, according to Mr. Hanson. But if the public buys FM receivers in quantity and prefers them, the NBC will serve them through FM transmitters even though it means duplicating the transmitting facilities and maintaining the existing equipment worth hundreds of thousands of dollars. Mr. Hanson pictured as the good radio of the feature one that would operate on all waves and pick up AM, FM and television. In time, he said, the AM control might be eliminated if the frequency modulation systems prove themselves and become widespread.

Less Power Needed

The Armstrong system is of particular interest to broadcasters, Mr. Hanson pointed out, because it reduces substantially the amount of power necessary for transmission to render noise free reception and also permits the development of cross country radio relays as an alternative to telephone lines for interconnecting stations. This will make possible what had been considered too expensive—a national network of television stations sometime in the future.

Related Fields Affected

The effect of Major Armstrong's FM system has not been felt by broadcasting stations and networks alone but it is also influencing the related fields of television and facsimile transmission. Even the American Telephone and Telegraph Company is experimenting with FM. In the early days of radio the Telephone Company was cool to the new medium of communication which was regarded as possible competition. A legal battle was averted when the Telephone Company reversed its decision and agreed to lease telephone wires to make broadcasting networks possible.

Armstrong's FM operates over a wide band, five times the width of the regular broadcasting band and there is not room for a larger number of stations on different wave lengths, although stations can operate on the same wave length about every 300 miles. This partly explains why the Telephone Company has an FM station under construction in New Jersey. FM might have some applications to telephone work and the Company wants a wave length if that is found to be the case. But FM is a more serious threat to the Telephone Company.

The radio industry is also interested in narrow-band FM, as distinct from the wide-band FM system developed by Major Armstrong. Narrow-band FM is expected to have the same effects as the wide-band system and also would make room for many more stations operating on different wave bands, a fact that would please the FCC. The narrow-band FM systems are still in the experimental stage and their effectiveness is yet to be proved.

Television to Benefit

Television is also influenced by FM developments. The two are rather closely related in some ways: both operate in about the same wave-lengths and growth in one may temporarily retard the other. However, in time, both will probably benefit because, according to Major Armstrong, both the sound and sight part of television will be much more satisfactory if transmitted by FM and FM makes television relays much simpler and more economical.

Hence FM helps television materially and will make it greater competition for motion picture theatres, it was pointed out.

Both FM and television operate on waves that travel in approximately straight lines. This explains why the transmitters are mounted on the highest points possible. The NBC television station is on the Empire State building and the CBS on the Chrysler building. Both will probably have the same points for their FM stations. Major Armstrong's station at Alpine is 1,000 feet above sea level.

Television has been called a threat to the motion picture and facsimile to the newspaper. The Armstrong FM system not only is expected to make radio much better and hence stronger competition, but will also improve television and facsimile and perhaps hasten the day when they will become competition, according to the opinion of men familiar with FM and competent to gauge its future. Leading radio engineers feel that the decision rests with the public and the Federal Communications Commission: if FM radio sets are bought and people like the new and better transmission, AM will yield in the march of progress.

DOUGLAS FAIRBANKS DIES IN HIS SLEEP

Star, Producer, and United Artists Co-founder Began Career with Triangle Films in 1914

Douglas Fairbanks, Sr., actor, producer, and world traveler, a founder-partner of United Artists, died in his sleep at one a.m. Tuesday in his Santa Monica Beach home in California. Death followed a heart attack.

Had Stage Career

Mr. Fairbanks, born May 23, 1884, in Denver, Col., educated at Denver City schools and the Colorado School of Mines, forsook engineering to become an actor on the vaudeville and legitimate stage. At the age of 30, in 1914, after several years on the stage he started on a motion picture career in a film entitled "The Lamb."

His entrance into the infant picture business was not an auspicious one. The Triangle Film Corporation, with David Wark Griffith, Thomas H. Ince and Mack Sennett as the leading lights, had just been formed. While Mr. Griffith was busy in California the Triangle chiefs scouted for talent in New York. Adams and Charles Kessel and C. O. Bauman signed the actor for Triangle. Mr. Fairbanks had been sought for pictures before when Daniel Frohman decoyed him into the Famous Players studio but that had come to naught. Now he was signed by Triangle for 10 weeks at $2,000 per week and Mr. Griffith wasn't any too pleased.

Mr. Fairbanks was relatively unknown and Mr. Griffith had plenty to do. Terry Ramsaye, in "A Million and One Nights" says of that relationship: "Griffith was not pleased with the new star's athletic tendencies. Fairbanks seemed to have a notion that in a motion picture one had to keep eternally in motion, and he frequently jumped the fence or climbed a church at unexpected moments not prescribed by the script. Griffith advised him to go into Keystone comedies."

Years later, in 1925, in an article that appeared in *Vanity Fair* Mr. Fairbanks said: "The art of the screen is almost purely emotional—as a painting, an opera, or a church service is emotional. Without sacrificing this most important value, it can not teach, philosophize, too much, or, in short attempt to address itself, as words do, to the thought processes."

From 1914 to 1917 Fairbanks appeared in Triangle productions, including "Double Trouble," "Reggie Mixes In," "His Pictures in the Papers," "The Americano," "The Habit of Happiness," "The Matrimaniac," "Flirting with Fate," "The Good Bad Man," "The Half Breed" and "American Aristocracy."

Joins Zukor

In 1917 Adolph Zukor's star was in the ascendency and Triangle's was dimming. Zukor gathered into Artcraft all the major stars of Triangle and among these was Mr. Fairbanks.

Douglas Fairbanks meanwhile had been driving himself upward into the top rank of stardom by dint of ability and crafty management. It was around that time that Charles Chaplin had signed that $670,000 contract and Mary Pickford had topped that with a million dollar contract signed by Mr. Zukor. Mr. Fairbanks was much in the company of these stars and publicity copy inspired by Benny Zeidman went forth containing the phrase "Doug will soon be in the same class with Charlie and Mary." He soon was.

In the World War the Treasury Department down in Washington had sought the help of motion picture stars to sell the Liberty Loans. The stars included Fairbanks, Chaplin and Miss Pickford. They made personal appearances at meetings and little trailer pictures of them were added to theatre programs. This activity established acquaintance between the stars and William G. McAdoo, Secretary of the Treasury, and his publicity engineer, Oscar Price. It was Price who had suggested in those days: "Why don't you folks get together and distribute your own pictures?

DOUG THE FIRST

Incorporated in 1919

The idea bore fruit early in 1919. In McAdoo's Santa Barbara bungalow the old friends of the Liberty Loan campaigns talked it over. The friends included Mr. Fairbanks, Miss Pickford, Mr. Chaplin and Mr. Griffith. From this and subsequent meetings the United Artists Corporation of Delaware was incorporated in April of 1919 with Mr. Price as president and Mr. McAdoo its general counsel. These two withdrew from the company shortly and were followed by Mr. Griffith but Mr. Fairbanks, Mr. Chaplin and Miss Pickford continued on, the star's death on Tuesday marking the end of the triumvirate of partner-founders of United Artists that existed through many changes in the company's corporate and talent personnel.

As his own producer and star, Mr. Fairbanks made such popular films as "His Majesty the American," "The Mollycoddle," "The Mark of Zorro," "The Three Musketeers," "Robin Hood," "The Nut," "The Thief of Bagdad," "Don Q, Son of Zorro," "The Black Pirate," "The Gaucho" and "The Iron Mask."

"The Black Pirate" was made in 1925 and was the culmination of several years of tentative experimentation by Mr. Fairbanks with color. The film attempted to subdue hues and tones to escape the bold garishness which had characterized most color film products.

Mr. Fairbanks and Mary Pickford, nee Gladys Mary Smith, were married on March 27th, 1920. He was 36, she 26 and for both it was a second marriage. Fairbanks first wife was Beth Sully, who bore him a son, Douglas Fairbanks, Jr., on December 9, 1907, in New York, and the son followed his father to stardom in motion pictures. Miss Pickford had previously been married to Owen Moore, the actor. Their marriage and Pickfair, the picturesque estate outside Hollywood, which they had built, was much in the public print.

Fifteen years later they were divorced. In 1936 Mr. Fairbanks married Lady Sylvia Ashley, former English actress, who was at their Santa Monica Beach home when death came to the actor-producer. Mary Pickford has since become the wife of Buddy Rogers, former screen actor and now a band leader.

With the advent of sound Mr. Fairbanks co-starred with Miss Pickford, then his wife, in "The Taming of the Shrew," all-talking film.

Following the completion of "Reaching for the Moon," Mr. Fairbanks made a trip around the world and decided to combine business with pleasure. He made a film record of his travels and released this film December 12, 1931, under the title "Around the World in 80 Minutes with Douglas Fairbanks." This went so well that he decided to go into this sort of thing seriously. His next was "Mr. Robinson Crusoe."

He joined Alexander Korda's London Films in 1933 and was instrumental in the Korda alliance as a partner with United Artists. He appeared in "The Private Life of Don Juan" for London Films in that year.

In 1938 he formed a new company, Albion Films, and planned to make two or three films in Hollywood for United Artists release.

Catholics Renew Decency Pledge

The congregations of Roman Catholic churches all over the country on Sunday repeated the pledge of the Legion of Decency, which was inaugurated six years ago by the bishops of the United States and which is renewed each year.

The pledge follows:

"I condemn indecent and immoral motion pictures, and those which glorify crime or criminals.

"I promise to do all I can to strengthen public opinion against the production of indecent and immoral films, and to unite with all those who protest against them.

"I acknowledge my obligation to form a right conscience about pictures that are dangerous to my moral life. As a member of the Legion of Decency, I pledge myself to remain away from them. I promise, further, to stay away altogether from places of amusement which show them as a matter of policy."

The Legion of Decency is supervised by an Episcopal committee composed of Archbishop John T. McNicholas of Cincinnati, chairman; Archbishop John J. Cantwell of Los Angeles, Bishop Hugh C. Boyle of Pittsburg, Bishop John F. Noll of Fort Wayne, Ind., and Bishop Stephen J. Donahue, Auxiliary Bishop of New York.

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Of 11 pictures reviewed and classified by the National Legion of Decency in its listing for the current week four were approved for general patronage and seven were approved for adults. The films and their classification follow.

Class A-1, Unobjectionable for General Patronage: "The Great Victor Herbert," "Henry Goes to Arizona," "Inspector Hornleigh on Holiday," "Two Thoroughbreds." Class A-2, Unobjectionable for Adults: "The Cisco Kid and the Lady," "Destry Rides Again," "The Devil Is an Empress" (Le Joueur D'Eches) (French), "Fugitive at Large,""Goose-Step" (Beasts of Berlin). "The Return of Dr. X," "Tear Gas Squad."

PRESSURE FROM LABOR EASES OFF; CIO ABANDONS EXHIBITION INVASION

Minor Negotiations Proceed in Peace as Storm Raised by Studio Unions Subsides; Both Sides Await February

The motion picture business this week enjoyed the quietest week in many a month on its labor front. The producer-distributors received no sweeping strike ultimatums for large scale salary increases from any of the big union groups, such as marked those which in recent weeks gave some 15,000 studio craftsmen wage raises. The comparatively small group of the Screen Publicists Guild got higher rates, in peaceful negotiations, and negotiations were going forward quietly with exchange workers on a new basic pact.

A 15 per cent wage increase for extras and a new classification of extra work will be asked of the producers by the Screen Actors' Guild, it was decided at a meeting in Hollywood Monday night. Negotiations will open Tuesday.

Increases To Be Arbitrated

The week also brought out that the 10 per cent increase in basic wages granted last week to the 4,000 Hollywood members of the Teamsters & Chauffeurs, Electrical Workers and Carpenters & Joiners Internationals at Atlantic City is subject to arbitration for its continuance beyond next February as in the case of the 10 per cent increase recently granted to the IATSE and the A. F. of L. studio unions not covered by the five year basic agreement. Provision was made at the Atlantic City meeting for a reopening of the wage question in February to let producers show whether industry conditions at that time make it impractical to continue the increases. The burden of proof will rest on the producers. If no agreement is reached at the conferences starting February 15th, the question will be submitted to arbitration.

Negotiations with the three Internationals covered in the Atlantic City meeting will be held in the East immediately after the wage issue is settled with the IATSE and other A. F. of L. studio crafts in Hollywood. If the question is submitted to arbitration, several weeks would be consumed in that process and the negotiations in the East would not get under way until March.

The position of the producers at Atlantic City, as it was in Hollywood, was that the increases should not be granted at this time because of declining foreign business and new restrictions on the withdrawal of currency.

Screen Publicists Win Raise

The Screen Publicists Guild reached a final agreement with producers over a collective bargaining contract on December 7th and attorneys are preparing drafts for signature of company heads. The Guild threatened last week to join the IATSE if the producers did not yield to their demands. The agreement provides for a minimum weekly salary to press agents with three or more years experience and the salary provision is retroactive to October 9th as the Guild had asked. In some case the pay increase amounted to 100 per cent, according to the Guild.

The agreement was reached after a long conference between Joseph M. Schenck, E. J. Mannix and Y. Frank Freeman for the producers and Bill Edwards, president of the Guild and George Bodle. After the meeting a short statement was issued which said in part:

"The Guild wishes to express its gratitude to Joseph M. Schenck for his important contribution in bringing about the agreement and for his sympathetic understanding throughout the negotiations."

Exchange Talks Continue

Negotiations on a new wage agreement for the Film Exchange Employees Union began in New York on December 7th. The Union has about 3,500 members in the 31 exchange centers. The conferences were held at the Warner Brothers office. A base contract for the whole country is being negotiated to take the place of the first agreement made two years ago. Wage increases are being asked. The conferences were continued through the week.

Equity Asks Increase

Actors' Equity will seek a $10 increase to the present minimum of $40 next season for performers on the legitimate stage in New York, according to Paul Dullzell, executive secretary. Equity asserted that few actors in first-grade Broadway plays are now receiving less than $50 a week and that the increase would affect only performers in "shoestring" productions.

Under the terms of the ticket code contract between the League of New York Theatres and Equity, the latter must give 90 days notice before requesting any changes in the basic employment contract and must wait an additional 90 days before placing such changes in effect. No change could be made before June 9th and the basic agreement expires at the end of the

(Continued on following page)

EMPLOYERS UPHELD IN HIRING RIGHTS

An employer has the right, under the National Labor Relations Act, to hire union or non-union workers, according to a ruling made December 11th by the New York Federal Circuit Court of Appeals. This decision overrules the order of the National Labor Relations Board, directing the National Casket Company, Inc., to reinstate seven employees with back pay.

Judge Thomas W. Swan in the prevailing opinion wrote: "The purpose of the act is not to compel an employer to hire members of one union rather than another or union men rather than non-union men. We do not understand, therefore, that an employer may not, under pain of committing an unfair labor practice, select an A. F. L. member in preference to a C. I. O. member or a non-union man in preference to either if all three are applicants for the same position."

The dissenting opinion of Judge Learned Hand did not question of the general principle of the majority decision but was on the application to the particular case.

Notice That Charter Applied for by New York Union Has Been Withheld Taken as Signal of Withdrawal

Components of John L. Lewis' Congress for Industrial Organization appears to have abandoned ambitious plans, at least in New York, to organize non-unionized motion picture theatre employes, original moves in that direction having brought attacks by William Green's American Federation of Labor, in line with the two national organizations' fights up and down the country, in nearly every important field, for union supremacy. Not that the CIO was accredited with having much chance of dominating motion picture unionism, what with the strong hold in production and exhibition already held by the AFL's IATSE and other film and studio union affiliates.

Charter Withheld

Word that the CIO had withdrawn from organizing theatre employes, including non-IATSE projectionists, at least in New York, came unexpectedly Monday through correspondence between the Empire State Motion Picture Operators Union, an independent projectionists union in New York, and the CIO's United Retail and Wholesale Employees of America, which undertook the task of organizing theatre employes for the John Lewis group.

The CIO's United Retail and Wholesale Employees union had chartered the Theatrical Service Employees, Local 258, in June of this year, given it jurisdiction to organize all theatre employees—projectionists, ushers, cashiers, doormen and theatre matrons. When Service Employees Local 258 began to organize projectionists in some independent theatres in the New York area, Empire State Operators complained against the "invasion" to the State Labor Relations Board, and also to the national CIO and to the Theatrical Service Employees' parent Wholesale and Retail Employees Union.

Empire and the Wholesale-Retail Employees Union subsequently entered into negotiations, on September 1st, for the issuance of a charter to Empire by Wholesale-Retail Employees, as a result of which the latter agreed to sever relations with the Theatrical Service Employees, Local 258.

Although Empire and Wholesale-Retail Employees at the September meeting did not arrive at any conclusion with respect to a charter for Empire, Empire says that, nevertheless, it left with the impression that Wholesale-Retail's severance of ties with Theatrical Service Employees would be affected, according to William Santarsiero, recording secretary for Empire.

Believing, as a result of later events, that the severance would not be made, Empire, three weeks ago, asked Wholesale-Retail Employees for a "showdown," and this week received word from John Cooney, secretary of Wholesale-Retail, that "our organization (meaning, the CIO), has withdrawn from the field of organization among the motion picture operators in New York."

Henkin Joins Lenwal

Shepard Henkin, formerly with the United Artists exploitation department, has been appointed director of advertising and promotion for Lenwal Productions.

EQUITY REVISING RULES ON AGENTS

(Continued from preceding page, column 2)

present Broadway season, May 31st, 1940. Equity has turned over the matter to its attorneys to prepare a written report. The League has made no official statements on the wage increase demanded by Equity.

Actors Equity is also revising the rules governing agents. Action is expected within a few weeks. The Equity council has made several announcements to members that its rules have been violated. Agents, on the other hand, claim that Equity's rules are too strict. The agents seek the right to charge a uniform 10 per cent. At present Equity members may hire only agents holding permits from Equity.

Equity has divided agents into three classes: 1.—Employment agents who may charge no more than five per cent of an actor's salary for a period not to exceed 10 weeks; 2.—Special employment representatives who must be prepared to give more personal and more expert service than employment agents. These must personally negotiate all details of the contract and obtain a salary of at least $125 a week for the actor and may charge five per cent for the run of the play; 3.—Personal representatives who must guarantee to use the actor's service for a minimum of 20 weeks' employment during a season and at not less than the actor's average salary for the past three years. In no case is the minimum permitted to be less than $100 a week. Only agents in this class can charge ten per cent. Very few agents have permits for the third category.

Fourth Trial for Nick

The fourth trial of John P. Nick, St. Louis former head of the Motion Picture Operators' Union, charged with extorting $10,000 from theatre owners, is scheduled for January 8th. The first two attempts to try Nick ended in mistrials and for reasons that were not explained Circuit Court Judge Oakley discharged the jury of the third trial. Certain members of the Union, Local 143, IATSE, asked for an injunction forbidding Nick and his business agent, Clyde A. Weston, from taking any part in the union's affairs. The judge granted that request on December 6th.

Projectionist Reinstated

The Empire State Operators Union won a point in its dispute with United Theatrical Service Employes Union when Louis Katz, acting for the State Mediation Board, decided that Walter Underhill, Empire projectionist, who was dismissed last November was entitled to reinstatement at the Grand, Brooklyn.

American Investors Union

Bernard Reis, accountant for the Associated Actors & Artistes of America who served in the same capacity in the Loew's stockholders' action, has been appointed executive director of the newly organized American Investors Union. The purpose of the organization is to analyze security issues in the amusement and other industrial fields. The board members of the new group include: John T. Flynn, financial writer; George Seldes; Paul Kern, president of the New York Civil Service Commission; New York City Councilman Robert Straus and Colston Warne, professor of economics at Amherst.

Providence Theatre Signs

Loew's State, Providence, is the first theatre to sign with Local B-129 Theatrical Employees, IATSE affiliate. The agreement, reached after over a year's negotiations, was announced by H. M. Addison, New England division manager for Loew's and Albert Byrnes, head of the local. The contract runs until Labor Day, 1941 and provides a six day week for all affected, ushers, doormen, cashiers, porters and other front house employees. The union officials believe that the other Providence theatres will soon sign.

New Haven Union Elects

Local 74 of the IATSE, covering employees in New Haven, Ansonia and Derby, reelected the following officers: John S. O'Connell, president; Daniel B. Cummings, business agent; Charles McBride, vice-president; Robert Watson, secretary; Charles Langley, treasurer. Edward O'Connell, Si Rudnick and James Carter are executive board members.

Photographers Election

Local 644 of the international photographers, IATSE, reelected all their officers last week. The officers are: Howard Muller, president; Charles Downs, business agent; Frank Kirby, treasurer; and Jay Rescher, secretary. There were no opposing candidates.

Nominated for 25th Term

Clarence King, treasurer of Musicians Local No. 6, San Francisco, for the past 24 years, has been renominated without opposition for his 25th term. Walter A. Wener, president for 18 of the last 19 years is opposed by Elmer Hubbard whom he defeated by 54 votes in last year's election.

WQXR Workers Vote

The National Labor Relations Board has announced that the operators, engineers and technicians of the Interstate Broadcasting Company, Inc., owners of WQXR in New York, would vote within 30 days to decide whether they would be represented by Local No. 913, Radio Broadcast Technicians & Engineers Union, International Brotherhood of Electrical Workers (AFL) or by the American Communications Association (CIO) or by neither.

Networks Act as Agents

The National Broadcasting Company and the Columbia Broadcasting System through their respective Artists bureaus have closed contracts with the Screen Actors Guild and the American Guild of Musical Artists under which the networks have permission to act as agents for actors and artists in the motion picture and concert fields.

Newsreel Union Asks Increase

Negotiations between the International Photographers Union (newsreel cameramen) and the newsreel companies have been going on for some time. The new contract is reaching final form. On Tuesday the newsreel company men met with Pat Casey, labor contact man, and discussed the requests made by the union. Included in the compromise agreement is a 10 per cent wage increase to all cameramen earning $100 or less a week and a flat raise of $10 to the men getting more than that figure. The increase will be retroactive to the early part of October. The newsreel companies are not in favor of giving severance pay, feeling that this would make it difficult for them to keep staffs at maximum efficiency. The union wanted a flat 10 per cent increase, severance pay, traveling expenses and a number of other points. The union also wished to cut down on the exchange of prints. This will probably be done except where government regulations or some other factor makes such a policy necessary.

Congressional Committee Attacks NLRB For "Messy" Rulings, Citing IATSE Case

A special House committee formed to investigate the National Labor Relations Board heard William M. Leiserson, the newest board member, sharply criticize methods and rulings of the board and assert that Nathan Witt, secretary of the board, was unfit and unfair. Mr. Leiserson also stated that he had refused to participate in a number of cases which he considered to have been handled before he was appointed to the board.

Mr. Leiserson testified against the board's handling of the IATSE case in which the board ordered an election in the major motion picture companies which was won by the International Alliance of Theatrical Stage Employees (an A. F. of L. group). Another case, involving Universal Films, was also called "messy" by the board member.

The objection against the handling of the IATSE case was that the decision was based on "partial and unintelligible oral recitations of the secretary and his assistants. They didn't know the facts in the cases, and their conversation showed they would not understand the significance of the facts if they did not know them." There was no specific identification of the case in mind.

The House committee, under the chairmanship of Representative Howard W. Smith, is all set for a lengthy series of hearings, at which the activities of the board will be deeply probed. It is possible that the investigation will require as much as three months, and it is likely that the handling of West Coast cases will be a feature. Some cases involving the motion picture companies will be reviewed, it is believed.

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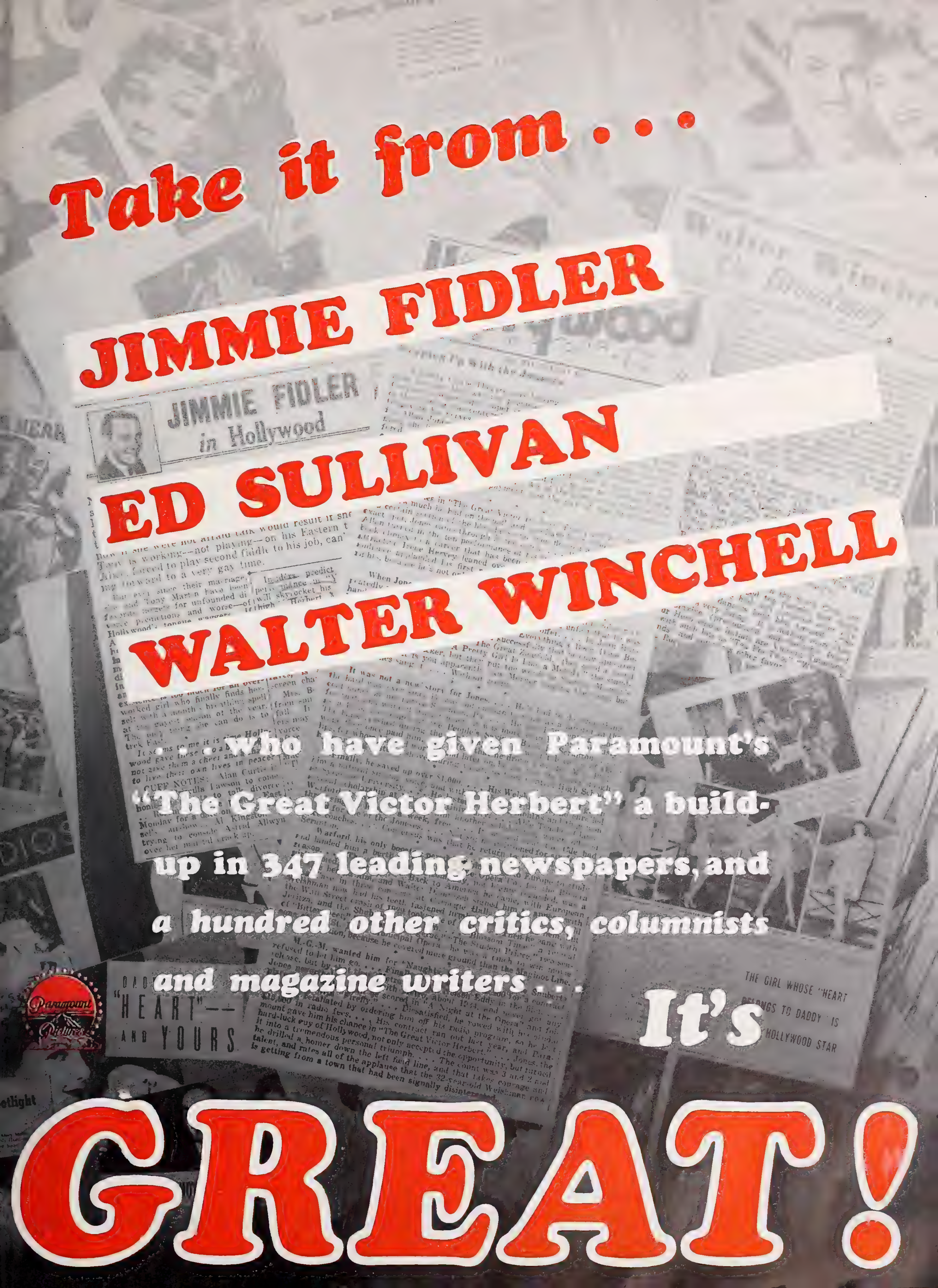
The committee on Tuesday heard a memorandum by a regional director to the effect that John Boettiger, publisher of the Seattle Post-Intelligencer, *and son-in-law of President Roosevelt, had criticized a decision of the board concerning his newspaper, which is Hearst's publication. Mr. Boettiger is a former assistant to Will H. Hays, president of the Motion Picture Producers and Distributors of America.*


JIMMIE FIDLER
in Hollywood
THE GIRL WHOSE "HEART BELONGS TO DADDY" IS HOLLYWOOD STAR
DADDY
"HEART"—
AND YOURS

Take it from . . .

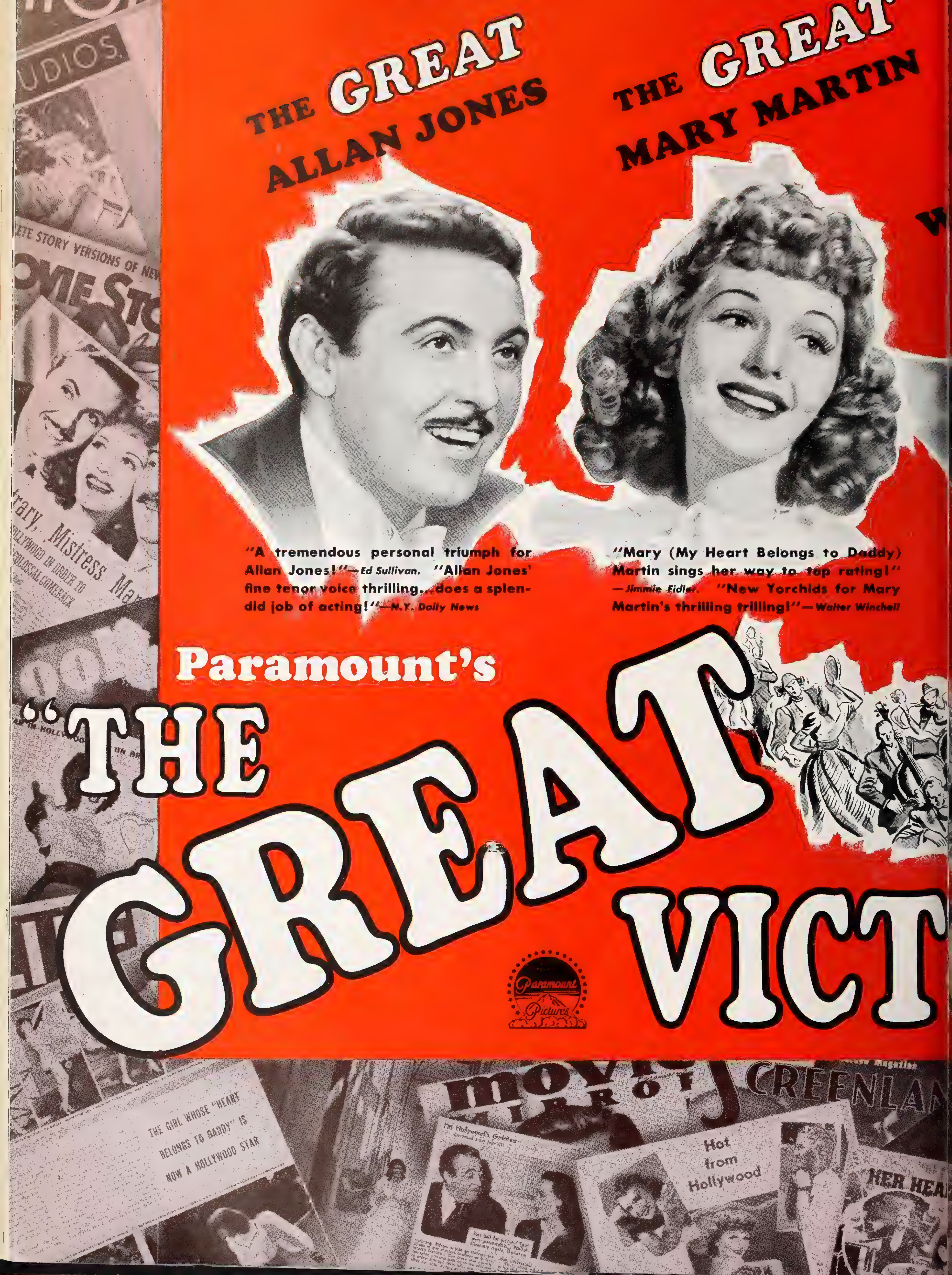
JIMMIE FIDLER

ED SULLIVAN

WALTER WINCHELL

. . . who have given Paramount's "The Great Victor Herbert" a build-up in 347 leading newspapers, and a hundred other critics, columnists and magazine writers . . .

It's GREAT!


UDIOS
ETE STORY VERSIONS OF NEW
MOVIE STO
rary, Mistress, Ma
LLYWOOD IN ORDER TO
COLOSSAL COMEBACK
THE GIRL WHOSE "HEART BELONGS TO DADDY" IS NOW A HOLLYWOOD STAR
movie mirror
SCREENLAN
I'm Hollywood's Galatea
Hot from Hollywood
HER HEA

THE GREAT ALLAN JONES

THE GREAT MARY MARTIN

W

"A tremendous personal triumph for Allan Jones!"—*Ed Sullivan.* **"Allan Jones' fine tenor voice thrilling...does a splendid job of acting!"**—*N.Y. Daily News*

"Mary (My Heart Belongs to Daddy) Martin sings her way to top rating!"—*Jimmie Fidler.* **"New Yorchids for Mary Martin's thrilling trilling!"**—*Walter Winchell*

Paramount's

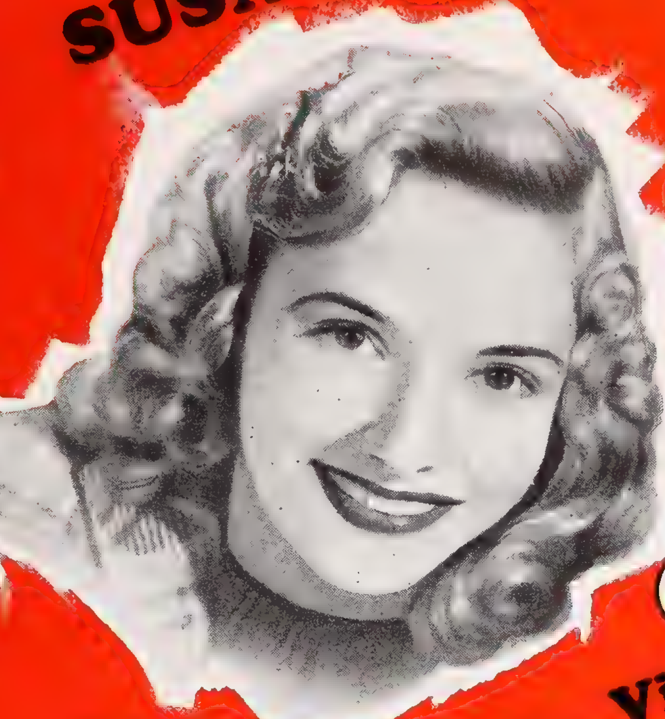
"THE GREAT VICT

Paramount Pictures

HE GREAT
TER CONNOLLY

THE GREAT
SUSANNA FOSTER

"As the great composer of the title, Walter Connolly is perfect, as he always is!" —*N. Y. World Telegram*

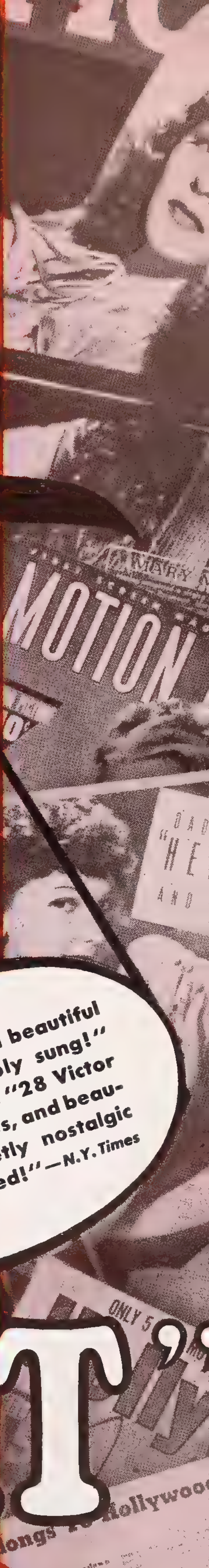


"Talk about nightingales—don't miss the singing of Susanna Foster. She's grand—only a kid, too!"—*Walter Winchell.*

GREAT
Victor Herbert
MUSIC

"Overflowing with beautiful melodies, superbly sung!" —*N.Y. World Telegram.* "28 Victor Herbert melodies, and beautiful and sweetly nostalgic they are, indeed!"—*N.Y. Times*

OR HERBERT'


MARY
MOTION
ONLY 5
Songs of Hollywood

LONGED TO
DADDY
GREAT
The Spotlig

Your Big January Date—
"Remember The Night"
Released

GREAT ADVERTISING!

Publication	Circulation
LIBERTY	2,549,618
COLLIER'S	2,744,475
SATURDAY EVENING POST	3,103,019
LIFE	2,375,678
REDBOOK	1,200,245
FAWCETT SCREEN UNIT Hollywood, Motion Picture, Movie Story, Screen Book	1,093,405
MODERN SCREEN	634,193
MOVIE MIRROR	398,708
PHOTOPLAY	432,574
PICTURE PLAY	199,294
SCREEN GUIDE	231,885
SCREENLAND UNIT Silver Screen, Screenland	670,253
Total actual net paid circulation	15,633,347

In addition to this giant schedule, the American Viscose Company has taken full page ads, backing the picture in McCALL'S, GOOD HOUSEKEEPING, WOMEN'S HOME COMPANION, LADIES HOME JOURNAL, VOGUE, HARPER'S BAZAAR, and MADEMOISELLE.

GREAT RADIO BUILD-UP!

The three stars sell "The Great Victor Herbert" in person from coast to coast!

Program	Personality	No. of Stations
TEXACO	Connolly	97
PAUL WHITEMAN	Jones	97
WE, THE PEOPLE	Martin	80
GOOD NEWS	Martin-Jones-Connolly	85
PHIL SPITALNY	Martin	59

and on Mary Martin's LIFEBUOY program, consistent plugging over 97 stations.

GREAT OPPORTUNITY!

ADVERTISE and EXPLOIT

—get all your local orchestras, on the air and in hotels, to play Victor Herbert music and dedicate programs to him. The Federation of Music Clubs, with branches in almost every city in America, has placed all its resources behind the picture. Tie in with them for local concerts, broadcasts, special mailings, and cooperation with music schools, and public and high schools.

"THE GREAT VICTOR HERBERT"

Allan Jones · Mary Martin · Walter Connolly

Lee Bowman · Judith Barrett · Susanna Foster · Screen Play by Russel Crouse and Robert Lively · Based on a Story by Robert Lively and Andrew L. Stone · Produced and Directed by ANDREW L. STONE · A Paramount Picture

COAST OWNER CONFERENCE GROWS; WICHITA CLEARANCE CODE IS SIGNED

Northwest Units Joining New Congress; Meetings Set in Virginia, New York, Philadelphia; Brandt To Speak

A Pacific Coast Conference of independent theatre owners is proceeding rapidly with organization, enfolding various units of exhibitors formerly allied with other state or national organizations, or still allied with them, and groups of exhibitors without any affiliation. Oregon exhibitors have joined, under the name Independent Theatre Owners of Oregon; the Motion Picture Theatre Owners of the Northwest has become the Washington Independent Theatre Owners, in the Conference.

Meanwhile, exhibitor organization activity in other parts included the Motion Picture Theatre Owners of Virginia's legislative committee meeting in Richmond; the national Allied States Association casting about for a 1940 national convention site, and favoring Atlantic City; a New York Allied state meeting in Buffalo; a meeting of the independent theatre operators of Philadelphia scheduled for Thursday, the guest speaker to be Harry Brandt, president under the name Independent Theatre Owners Association, who has been talking around the country against the Neely Bill.

Form Oregon Independents; Affiliate with Conference

The Oregon group was formed in Portland last Wednesday, after a meeting in which Robert Poole, executive secretary of the Pacific Coast Conference of Independent Theatre Owners, addressed members. Fifteen directors were elected to represent all outlying situations, as well as Portland.

George Hunt was elected temporary chairman of the day; Robert White, of the Robert White Theatres, Portland, was elected chairman of the board of directors, temporarily.

The group decided on a "no officers" policy, the chief executive to be the executive secretary. On the board were named Mr. White, Jesse Jones, and Ted Gamble, of Portland; Bill McKevitt, of Newport; Wesley Johnson, of Eugene; Avery Combs, of Newberg; Milton Odem, of Redmond; Mr. Hunt, of Medford; W. A. Graeper, of Portland; Ray Grobacher, of Portland; Dude Smith, of Tilamook, Oscar Phelps, of Hillsboro; Ray Stumbo, of Salem; Art Kolstead, of Hood River; Don Myers, of La Grande.

It was claimed 80 out of the state's 132 theatres are represented by the new unit.

Coast Independent Group's Seattle Unit Organizes

The initial meeting of the new Seattle, Washington, unit of the Pacific Coast Conference of Independent Theatre Owners was held last week. The organization had been the Motion Picture Theatre Owners of the Northwest. Its new name is the Washington Independent Theatre Owners. Its executive secretary is James Hone, an executive of the old unit. There will be no officers; merely a board of directors, and the executive secretary.

Directors are Leroy Johnson, Paul Westlund, L. O. Lukan, B. F. Shearer, John Lanz, Seattle; S. Dean, Tacoma; W. G. Ripley, Longview; Fred Mercy, Jr., Yakima; Howard McBride, Spokane; E. W. Grossbeck, Enumclaw; M. Kenworthy, Moscow, Idaho; Charles Grieme, Wenatchee; C. L. Gwinn, Centralia; Ed Halberg, Port Angeles; Michael Barovic, Puyallup.

Virginia MPTO Legislative Committee in Richmond

The Virginia MPTO's legislative committee met for the first time in Richmond last Wednesday, discussing routine organizational matters, and the coming session of the legislature in January. The committee went on record for the adoption of a statewide uniform safety code, with the qualification that it be not too drastic.

On the committee were Morton G. Thalheimer, vice-chairman; Charles A. Somma, chairman; Sam Bendheim, Jr., Harold Wood, Allen Sparrow, A. Frank O'Brien, Herman Rubin, Sydney Gates, Hunter Perry, J. Ellyson Loth, Rives S. Brown, Nat Glasser, A. Julian Brylawski Elmore D. Heins, R. C. Overbey, Charles Roth, Ben Pitts, and C. C. Lincoln.

New York Allied Opposes Neely Bill

Allied of New York, meeting Wednesday at Buffalo, voted opposition to the Neely Bill on the ground that it would be "detrimental to the independent owner." Max Cohen, president, described it as "the greatest form of suicide we could ever get ourselves into."

The meeting also heard Mr. Cohen report on the completion of a state trade practice code with distributors. (See column 3.)

Officers elected were: Mr. Cohen, president; Ray Pashley, vice-president; Joseph Rosenzweig, treasurer; Thomas Di Lorenzo, assistant treasurer; Abe Levy, secretary, and the following regional vice-presidents: Irving Sherman, New York; Mitchell Convery, Albany; Rapp Merriman, Syracuse; William Tischoff, Rochester, and Herman Lorence, Buffalo.

The organization completely revamped its constitution and by-laws.

At a meeting of the Albany unit the previous day plans were made to hold monthly sessions.

National Allied May Meet in Atlantic City

National Allied may meet in Atlantic City in 1940 convention, it was said this week. The organization has not held a convention in the East for several years. The national board meeting in Washington next month, will decide the location, and the date. The annual convention is usually held late in May or early in June.

Brandt Talks to Quaker City Independent Owners

Harry Brandt, president of the New York Independent Theatre Owners' Association, returning from a visit to the coast studios and from talks with exhibitors throughout the country, sounding out sentiment on industry problems and the Neely Bill, was scheduled to address a luncheon meeting of Philadelphia's independent exhibitors Thursday, at the Warwick Hotel.

Texans Protest Neely Bill at Dallas Meet

A meeting of Texas exhibitors, against the Neely Bill, was to have been held on Tuesday at the Baker Hotel, Dallas, at the behest of Roy Walker, president of the Theatre Owners' Protective Association. Theatre men from four Congressional districts had been expected.

Kansas Exhibitors Adopt Local Agreement; Distributor Trade Pact with New York Allied Announced by Max Cohen

Wichita, Kansas, exhibitors this week made effective a new clearance schedule and fair trade code, and a virtual Utopia in exhibitor-distributor relationship in New York was pictured by Max A. Cohen, president of the State Allied Theatre Owners, in announcing on Wednesday at the unit's convention in Buffalo that he had completed negotiations with eight distributors for the establishment of a state fair practice code.

State Machinery Set Up

Reporting the progress made by a committee at the last state meeting in Syracuse, November 1st, Mr. Cohen said the organization had succeeded in preparing the code for operation. Under it, according to Mr. Cohen, there will be a clarified and definite sales policy and cancellation clause, the last a graduated scale of 20, 15 and 10 per cent. He said there would be no more "forcing of shorts."

The Allied president reported that Paramount, Warners, MGM, Columbia, Monogram Republic, United Artists and Universal were parties to the agreement and that RKO and 20th Century-Fox were expected to follow.

Conciliation boards are to be set up in New York City, Albany and Buffalo.

15 Sign Wichita Pact

Signing of the Wichita agreement by operators of the 15 theatres in that city came three weeks after the independents, headed by O. F. Sullivan of the Civic theatre and president of the Wichita Independent Owners Association, started a campaign on clearance practices.

The clearance schedule materially shortens clearance between runs, and it penalizes the exhibitor using triples, or admission evasion schemes, a year in availability. The fair trade practice code eliminates all two-for-one admissions, one cent sales, script books of more than 10 per cent discount, premiums, and all plans or schemes whatsoever that would in any way be an evasion of the adult price.

The new clearance is effective on pictures completing their first run December 15 or after, and the code is effective December 24.

Contrary to impressions held previously, the arrangement was worked out "perfectly harmoniously" between the independents and Fox Theatres, declared Mr. Sullivan, this week.

Fox Theatres Corporation was under no compulsion by his organization; there was no "ultimatum"; merely an agreement between all parties, under a realization of mutual advantage, Mr. Sullivan pointed out.

"It is true we sent a form letter to the branch managers and general sales managers of all film companies, and to the Fox Theatres, requesting a conference. But no 'ultimatum' was submitted," Mr. Sullivan said.

"This is the first time in 15 years that all the independent theatre operators have gotten together," he added, "and have all agreed to a fair trade practice code—and when Elmer Rhoden, of Kansas City, southwestern manager for Fox Theatres, realized this, his spirit of cooperation was gratifying to our members.

"The very quick results we have realized have proven definitely that, if independent exhibitors learn to work together and eliminate unfair trade practices themselves, they will in many situations find that circuit operators will cooperate."

NOW PICKFORD SEEKS MORE PLAYING TIME

Makes Plea for "Modernization" of Exhibition Methods; Cites Potentialities of New Films

by WILLIAM F. CROUCH

in Chicago

Hollywood's familiar expression of "longer and better playing time," directed to all exhibitors, more frequently since producers started to talk economics and the international situation, was voiced again this week, this time by Mary Pickford, who was in Chicago on a visit. She cited "Snow White" and "Gone with the Wind" as two reasons for extended runs.

Asks "Modernization"

"Present exhibition methods are ten years behind the times," said Mary, former star who is returning to producing.

"What this business needs most is for exhibition to get caught up with production. Today we find the exhibition setup the same as it was ten years ago. In the meantime the production of pictures has advanced a great deal but the ways of showing them haven't kept pace."

The way the situation now stands, according to Miss Pickford, is that the good pictures do not get the amount of playing time they should. Good pictures get no more dates than the poorer ones in many cases, Miss Pickford contends.

Cites "Gone with the Wind"

Hope for a drastic change in this present system will come from the experiences encountered in the showing of "Gone With the Wind," Miss Pickford believes. The establishment of certain regulations that control the showing of this film which will be released generally next month, will have a great deal to do with exhibition policies in the future, the actress said. The method of exhibiting "Gone With the Wind' will bring about a reorganization of the present exhibition setup and help to bring it up to date, she believes.

Observing that Walt Disney in his handling of the exhibition of "Snow White and the Seven Dwarfs," started this new trend towards getting more playing time for good pictures, Miss Pickford says that MGM in handling their new picture which is of superspecial proportions will go even farther and this in turn will be followed by other producers such as Charles Chaplin with "The Dictator."

With world conditions what they are, the need for more revenue from each picture is greater than ever, she says; big pictures cannot succeed unless they are given longer runs. The producer has to have a chance to get every possible dollar out of a picture if the present high standard of films is maintained or greater standards of quality are achieved.

"Great Box Office Possibilities"

In Chicago to spend the holidays with her husband, Buddy Rogers, whose orchestra is now appearing at the Drake Hotel, Miss Pickford was most enthusiastic over the possibility of "Gone With the Wind" and other big pictures setting new styles in exhibition. She said that Hollywood executives who had seen it said it was the greatest picture they had ever seen. She also brought word from Hollywood that Charlie Chaplin's new picture was to be the finest he had ever made and that it would be of great boxoffice proportions.

Regarding her own plans Miss Pickford said that she expected to start a production company of her own soon after the first of the year. Her greatest problem, she said, was to get her husband to give up his orchestra work and start in the production end of the picture business or act in pictures which had suitable roles for him.

Financial arrangements for her company have been completed, Miss Pickford said. She has numerous story properties of her own which she plans to produce as well as options on several that are of interest.

Will Not Make "Kiki"

Regarding the story "Kiki" which she owns, Miss Pickford said that RKO was interested in buying the yarn for Jean Arthur. Miss Pickford would herself like to produce the picture with Danielle Darrieux in the title role. Chances for such a production were very remote, she observed. Miss Darrieux's commitments to other companies, if she returns to the U. S. from France where she now resides, would prohibit such a deal, it is believed.

What company would release Miss Pickford's proposed films has not been decided. In all probability it would be United Artists.

If "Gone With the Wind" makes it possible for a domestic gross of $10,000,000 to be reached as expected, Miss Pickford believes that other equally pretentious productions will be made as it will then be possible to have a system for exhibiting such pictures so that they can get the necessary grosses to warrant their production.

While in Chicago Miss Pickford and her husband will make plans for their forthcoming production venture. Rogers has been reluctant to act in pictures produced by his wife, but said that if several stories she has in mind have suitable roles he will play. On one thing he was adamant. "I'll never make another college picture." "I played college boy parts for ten years," said Buddy, "and I can assure you that although I've graduated from such roles, it wasn't with honors, at least not at the boxoffice."

Brandt Affiliate Buys Warner 1940 Lineup

Kaybern Theatres, independent circuit in New York, operated and controlled by Ben Knoble and Joe Katsch, on Monday signed for all Warner 1939-40 product, according to Carl Leserman, Warners assistant general sales manager.

The Knoble-Katsch Kaybern company is one of several New York independent circuits for which Harry Brandt interests handle film buying. The new deal with Warners was thought a sequel to attacks on Warner pictures and policies by the Brandt interests in the Independent Theatre Owners of New York.

Mr. Katsch signed the deal for Kaybern, Edward Schnitzer, for Warners.

Shoot Museum Scenes

Scenes for the forthcoming Osa Johnson picture, "I Married Adventure," were filmed this week at the American Museum of Natural History, New York. She appeared with Trubee Davidson, president of the museum. The scenes will form the introduction to Mrs. Johnson's picture, featuring her life with her late explorer-husband, Martin Johnson, in expeditions to the South Seas, Borneo and Africa. "I Married Adventure" will be an early 1940 Columbia release.

Walker Defends Film Industry At Club Dinner

The Variety Club dinner held at the Bellevue-Stratford Hotel in Philadelphia Sunday night produced an unexpected highlight when Frank C. Walker, head of the Comerford Circuit and general counsel of the Motion Picture Theatre Owners of America, addressed the gathering in what amounted to a vigorous defense of the motion picture industry. Among his listeners was Burton K. Wheeler, Senator from Montana, the principal speaker of the evening.

Cites Industry Record

Mr. Walker said that he had been in the film business for 15 years and that there was no industry in the country in which transactions with so much money involved were completed without contracts being signed as in the film industry. He said no other endeavor could match this record.

He urged that Senator Wheeler take back to his colleagues in Washington some idea of the type of executives in the motion picture business and said that no business had contributed so much to the educational, artistic and entertainment progress of the country as had the film industry.

Mr. Walker said the industry has always been on the defensive for reasons not apparent to him.

Also on the dais were Ted Schlanger, Jules Levy, Abe Montague, William J. Clark, John Harris, Jay Cooke, Louis Krouse, Gilbert Seldes, Dr. Leon Levy, Jack Kelly, George J. Schaefer, Senator Joseph Guffey, Joseph Bernhard, Jack Berisen, Harold Hoffman, Albert Greenfield, George Munger, Jay Emanuel, Earle Sweigert and Fred Waring. James J. Walker, former Mayor of New York, was toastmaster, and Milton Berle, ringmaster.

Postpone Pittsburgh Drive

A new state law has caused temporary postponement of an annual charity drive co-sponsored by the Pittsburgh Variety Club Tent No. 1, Station KDKA, and The Pittsburgh *Press*. Held yearly before Christmas, the city-wide Milk Fund Drive and the beneficiary institutions have been notified by John H. Harris, chairman, that the seventh annual campaign for funds to purchase milk for children in more than 30 institutions throughout Allegheny County, has been postponed until Spring, due to the uncertainty about the new state milk control laws that contain provisions about the selling of milk by dairymen and dsitributors below retail price.

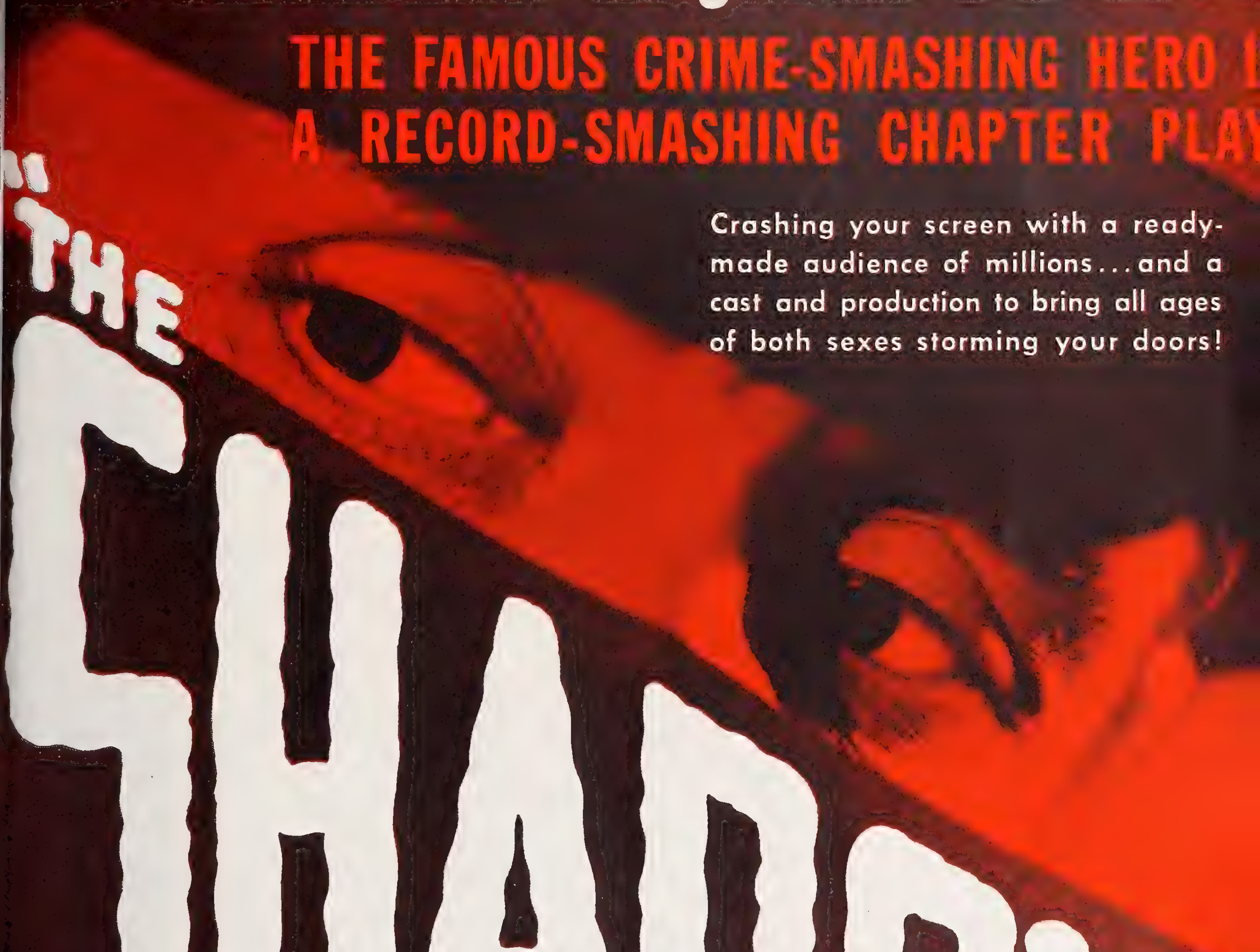
The Club has taken on sponsorship of the opening night of "Ice Follies of 1940" at Duquesne Garden Christmas night, hoping to raise $6,000 to enlarge and redecorate the Club's quarters in the William Penn Hotel. The Club will hold its annual Christmas party for children December 23d in the Club's quarters.

Open New Tent

Tent No. 22 of the Variety Club of Oklahoma City, the newest unit in the national organization, opened quarters in the Penthouse of the Black Hotel in that city last week. The Club now has 85 members. The Tent will give a Christmas party for seven orphanages during Christmas week, according to William Moran, chairman of the party committee. Griffith Amusement Company trucks will transport equipment donated by National Theatre Supply for films to be shown the children. Gifts and candy for each orphan will also be provided.

Hot From The Air Waves...
And Sensational Magazine Stories...

THE FAMOUS CRIME-SMASHING HERO I
A RECORD-SMASHING CHAPTER PLA



Crashing your screen with a ready-made audience of millions...and a cast and production to bring all ages of both sexes storming your doors!

"THE SHADOW"

featuring

VICTOR JORY

Veda Ann Borg · Roger Moore · Robert Fiske

Based upon the stories published in "THE SHADOW" Magazine
Screen play by Joseph Poland, Ned Dandy, Joseph O'Donnell
Directed by James W. Horne

A COLUMBIA CHAPTER PLAY

RELEASED JANUARY 5, 1940

VICTOR JORY
in his first role in a

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Bill Rodgers and Al Lichtman, along with Howard Dietz, all at Metro, may have their "streamlinings" for Mr. Selznick's "Gone With the Wind," but Monty MacLevy, in New York, is streamlining, slenderizing, glamourizing on the wholesale, also figure conditioning to shape the contours of the ladies of the land in the best motion picture exploitation traditions.

Monty MacLevy—he once told us that the "Mac" is for "protection"—was chief of press agentry for Randforce Theatres, in Brooklyn, until, a few years ago, he turned his exploitation eye to his family's MacLevy Gymnasium, which then was holding forth for the attempted benefiting of a bunch of pluguglies, in Madison Square Garden's sports arena, New York.

Monty saw certain possibilities, and elevated the business from a single "gym" of the sweat-shirt, alcohol-rubbing variety, to that of the MacLevy Slenderizing Salon, lifted pinky class, with chromiumed machines of science for slenderizing, and exploitating the idea with such force that today he has eight slenderizing salons in Greater New York and 50 operated under his personal system, in the field. Paula Gould, also of film press agenting, is helping him.

He relegated harsh exercise and lettuce-leaf diets to the cemetery of horse-cars and kerosene lamps, and got up press books, Hollywood-style "leg" photos, mats, layouts, feature and news stories, exploitation tieups, radio interviews, window displays and whatnot. He feels that he's out of exhibition for good.

▽

Add to the Hard-to-Believe Department the item from Texas Interstate Circuit's weekly managers' bulletin, describing how Welly Akin, in Abilene, went out to promote a wrecked automobile to tie in with the "Drunk Driving" one-reeler he was showing, and when he got to the wreck he found the bodies of the victims still in the car.

▽

These are strange days, indeed. The Lyric Theatre, at Harrington, Arkansas, on Monday, will give free admission to every child presenting two rat tails. A public health stunt, or something, out of which should develop some first rate biological dissectors for Harrison.

▽

Forrest Orr, the actor, was quite a semi-pro baseball player back in the 1900's. Third base was his spot and he used to play with the Wichita, Kansas, ball club. One afternoon someone offered to sell Orr the Wichita ball park, for the paltry sum of one dollar the acre. He wired his father back home in Dallas for the money, but the old gent turned him down. Today, on that very spot, stands one of the three largest oil wells in the world.

▽

Over the same Pennsylvania Railroad route once so frequently taken by the late Marcus Loew en route to Chicago, and Hollywood, as the president of Loew's and Metro, now runs a Pullman sleeping car called the "Marcus Loew."

▽

A Sign of the Times appears in the morning mail solicitation to buy a subscription to "Propaganda Analysis."

When Jules Rachman, convicted murderer of Harry and Sam Goldberg and one time Omaha showman, sought pardon board clemency last week, just seven years after the crime, one of the men speaking in his behalf—Hyman Zellen, Lincoln, Neb.—sought to minimize the importance of petitions, saying probably half of the people who signed protesting Rachman's release, didn't know what they were doing. He said he knew of a time recently, when a petition was circulated to hang the governor and there were some 300 or 400 signers.

Governor Cochran, present as a member of the pardon board, blushed.

▽

The Metro-Goldwyn-Mayer sales department is in receipt of a piece of touching correspondence from an exhibitor customer, to-wit:

> "The reason I did not send you box-office statements is that we have had the whole house torn up, been without a maid, wiring, and a thousand and one things to do; therefore, I left the things which I thought could go awhile, undone! Sorry!"

▽

A motion picture performance to buy "Kootie Killers" for French soldiers on the Maginot Line will be held Friday evening, December 22nd, at the Little Carnegie theatre, New York, where a benefit performance of the French picture, "Katia," will be held, the first war benefit screening for the purpose in the present conflict.

Wallis Warfield, now the Duchess of Windsor, heads Les Colis De Trianon-Versailles, which is putting on the show, proceeds from which will buy comfort kits for soldiers: cigarettes, sweaters, kootie-killer chemicals, gloves, soap, and such.

▽

For the first time in years, Cinemactor Brian Donlevy "lives" in a picture, in "Allegheny Frontier." He was shot to death in "Barbary Coast" and "Union Pacific," hanged in "Old Chicago," shot to death again in "Mary Burns, Fugitive" and "Jesse James," drowned in "Crack-up" and trampled to death in "This Is My Affair," shot to death again in "Beau Geste."

▽

Twelve years ago Thanksgiving Day headlines told of a bloody riot at Folsom State Prison in California. It occurred when the prisoners were marching into the penitentiary auditorium to see a motion picture. Screenings were immediately cancelled all around, as one means of punishing the rioters, and not a single film has been shown since for anyone. Now, 12 years later, the jail officials are going to lift the ban, and on Christmas Day the inmates will see their first film since the rioters started clubbing, shooting and stabbing.

The film will positively *not* be "Gone With the Wind;" authorities are a little timid on the power of suggestion.

▽

The propaganda ministries of the "totalitarian" and "democratic" belligerents overseas will regret to hear of the flood of war films. They are having a hard enough time holding their audiences without encountering competition from the studios of Hollywood.

The Drew Pearson-Robert Allen columnists of United Feature Syndicate chronicle that White House favor means nothing to Edgar Bergen and his wooden Charlie McCarthy.

When the National Press Club made preparations for the annual dinner honoring the President, Mr. Roosevelt was asked what entertainer he would most like to hear. The answer was—Charlie McCarthy.

Bergen got a wire in Hollywood telling of the President's choice. A note of caution added that Bergen should not exploit this appearance.

To the dismay of Press Club officers, the reply came that Bergen was about to start production of a new picture and could not come, that he was busy on "Charlie McCarthy, Detective," for Mr. Blumberg's Universal.

▽

Suggested Reading Department:

Going down to Atlantic City, from New York, last week, to argue with labor bigwigs who were demanding—and received—a 10 per cent wage increase for some Hollywood studio craftsmen, Austin Keough, vice-president of Paramount, was observed poring through a mighty heavy volume. Inspection disclosed the title of "The Pressure Boys."

▽

Former movie magnate and banker Joseph Patrick Kennedy, returning to New York last week from his post of U. S. Ambassador to the Court of St. James, London, reported most enthusiastically to reporters on England's great morale in the war. "English morale," he said, "is excellent. It seems to 'perk up' every time one of their ships is sunk."

▽

There's nothing sacred any more. Even "hock-shops"—"Uncle Bens" at the sign of the three golden balls, are copying from the motion picture, R. Simpson, in New York, throwing one of those big picture-party cocktail soirees for the press, giving a "preview," if you please, for their new Georgia Colonial hock-shop, off Times Square, New York.

Two wine butlers from Sherry's circulated among the guests, their trays laden with champagne (Pommery Brut 1928). There were ten different kinds of sandwiches on rye, brown, white and pumpernickel, just like at film press parties.

▽

Paramount Pictures on Monday night hopes to go a long way to usher in its new, big "Gulliver's Travels." A special 52-station, nation-wide broadcast in behalf of "Gulliver" will be put on over Columbia Broadcasting's networks, in conjunction with Franco-American Spaghetti.

▽

Twentieth Century-Fox announces that John Steinbeck's story of "The Grapes of Wrath" is "so gripping," "so exciting," that they're going to film the entire picture in candid-camera fashion, so candid, they say, that "audiences will see freckles on the leading lady's face, whiskers on the star's."

Besides being rugged individualists, the Fox people are also diplomats, omitting the names of the leading lady with the freckles, the star with whiskers. As an extra service for our regular subscribers, however, we disclose their identities: Dorris Boden, Henry Fonda.

"'THE MILL ON THE FLOSS' BELONGS AT THE TOP OF YOUR LIST OF THE BEST PICTURES OF 1939" .... *N.Y. Daily Mirror*

4 Capacity **WEEKS** at the **ASTOR** theatre, Broadway

*Forced to end run because of previous theatre commitments

4 Record **WEEKS** at the **FINE ARTS** theatre, Boston

The MILL ON THE FLOSS

with

GERALDINE FITZGERALD
FRANK LAWTON

'Floss' Good 12G

'Mill on the Floss,' on which more than the average is being spent in advertising for a foreign-made, got $12,400 on its first week at the Astor, ending Monday night (20), good, and is scheduled to go three additional weeks.

'Mill on the Floss ended its second week at the Astor Monday night (27) at $14,000, an increase over the first week. Thanksgiving, plus a remarkably good play from the kids, provided the lift. 'Mill' remains here a fourth week, after which it will be moved to another house, not yet set.

—VARIETY

ASTOR ATTENDANCE SHATTERS RECORD

"The Mill on the Floss," Standard Pictures' film version of George Eliot's classic, enters its third week at the Astor Theatre on Wednesday. The picture, starring Geraldine Fitzgerald and Frank Lawton, is finding particular favor with students of English literature.

During the past week, more than 1,000 children, accompanied by their mothers, have witnessed this reproduction during the matinee performances, a record breaker for the Astor Theatre.

—N.Y. MIRROR

● Biz is speeding-up at the Astor ..... for the attraction "Mill on the Floss"...... This department is informed that gross for the second week...... rocketed 20 per cent over the opening week......

— FILM DAILY

STANDARD OF THE SCREEN

STANDARD PICTURES DISTRIBUTING CO. INC.

R.K.O. BUILDING ...... NEW YORK CITY

THE HOLLYWOOD SCENE

War Is Hell

Hollywood's self-appointed guardians of the public welfare this week completed the dissociation begun with the signing of the Nazi-Soviet pact, and plumped passionately for the cause of beleagured Finland. And as the Second World War spread beyond the England-France-Germany triangle, production hopes, up a bit last week, sagged again. Eight pictures were started compared to the previous week's 10, and three finished as against the seven of the week before.

Meanwhile another of the many special city elections by which the Los Angeles citizenry demonstrates the continuing success of its democracy was held Tuesday on issues involving the establishment of a municipal bus system, provision for a new bond issue for an airport and the prohibition of marble games, billiards and dice games and the like.

The three films completed were "Mr. Wong at Headquarters," Monogram; "The Biscuit Eater," Paramount, and "The Marines Fly High," RKO Radio.

RKO Radio also started two: "Bill of Divorcement" and "My Favorite Wife." Metro-Goldwyn-Mayer began "I Take This Woman"; Paramount, "Golden Gloves"; Producers Pictures, "The Sagebrush Family Trails West"; Republic, "Village Barn Dance"; Twentieth Century-Fox, "Dance with the Devil," and Universal, "The Devil Is Yellow."

Shooting were 41 pictures, against 36 last week; 23 were being prepared, compared to 21 the week before, and 75 being edited, eight more than in the prior period.

Four short subjects were completed, all by Metro-Goldwyn-Mayer; three were started, two by Columbia and one by Warner Brothers; the same number shooting; four being prepared, two by Metro-Goldwyn-Mayer and one each by Columbia and RKO Radio, and 10 being edited.

BLUE LAW BALLOT

Bitter was the pre-election name-calling this week on proposition number three in the most recent city special election. Concerned with the burning question of whether or not marble and pin games should be played, opponents of the act called others to arms with the cry to "Smash bigotry, injustice and intolerance!" Also effective, as ever, was the plea to "Protect the sanctity of your home!"

Opposed in the battle were the City Council, aided by the reform administration's spearhead, Mayor Fletcher Bowron, and, on the other side, the politically powerful marble machine operators' association.

Opponents of the measure also claimed that passage would ban Bingo, Screeno, and theatre give-aways generally.

Name News

Barney Balaban, Stanton Griffis, John Hicks, Jr. and Russell Holman have left the studio for the Paramount home office.

Corey Ford and Alastair McBain have been assigned by Metro-Goldwyn-Mayer to write the screenplay of their story, "Kodiak."

Harry Brandt, president of the Independent Theatre Owners of America, left for Dallas after a week of meetings with studio heads and exhibitors.

George Brown, former Columbia studio publicity head, has joined the Warner Brothers staff.

Al Lichtman, Metro-Goldwyn-Mayer executive, and Fred Quimby, short subjects head, have returned from the east, where they attended the company's Chicago sales session on "Gone With the Wind."

Richard Sherman has been assigned by Metro-Goldwyn-Mayer to work on the screenplay of "Waterloo Bridge."

Hal Horne, vice-president of Walt Disney Enterprises, has arrived at the studio from New York.

Sidney Kent and Charles McCarthy were scheduled to arrive at the Twentieth Century-Fox studio this week.

Julius and Phil Epstein have been assigned by Warner Brothers to write the screenplay of "Married, Pretty and Poor."

Nathan Nathanson, Paramount Theatres head in Canada, is on the coast conferring with production executives.

Marlene Dietrich has been signed to an exclusive contract by Universal.

Ben Thau has returned to his desk at Metro-Goldwyn-Mayer from a trip to Palm Springs.

Tyrone Power has had his contract extended by Twentieth Century-Fox.

Bruce Manning has been given a new contract by Universal, where he will function both as a writer and producer.

Fred Pelton and Pat Casey, producers' labor contacts, were scheduled to arrive on the coast this week after the completion of labor negotiations in Atlantic City.

Mary Pickford has left for a trip to New

Clifford Goldsmith has been assigned by Paramount to write a sequel to his play, "What a Life."

William Goetz, accompanied by his wife, has left for a trip to New York.

Tom Geraghty and William Brent have been engaged by Twentieth Century-Fox to write the screenplay of the latter's *Saturday Evening Post* story, "Yesterday's Heroes."

Bryan Foy has returned from a business trip to New York.

Nate Blumberg was scheduled to leave the studio for New York this week, after a stay of 10 days.

Charlie Ruggles has offered his kennels as a sanctuary for fine dogs that might otherwise be destroyed in the European war.

Sidney Lanfield, Twentieth Century-Fox director, has given Gladys Malloy, of Miami, a role in "Public Deb No. One."

One Man's Meat

With some 3,000 men working on an average of 16 hours a day apiece, the congestion at Los Angeles harbor is still increasing as a result of the Congress for Industrial Organization dock clerks' strike at San Francisco, now over a month old. With traffic diverted from the more northern port, over a dozen ships were reported still in the Los Angeles Outer Harbor waiting their turn at the docks.

In addition to San Francisco, Oakland and Alameda outlets remained inactive, although cargo will continue to clear through Los Angeles, according to a statement made by Ray Donnelly, CIO representative.

Chief Engineer

Frank C. Gilbert, chief engineer of Altec Service Corporation, has resigned effective January 1st, to become chief engineer of the Paramount studio. Mr. Gilbert will be concerned with general plant engineering in connection with both the present studio and the proposed new studio. The present organization of all other technical departments is not affected by Mr. Gilbert's appointment.

A farewell dinner will be tendered Mr. Gilbert by Altec associates December 18th.

On Lesser's Staff

Ruth Schwerin, formerly of the Monogram publicity department, has joined Sol Lesser, producer, as eastern publicity contact. Her headquarters are in New York, Room 1602 of the Paramount Building.

Jane Withers to Tour

Jane Withers, accompanied by her mother, will embark on a personal appearance tour following completion of "Shooting High" at 20th-Fox. She opens at Indianapolis Jan. 5th.

COLUMBIA LOSSES HALVED; LOEW, KEITH DIVIDENDS; WARNERS ELECT

Circuit Dividend of $3.50 Paid Out of Operating Surplus; Cohn Reports Retention of Strong Working Capital

Columbia Pictures Corporation on Tuesday reported it was sharply reducing bank loans and that losses in operations had been cut from $233,612 in the third quarter of 1938, to $104,751 for the corresponding quarter ended September 30th, last.

Elections and Dividends

Preferred stockholders of Warner Brothers on Monday reelected directors at their annual meeting, while stockholders of both Keith-Albee-Orpheum and Loew's, Inc., received notices of dividend declarations.

The Keith-Albee-Orpheum dividend was declared out of operating surplus, and amounted to $3.50 per share on the seven per cent cumulative convertible preferred stock of the corporation for the quarters ended March 31st and June 30, 1937, payable on December 22nd, this year, to stockholders of record at the close of business on December 18th, this year.

The Loew declaration was the regular quarterly dividend of 50 cents per share on the common stock, payable December 30th. The declaration was made last Friday by the board of directors.

Directors of Technicolor, Inc., on Tuesday, declared a dividend of 40 cents per share, payable December 29th to stockholders of record on December 20th.

Columbia Pays $500,000

Bank loans of Columbia Pictures, amounting to $500,000 as of September 30th last, have been paid before maturity, Harry Cohn, president, informed stockholders in a letter received by them Tuesday. These loans were due to mature beween December 21st and February 7th next, Mr. Cohn said.

"Your corporation has maintained a strong working capital position with net quick assets on September 30th of over $11,000,000," Mr. Cohn informed the stockholders. "The consolidated balance sheet shows a ratio of current assets to current liabilities of more than 6.2 to 1."

Columbia's only funded debt consists of $1,250,000 serial notes due in 1944 which are being paid off in annual installments of $250,000.

For the quarter ended September 30th, 1939, the first quarter of its fiscal year, Columbia reports a net loss after all charges and provisions for Federal income and other taxes of $104,751.

This compares with the net loss of $233,612 for the corresponding period ended September 24th, 1938.

Sterling Exchange Arranged

During the summer when the outbreak of war appeared imminent, Columbia hedged its future receipts in sterling from Great Britain to a substantial degree by arranging loans in London in sterling which were then converted into dollars in New York, Mr. Cohn stated.

"Columbia recently effected important economies both in Hollywood and New York and considerable annual savings will result from these moves," it was said.

The present book value of the 367,161 shares of common stock stands at approximately $21.84 a share after allowing for the retirement of the outstanding preferred stock at $53 per share, which is the current call price. The preferred stock has a book value of approximately $160.00.

Columbia has in release at this time Frank Capra's "Mr. Smith Goes to Washington," as well as "The Amazing Mr. Williams," starring Melvyn Douglas and Joan Blondell, and the Howard Hawks production, "His Girl Friday," in which Cary Grant and Rosalind Russell star, is to be released late this month.

Two pictures made in England, "U-Boat 29" and "Clouds Over Europe," are meeting with success in world markets generally, in addition to favorable reception in England, Mr. Cohn told the stockholders.

Warner Officers Reelected

The Warner preferred stockholders annual meeting Monday was in Wilmington, Delaware, in the offices of the Corporation Trust Company. Reelected as directors were Harry M. Warner, president; Albert Warner, vice-president and treasurer; Jack L. Warner, vice-president; Robert W. Perkins, secretary and general counsel; Joseph Bernhard and Waddil Catchings.

There was no quorum of common stockholders. The officers were named by 80,610 shares of preferred stock.

Presiding was former Federal Judge Hugh M. Morris.

"Hold-over" board members, terms expiring next year, are Samuel Carlisle, assistant treasurer; Stanleigh P. Friedman, vice-president; Sam E. Morris, vice president; Morris Wolf, and Charles S. Guggenheimer.

The directors were expected to meet again in Wilmington later this week, and to reelect present Warner Brothers officials.

Columbia Gross Income Up; Total Assets Reach $15,794,345

Consolidated income account of Columbia Pictures Corporation for the quarter ended September 30, 1939, compares with the corresponding quarters of the two previous years as follows:

	QUARTER ENDING SEPTEMBER 30, '39	QUARTER ENDING SEPTEMBER 24, '38	QUARTER ENDING SEPTEMBER 25, '37
Gross income	$4,860,767	$4,469,770	$4,510,345
Amortization of production costs, etc.	3,378,921	3,093,769	2,806,530
Expenses, depreciation, etc.	1,651,762	1,590,841	1,558,749
Operating loss	$169,916	$214,840	*$145,066
Other income (net)	84,320	6,590	15,745
Loss	$85,596	$208,250	*$160,811
Debenture interest	13,281	15,937	......
Federal income tax, etc.	5,875	9,425	13,500
Net loss	$104,752	$233,612	*$147,311
Preferred dividends	51,565	51,565	51,565
Common dividends	......	......	87,367
Deficit	$156,317	$285,177	†$8,379

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* Profit. † Surplus.

Balance sheet items of Columbia Pictures Corporation as of September 30, 1939, compare as follows:

	SEPTEMBER 30, '39	SEPTEMBER 24, '38
Total assets	$15,794,345	$15,390,297
Cash	1,252,408	2,299,670
Inventories	10,784,318	9,214,154
Current assets	13,152,155	12,179,473
Current liabilities	2,099,318	1,439,276
Funded debt	1,000,000	1,250,000
Earned surplus	3,592,322	3,787,852
Capital surplus	67,515	67,515
$2.75 preferred shares	75,000	75,000
Common shares	366,268	358,205

Seek Plan Change

A group of independent theatre owners are expected to call on the Dallas, Tex., park board shortly to ask that a plan to provide free films in six Dallas parks through the co-operation of Karl Hobitzelle be abandoned and one to put the films in at least 14 parks, made by the Horne Film Company, be adopted.

Atlas in New Underwriting Offer to RKO

The Atlas Corporation submitted to Federal Judge William Bondy on Tuesday a new offer of underwriting on the RKO refinancing. The agreement provides for 500,000 shares of new RKO common stock at $3 per share. The proposed agreement has been approved by the RKO board of directors after "some difference of opinion" among the directors.

SEC To Pass on Plan

Judge Bondy ordered a hearing for Friday. At that time it is expected that the Securities and Exchange Commission will express its opinion as to the fairness of compensation and price.

According to the agreement an offer of shares must be submitted by December 31st to holders of unsecured claims and to Rockefeller Center, Inc. These creditors will be allowed 20 days to exercise their option to buy the stock. Within two days of the expiration date of the option to creditors, RKO must notify Atlas of the number of unsubscribed shares remaining. Atlas binds itself to purchase and pay for all unsubscribed stock at the $3 price within from two to seven days after the notice from RKO.

A number of important provisions are in the agreement which make it effective contingent on certain conditions. One clause gives Atlas the right to withdraw its offer if the U. S. Supreme Court grants a review to any application now before it to appeal the order confirming the plan of reorganizaiton. The Supreme Court will not act on the petitions for appeal before December 18th. If the agreement is not approved by Judge Bondy by December 23rd, or if RKO does not make its offer to creditors on or before December 31st, the agreement is void.

Compensation for underwriting the stock, which could amount to a maximum $175,000 according to Hamilton C. Rickaby, will be paid to Atlas on two computations. First, Atlas will receive $1,666, representing one-third of a cent for each share, for each day that expires between December 12th, date of the proposal and the date of notification by RKO of the unsubscribed shares; and second, Atlas will be paid 25c for every share of unsubscribed stock which it must pick up.

Floyd B. Odlum, head of the Atlas Corporation, outlined the agreement in a letter to RKO. It was explained that changing world conditions had necessitated a lower price than was offered in August.

Reisman Is Elected RKO Vice-President

Phil Reisman was elected vice-president in charge of foreign distribution of RKO Radio Pictures at a meeting of the RKO board held December 7th.

Mr. Reisman has been in charge of RKO foreign distribution for the past six years, during which time the company has established its own distributing organizations in 22 countries and the 23d will open in Singapore early in 1940.

Entering the industry in 1917 as a salesman for Triangle, successively Mr. Reisman joined the Goldwyn sales staff, returned to Triangle as manager of the Milwaukee branch. He was with the Hodkinson organization for a time and in 1920 joined Paramount. In 1925 he was made eastern sales manager and assistant to Sidney R. Kent. The next post was general sales manager of Pathe and a similar post with Universal. Mr. Reisman joined RKO in 1932 and was at first in charge of film buying.

SHORT PRODUCT PLAYING BROADWAY

Week of December 9

CAPITOL

Jai Alai	Columbia
Quaint St. Augustine	FitzPatrick-MGM
Peace on Earth	MGM
Feature: The Secret of Dr. Kildare	MGM

CRITERION

Busy Little Bears	Paramount
Dreams on Ice	Columbia
Feature: That's Right, You're Wrong	RKO Radio

MUSIC HALL

Monroe Doctrine	Vitaphone
Feature: We Are Not Alone	First National

PARAMOUNT

Unusual Occupations, No. 2	Paramount
Chile	Paramount
Aqua Rhythm	Paramount
Feature: The Great Victor Herbert	Paramount

RIALTO

Monkeys Is the Cwaziest People	20th Cent.-Fox
Feature: The Tower of London	Universal

RIVOLI

Winter Playground	RKO Radio
Feature: Destry Rides Again	Universal

ROXY

The Ice Pond	20th Cent.-Fox
The Valley of 10,000 Smokes	20th Cent.-Fox
Slightly at Sea	RKO Radio
Feature: Barricade	20th Cent.-Fox

STRAND

Romance in Color	Vitaphone
No Parking	Vitaphone
Porky the Giant Killer	Vitaphone
Feature: The Private Lives of Elizabeth and Essex	Warner Bros.

University to "Collect" Propaganda

Material related to propaganda films will form part of the collection of the new Propaganda and Promotion Archives of Washington and Lee University. Propaganda material which is being turned out by foreign government and foreign and domestic "pressure groups" is being collected and preserved.

In answer to an inquiry on the relationship between motion pictures and the new Archives, Foster Mohrhardt, Librarian, said: "While no special effort will be made by the Propaganda and Promotion Archives to collect films (several motion picture 'repositories' are already in existence), press books, promotional material, analyses and criticisms of politically promotional films will be collected and preserved."

The Archives are housed in the Carnegie Library at the University and approximately 10,000 items of propaganda and promotional material have already been assembled. The research depository was established by Francis P. Gaines, president of Washington and Lee. The material was assembled by the librarian Mr. Mohrhardt and O. W. Riegel, director of the Lee Journalism Foundation.

Grand National Reorganization Again Delayed

Final decision on the fate of Grand National has been delayed once more and another hearing scheduled for December 15th before referee Peter B. Olney. The referee granted the postponement after expressing concern that continued operation losses of Grand National Pictures may prevent payment of even wage claimants in the event of liquidation. He also charged that Earle W. Hammons, president of Grand National and his attorney, Saul Rogers, were failing to cooperate with the creditors.

Financing Offered

A new turn was given to the proceedings when Leo Berger, who identified himself as a former European representative of MGM, appeared at the hearing and expressed a willingness to buy out creditors' claims and to extend the necessary financing. Mr. Breger said he was financially able to fulfil the task and that Grand National could then distribute the latest Erich Von Stroheim picture which is owned by "European interests anxious to keep the company alive." He did not identify the interests.

The adjournment was opposed by Joseph Dannenberg, attorney for the creditors' committee who said that T. Kennedy Stevenson, head of Erpi, had advised him that Erpi would not extend a $100,000 loan to GN unless Mr. Hammons first raised a $1,000,000 production fund.

However when members of the creditors' committee were polled on their stand on immediate liquidation, the vote was unanimous for another postponement. Referee Olney finally granted the adjournment.

Erpi Offer Heard

T. Kennedy Stevenson, head of Erpi, said his company was anxious to see the Grand National refinancing plan consummated and would cooperate to the fullest to help attain that end. The Reconstruction Finance Corporation has indicated a willingness to loan Educational $450,000 for Grand National refinancing provided $150,000 is obtained elsewhere. Erpi is willing to advance $100,000 of this amount if the proper preparatory arrangements are made. Earl W. Hammons has completed preliminary arrangements to obtain the other $50,000.

Mr. Stevenson said, "Erpi does not want this matter delayed and we are not contributing to whatever delay may have occurred. We have done business with Hammons for many years and we think his companies should survive. Frankly, we admire Hammons, his nerve and the fight he has put up."

At a meeting held last week Mr. Hammons indicated that he had made progress in obtaining a new revolving fund for production upon reorganization. The fund would approximate $1,000,000 and informal commitments have been obtained for $250,000 apiece from Alexander Berglos and Joseph Sussowitz.

Mr. Hammons said the stockholders' suit against Educational, Grand National, 17 individuals and 15 subsidiary companies in the New York State Supreme Court would be fought to the limit. Total damages of $40,000,000 were asked by two small stockholders whose stock ownership is of recent date. He attacked the motives behind the filing of the action and said the high damages were mentioned in the action only for their publicity value. He further explained that four separate actions, each asking $10,000,000 had been filed by the two stockholders. The suits, which have been brought by F. Reynault Fairchild and Sara Ruth Spewack, charge that the reorganizations are improper.

"Upset"

. . . "I LET THE SUBSCRIPTION TO MOTION PICTURE HERALD EXPIRE, AND WE HAVE NOT RECEIVED THE LAST TWO ISSUES OF SAME. IT SEEMS TO HAVE UPSET THE ENTIRE ROUTINE OF THE OFFICE FORCE, AS WELL AS COST ME SOME RATHER VALUABLE INFORMATION REGARDING A COUPLE OF PICTURES THAT WILL BE RELEASED VERY SOON." . . .

DAVID S. FLEXER

VARSITY THEATRE
COLUMBUS, MISSISSIPPI

MOTION PICTURE HERALD, $5.00 *a year Domestic;* $10.00 *Foreign; 52 issues with which is combined* BETTER THEATRES, 13 *issues yearly.*

MOTION PICTURE HERALD

ROCKEFELLER CENTER NEW YORK

IN THE CUTTING ROOM

Young As You Feel

(20th Century-Fox)

Jones Family

The Jones family, with Jed Prouty and Spring Byington as the heads of the household, experiment with life in New York as a result of the sale of the family drug store. After discovering that life at home is best after all, they return to find the store still theirs, having been bought back by Prouty.

Rounding out the cast are Ken Howell, George Ernest, June Carlson and Florence Roberts, while a special new addition is found in the person of Gloria Ann White, the baby whose gurgles and coos caused much delight, audience-wise, in the recent "Cisco Kid and the Lady."

John Stone was associate producer, with Malcolm St. Clair directing, as he did on "Quick Millions," "The Jones Family in Hollywood" and "Everybody's Baby."

Joseph Hoffman and Stanley Rauh provided the screenplay from a play by Lewis Beach. Hoffman and Rauh have collaborated previously on "Quick Millions."

Release date: To be determined.

The Man from Bar 20

(Sherman-Paramount)

Western

The "Hopalong Cassidy" of William Boyd, who was second in the HERALD-FAME poll of money making western stars in 1938, here solves the mystery of a series of stage coach robberies.

Lesley Selander directed, as he did "The Light of Western Stars," "Heritage of the Desert," "Silver on the Sage" and others, under the production aegis of Harry Sherman.

Joseph Engel acted as associate producer on the screen play written by Gerald Geraghty and Jack Mersereau, with the former having written the adaption. He has written, in collaboration, "The Arizona Kid," "Wall Street Cowboy," and many others.

Ruth Rogers and Russell Hayden furnish romantic interest, and comedy scenes are provided by Britt Wood and Ethel Wales.

Release date: To be determined.

The Saint's Double Trouble

(RKO Radio)

Mystery

George Sanders, who has been seen previously in the title role of the pictures based on Leslie Charteris' novels about "The Saint," is here in the company of Helene Whitney, Jonathan Hale, Bela Lugosi and Donald McBride.

Ben Holmes and Jerry Cady have fashioned the screenplay from the Charteris novel. Mr. Holmes wrote the story which was the basis of "I'm from the City," as well as having directed it and "The Saint in New York." Mr. Cady has written "Sued for Libel" and "Full Confession."

Jack Hively directed and Cliff Reid produced this fourth in the series of pictures based on the suave detective, whose problem here revolves around his resemblance to a gem smuggler, both parts being played by Mr. Sanders.

Release date: To be determined.

IN NEWSREELS

MOVIETONE NEWS—No. 26, Vol. 22.—British officials in French war zone....Dutch open dykes and flood lowlands....Polish warships fighting for Britain....Edinburgh store burns....Mysterious mines washed ashore in Belgium....Ships damaged by mines in North Sea....Survivors of Dutch liner land in England....Balloon breaks loose from moorings over Firth of Forth....4-H Club winners in Chicago....Girl students get flying instructions....Indoor skiing....Melbourne horse race classic held....Football.

MOVIETONE NEWS—No. 27, Vol. 22.—Nazi planes brought down by Allied pilots filmed somewhere in France....French Secret Service in operation at the front....French capital seems normal....Batista decorates Cuban officers....King Farouk of Egypt opens Parliament....Japanese Emperor at army maneuvers....U. S. Army pilots take post-graduate course....Lew Lehr....Football....Yachting off Sydney.

NEWS OF THE DAY—No. 224, Vol. 11.—Mines take heavy toll at sea....French in action on western front....Kermit Roosevelt becomes machine gun instructor in British Army....Czechs train army in France....Holland opens the dykes....Fritz Kuhn sent to Sing Sing....College girls get aviation instruction....Ambassador Kennedy returns from Britain to report....Ski jumping on indoor slide.

NEWS OF THE DAY—No. 225, Vol. 11.—Eighteen Nazi planes downed by Allied pilots....Britain increases torpedo production....Survivors from merchant cruiser sunk by pocket battleship Deutschland land in England....Dover landslide drops more than 20,000 tons on coastal railroad tracks, blocking London-Dover line....Dewey opens campaign for 1940 nomination....School in New York for expectant fathers....Tennessee gets Rose Bowl bid....Packers defeat Giants for pro title.

PARAMOUNT NEWS—No. 29.—New streamline trains to Florida in service....Reno becomes mecca for marriage, reversing usual procedure....Frontier villages on front marred by constant bombardment....Czechs drill in France....Polish "sovereign state" in France....Edinburgh anti-aircraft balloons run amuk....Ships damaged by mines....Dutch liner survivors in British hospital....Iowa's Nile Kinnick wins football trophy and Paramount certificate.

PARAMOUNT NEWS—No. 30.—U. S. contributions aid Finland....Hoover launches drive for Finnish Relief Fund....French Secret Police examine German prisoners....English factory rushes torpedo supply....Hot wine rations for French soldiers....Poilus on wheels....Heavy Christmas shopping in New York Santa Claus dons diving helmet at Florida's Marineland....Football....Rose Bowl teams picked.

RKO PATHE NEWS—No. 41, Vol. 11.—Allies alert on quiet western front....British officials inspect German planes shot down by Royal Air Force....Polish and Czech armies trained in France....Finland fortifies natural defenses....Ambassador Kennedy returns to U. S.....Simon Bolivar survivors land in England....Streamline trains start New York-Miami run....Mare wins two big Australian races.

RKO PATHE NEWS—No. 42, Vol. 11.—Hoover leads drive to aid Finns....Batista retires from army to run for Cuban presidency....Manufacturers' congress lashes new deal....French decorate 17-year-old hero....French Secret Service at the front....Rumanian Crown Prince joins Rumanian Senate....Green Bay Packers win professional championship in defeating New York Giants.

UNIVERSAL NEWSREEL—No. 830, Vol. 11.—Japanese liner sunk by mine....Nazis shell French towns....Dominion chiefs visit front....Czechs train army in France....Marines in China celebrate Corps' birthday....Ambassador Kennedy arrives on Clipper....U. S. Army heads discuss defenses....Albanian troops get new flag....4-H Club winners chosen....Hat styles....Sails from San Francisco in Chinese junk....Girl students have aviation class....Weight lifters compete.

UNIVERSAL NEWSREEL—No. 831, Vol. 11.—English and French play "waiting game" with Germans....French youth decorated for bravery....French troops trained in use of 77MM Field Gun....Hot wine served French troops....Royal Air Force exhibits German planes....Finnish Army standing off Russian invasion....Finnish volunteers sail from New York....Congress committee tours army bases....Show world's largest pearl....Choose New Year's Baby....Sport fashions....Football.

Two's Company

(Roach - United Artists)

Comedy

Fresh from their "Flying Deuces," Stan Laurel and Oliver Hardy appear here as two testers in a horn factory who, fleeing the noise, go to sea in an old boat, with a convict for company, though not of their asking.

The touchy Mr. Hardy, who is driven berserk by noise, captures the criminal only to cause further complications of a typically Laurel and Hardy nature, which are matters of familiar delight to their devotees.

Gordon Douglas directed the Hal Roach production, having also handled such comedies as "Zenobia." The original story and screenplay was written by Gil Pratt, Felix Adler and Charles Rogers, the two latter having also collaborated on the Laurel and Hardy "Block Heads."

Ben Turpin, James Finlayson, Dick Kramer, Harry Bernard and Eddie Conrad are included in the cast.

Release date: To be determined.

House Across the Bay

(Wanger - United Artists)

Melodrama

A cast including such screen names as George Raft, Joan Bennett, Lloyd Nolan, Walter Pidgeon, Gladys George and June Knight has been assembled for the film version of a story by Myles Connolly.

Kathryn Scola wrote the screenplay and dialog, and has also written, in collaboration, such screen plays as "Hotel for Women." Miss Bennett appears in the story as the wife of a cabaret owner who is sent to jail, and eventually killed after an escape, with Raft as the racketeer.

Archie Mayo directed, as he did such films as "Youth Takes a Fling" and "Adventures of Marco Polo"; the picture being a Walter Wanger production.

Release date: To be determined.

Charles Starrett No. Four

(Columbia)

Western

A dispute over the ownership of a ranch is the central theme thread in this fourth Charles Starrett film produced by the Irving Briskin unit at Columbia, with Jack Fier as associate producer. Joe Lewis directed the original screen play by Paul Franklin, who wrote "The Stranger from Texas" and "The Man from Sundown."

Seen in addition to Mr. Starrett are Iris Meredith, Henry Hall, George Cleveland, Dick Curtis and the Sons of the Pioneers, of which company Roy Rogers was formerly a member.

Release date: To be determined.

Beery Signs New Contract

Wallace Beery has signed a new long-term contract with Metro-Goldwyn-Mayer. He is currently working in "Arouse and Beware" for the company.

FAME

The Audit of Personalities

1940 EDITION
WILL SOON BE
ON THE PRESS

THE INTERNATIONAL INDEX TO PRODUCTION, TALENT AND TECHNICAL VALUES IN THE WORLD OF ENTERTAINMENT . . .

One Dollar the Copy

EDITED BY TERRY RAMSAYE

QUIGLEY PUBLICATIONS
ROCKEFELLER CENTER, NEW YORK

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Five Little Peppers at Home"	Director: Charles Barton.	Edith Fellows, Clarence Kolb, Ronald Sinclair, Dorothy Ann Seese, Charles Beck, Tommy Bond, Rex Evans, Dorothy Peterson, Robert Larson.	Shooting
"Convicted Woman"	Director: Nick Grinde.	Rochelle Hudson, Glenn Ford, Lola Lane, Frieda Inescort, June Lang, Lorna Gray, Iris Meredith, June Gittleson.	Shooting
METRO-GOLDWYN-MAYER			
"I Take This Woman"	Director: W. S. Van Dyke.	Spencer Tracy, Hedy Lamarr, Frances Drake, Kent Taylor, Verree Teasdale, Paul Cavanaugh.	Shooting
"Florian"	From the novel by Felix Salten. Producer: Winfield R. Sheehan. Director: Edw. L. Marin.	Robert Young, Helen Gilbert, Reginald Owen, Charles Coburn, Lee Bowman, Lucille Watson, Irina Baronova.	Shooting
"Young Tom Edison"	Director: Norman Taurog.	Mickey Rooney, Gene Reynolds, Virginia Weidler, Fay Bainter, George Bancroft, Bobby Jordan, Mitchell Lewis, Eily Malyon.	Shooting
"New Moon"	From the operetta by Sigmund Romberg. Director: W. S. Van Dyke.	Jeanette MacDonald, Nelson Eddy, Billie Burke, Nat Pendleton, Mary Boland, Dick Purcell, Buster Keaton, Grant Mitchell, Cecil Cunningham, John Miljan, George Zucco.	Shooting
"Arouse and Beware"	Director: Leslie Fenton.	Wallace Beery, Dolores Del Rio, John Howard, H. B. Warner.	Shooting
PARAMOUNT			
"Golden Gloves"	Director: Edward Dmytryk.	Jean Cagney, Richard Denning, William Frawley, J. Carroll Naish, Robert Ryan, Robert Paige.	Shooting
"Buck Benny Rides Again"	Producer-director: Mark Sandrich.	Jack Benny, Eddie "Rochester" Anderson, Virginia Dale, Andy Devine, Phil Harris, Merriel Abbott Dancers.	Shooting
"Safari"	Director: Edward H. Griffith.	Madeleine Carroll, Douglas Fairbanks, Jr., Tullio Carminati, Lynne Overman, Muriel Angelus.	Shooting
"The Way of All Flesh"	Director: Louis King.	Akim Tamiroff, William Henry, Gladys George, Muriel Angelus, Jean Cagney.	Shooting
PRODUCERS			
"Sagebrush Family Trails West"	Original screen play, William Lively. Director: Peter Stewart.	Bobby Clark, Earle Hodgins, Nina Gilbert, Joyce Bryant, Archie Hall, Forrest Taylor, Carl Mathews, Wally West, Bryan Vance, Archie Gomez.	Shooting
REPUBLIC			
"Village Barn Dance"	Director: Frank McDonald.	Richard Cromwell, Doris Day, Barbara Jo Allen (Vera Vague), Robert Baldwin, Esther Dale, Don Wilson, Lulu Belle and Scotty.	Shooting
"Wolf of New York"	Director: William McGann.	Edmund Lowe, Rose Hobart, James Stephenson, Bill Demarest, Jerome Cowan, Charles D. Brown.	Shooting
"The Dark Command"	Director: Raoul Walsh.	John Wayne, Claire Trevor, Walter Pidgeon, Roy Rogers, Marjorie Main, Porter Hall, Joseph Sawyer, George Hayes.	Shooting
RKO RADIO			
"Bill of Divorcement"	From the play by Clemence Dane. Screen play, Clemence Dane. Screen adaptation, Dalton Trumbo. Director: John Farrow.	Maureen O'Hara, Adolphe Menjou, Fay Bainter, Dame May Whitty, C. Aubrey Smith, Patric Knowles, Bunny Beatty.	Shooting
"My Favorite Wife"	Screen play, Sam and Bella Spewack. Director: Garson Kanin.	Irene Dunne, Cary Grant, Randolph Scott, Gail Patrick, Scotty Beckett, Mary Lou Harrington.	Shooting
"The Primrose Path"	Producer-director: Gregory La Cava.	Ginger Rogers, Joel McCrea, Marjorie Rambeau, Henry Travers, Miles Mander, Queenie Vassar, Vivienne Osborne, Joan Carol.	Shooting
"Irene"	Original story, James Montgomery. Screen play, Alice Duer Miller. Director: Herbert Wilcox.	Anna Neagle, Ray Milland, Roland Young, May Robson, Alan Marshal, Billie Burke, Arthur Treacher, Doris Nolan, Marsha Hunt, Sig Rumann, Stuart Robertson, Tommy Kelly, Ethel Griffies, Isabel Jewel.	Shooting
"Little Orvie"	From the book by Booth Tarkington. Screen play, Lynn Root, Frank Fenton. Director: Ray McCarey.	John Sheffield, Ernest Truex, Ann Todd, Dorothy Tree, Willie Best, Fay Helm, Kathleen Howard.	Shooting
"Glamour Boy No. 2"	Screen play, Charles Roberts. Director: Les Goodwins.	Joe Penner, Linda Hayes, Dick Lane, Frank Faylen, Adele Pearce, Tom Kennedy, Fitz Feld, Kathryn Adams.	Shooting
"Bullet Code"	Original story, Bennett Cohen. Screen play, Doris Schroeder. Director: Dave Howard.	George O'Brien, Virginia Vale, Robert Stanton, Howard Hickman, Slim Whitaker, Walter Miller.	Shooting
TWENTIETH CENT.-FOX			
"Dance with the Devil"	Director: Henry Hathaway.	Tyrone Power, Dorothy Lamour, Edward Arnold, Lloyd Nolan, Charley Grapewin, Lionel Atwill.	Shooting
"Shooting High"	Director: Al Greene.	Jane Withers, Gene Autry, Marjorie Weaver, Katharine Aldridge, Jack Carson, Robert Lowery.	Shooting
UNITED ARTISTS			
"The Westerner" (Samuel Goldwyn)	Director: William Wyler.	Gary Cooper, Doris Davenport, Walter Brennan, Fred Stone.	Shooting
"My Son, My Son" (Edward Small)	From the novel by Howard Spring. Screen play, Lenore Coffee. Director: Charles Vidor.	Madeleine Carroll, Brian Aherne, Frances Dee, Louis Hayward, Henry Hull, Josephine Hutchinson, Sophie Stewart, Bruce Lester, Lionel Belmore, Mary Gordon, Pat Flaherty.	Shooting
UNIVERSAL			
"The Devil Is Yellow"	Screen play, Harold Buchman, Roy Chanslor. Director: Phil Rosen.	Wayne Morris, Margaret Lindsay, William Gargan, Roscoe Karns.	Shooting
"My Little Chicadee"	Director: Edward Cline.	Mae West, W. C. Fields, Joseph Calleia, Dick Foran, Ann Nagel, Margaret Hamilton, George Moran.	Shooting
"Charlie McCarthy, Detective"	Director: Frank Tuttle.	Edgar Bergen, "Charlie McCarthy", "Mortimer Snerd," Robert Cummings, Constance Moore, John Sutton, Samuel Hinds, Ray Turner, Granville Bates.	Shooting
WARNER BROTHERS-FIRST NATIONAL			
"Virginia City"	Original screen play, Robert Buckner, Howard Koch. Director: Michael Curtiz.	Errol Flynn, Miriam Hopkins, Randolph Scott, Alan Hale, Donald Crisp, Frank McHugh, Henry O'Neill.	Shooting
"The Life of Dr. Ehrlich"	Original screen play, Heinz Herald. John Huston. Director: William Dieterle.	Edward G. Robinson, Ruth Gordon, Maria Ouspenskaya, Donald Crisp, Otto Kruger, Montagu Love, Edward Norris, Henry O'Neill, John Litel, Sig Rumann, Donald Meek.	Shooting
"We Shall Meet Again"	Original screen play, Milton Krims. Director: Edmund Goulding.	Merle Oberon, George Brent, Pat O'Brien, Binnie Barnes.	Shooting
"And It All Came True"	From the novel by Louis Bromfield. Screen play, Casey Robinson. Director: Lewis Seiler.	Ann Sheridan, Jeffrey Lynn, Humphrey Bogart, Zasu Pitts, Harry Davenport.	Shooting

STARS ON AIR DRAW NEW ATTACK; "CAN'T BE STOPPED," SAYS CANTOR

Ray Branch, Harry Brandt Lead Exhibitor Protest on Broadcasts; Film-Radio Comedian Sees Need for Improvement

The radio-film pot is boiling over, kindled by new firings of motion picture theatre owners against Hollywood film stars' air appearances on grounds of unfair competition to their box offices.

Exhibitors Declare War

Consciousness of the broadcasters of exhibitor attacks in the past several weeks, was accentuated this week by proposal for an open declaration of war against the practice, as made in behalf of theatre owners of Michigan belonging to Allied States Association of that state, by Ray Branch, the Allied president, and by the promise of a boycott "in 10,000 theatres," of the product of any star or player continuing in air shows, the promise coming from Harry Brandt, president of the Independent Theatre Owners Association, while on a visit to Hollywood. Remarks of Mr. Brandt, who has been campaigning against the radio practice, appear on page 16, in a report on speeches he made to California exhibitors and others.

On the other hand, "the interchange of radio and film talent," was described as being virtually impossible of stoppage, by Eddie Cantor, who, for years, has been reaping rich harvests in the dual capacities of air and screen star. However, he added, film stars receiving "fat" checks from broadcasters, will have to prove their worth.

The new arguments for and against broadcasting waxed heatedly this week even as a further development of screen talent on the air was seen by Transcontinental Broadcasting, the new Elliott Roosevelt air chain, that it will be open for business early on the morning of January 1st with 92 stations, to be the fourth national system, adding to Columbia, National and the Mutual networks.

Branch Writes Open Letter

Mr. Branch's declaration of war against screen stars on the air was contained in an open letter, to the trade press. Said the letter, in part:

"We must, of course, recognize the importance and the progress that has been made by radio; and only a fool would even ponder over the thought that it is not here to stay. But why can't the radio develop its talent in another field, the same as the screen did? Doesn't it appear, on the surface, that radio is incapable of developing its own talent? Otherwise, why do the broadcasting companies seek the screen for their talent?

"We must get together on this thing, or one of these great agencies will wipe out the other. And I am sure there is room for both."

Mr. Branch warned that a screen star "either should protect the investment" of the motion picture industry "or get out of the industry." Mr. Branch then asked:

"Isn't it unethical for a star to appear in two distinct fields of amusement, and to keep someone else talented, out of an opportunity for work?"

As for the producer's share in these maneuvers, Mr. Branch remarked, "If a producer cannot sign an exclusive contract with a star, then let's all rally to the aid of the producer, and create some new faces for the screen; people who will be glad to sign an exclusive contract."

COMMERCE CHAMBER IS CALLED IN AIR BATTLE

Not only movie theatres are worried about the Tums "Pot O' Gold," $1,000 radio giveaway, and the precedent it may be setting for other radio shows to emulate. This week, from Lincoln, Neb., the town which saw origination of the anti-Tums theatre insurance plan, wherein Bob Livingston, at the Lincoln Capitol, insures his patronage against loss if the patron is in his theatre instead of at home when called, went an appeal to the United States Chamber of Commerce to do something.

The appeal is being made by Earl Campbell, well known retailer in Lincoln, and an influential director in the national Chamber of Commerce. It is directed to the national Chamber head, W. G. Carey, Jr., and suggests that he bring pressure to bear through the Federal Communications Commission.

Mr. Branch continued: "If the stars were not gainfully employed, and receiving salaries commensurate with their ability, I would say there was an excuse for this double employment; but I think most any of us, at least of the exhibition field, would trade places with the stars, insofar as earnings are concerned.

"We had better have some round table discussion before it is too late to do anything about it, because radio is fast growing into a nightly succession of outstanding attractions, and is having a very telling effect on our box-offices.

"If we must go to war against this thing, let's do it before the enemy gets so powerful that we are licked before we start. And, in bringing this to your attention let me say in conclusion: all you have to do is to stay at home for one week, and tune in on the leading stations on your radio, and you will probably be able to figure out just why you are in the red, and you will find out that something has borrowed your franchise to take your business away from you—and that something will not be a competitive theatre, either."

Cantor Defends Stars

Mr. Cantor declared his belief in the continuance of screen stars on the air, last week, in Cincinnati, as a guest columnist, for one day, on the Cincinnati *Post*. Said Mr. Cantor:

"In all this 'to-do' about the screen stars' broadcasting, with radio producers quaking in their shoes at the squawks of the studios, it seems to me that we are losing sight—or sound, if you will—of the most legitimate complaint of all, the complaint from the public.

"The film exhibitor can't be blamed for his lament. He claims that radio competition to his business is depleting the contents of his pocketbook, but he is fearful that, if this great free show continues, he won't have the pants in which to keep a pocketbook. The producers' complaint is legitimate, too.

"But consider the public's complaint; that the stars on the air are not as good as they are in pictures. All other opposition fades in comparison with this indictment. The stars aren't stars on the air. And how can they be?

"The producer or exhibitor who thinks he can impede the progress of radio by curtailing, or even attempting to prohibit the stars' appearance on the air is crazy with the heat. The same producer has been quick enough to corral successful radio names for films. Imagine his surprise, after a bad picture had hurt one of those air personalities, if the producer stepped in with 'Wait a minute, Mister—we're not going to let our people be seen on the screen.'

"No, there will be no stopping this interchange of radio and picture talent. But a lot of both kinds will slide down the chutes of public opinion unless there are better pictures for radio people, and better radio programs for picture stars."

Transcontinental Lists 92

The Transcontinental Broadcasting System, in a signed statement by Elliott Roosevelt, president, and John T. Adams, chairman of the board, last week listed 92 stations, spoke of another to be added in Philadelphia, and said operations would start on New Year's Day morning.

Most of the network's programs will originate in New York, over WMCA; in Chicago, over WJJD and WIND; and in Los Angeles, over WFWB.

Network stations, as of December 7th, are:

KFBK Sacramento; KGHI, Little Rock; WJJD, Chicago; KSAL, Salina; WDWS, Champaign; WTMC, Ocala; KERN, Bakersfield; WJEJ, Hagerstown; WMEX, Boston; KFOX, Long Beach; KXOK, St. Louis; KCMO, Kansas City; WHDF, Calumet; WMCA, New York; KFRU, Columbia, Mo.; WJW, Akron; WGTM, Wilson; KGCU, Mandan; WBNY, Buffalo; WING, Dayton; KDLR, Devils Lake; KFDA, Amarillo; WGH, Norfolk; KBST, Big Spring; KNOW, Austin;W SUP, Superior; KXYZ, Houston; KPLT, Paris; KRRV, Serman; KGKB, Tyler; KPAC, Port Arthur.

WFOY, St. Augustine; KWG, Stockton; WIND, Chicago; WJBW, New Orleans; KFJB, Marshalltown; WGAU, Athens; WCBS, Springfield; KFWB, Los Angeles; WSLI, Jackson; WCOV, Montgomery; WJMS, Ironwood; WJBK, Detroit; KDRO, Sedalia; WDGY, Minneapolis; WRAL, Raleigh; WABY, Albany; WCPO, Cincinnati; KOCY, Oklahoma City; KRMC, Jamestown; KOME, Tulsa; WTOL, Toledo; WSPA, Spartansburg; WCOS, Columbia, S. C.; WSAU, Wausau; WEMP, Milwaukee; KFJZ, Fort Worth; KFRO, Long View; KGKL, San Angelo; KTEM, Temple; KVWC, Vernon; KVNU, Logan.

WAYX, Waycross; WMJ, Daytona Beach; KSCJ, Sioux City; WCBM, Baltimore; KYA, San Francisco; WKAT, Miami; KWBG, Hutchinson; KGNO, Dodge City; KOH, Reno; KFOR, Lincoln; KDGE, Fergus Falls; KWNO, Wiona; KATE, Alberta Lea; WBEO, Marquette; KLPF, Minot; KQV, Pittsburgh; WGNC, Gastonia-Charlotte; WMBO, Auburn; KOVC, Valley City; WFTC, Kinston; KABR, Aberdeen; KUTA, Salt Lake City; WRJN, Racine; KRBC, Abilene; KAND, Corsicana; KEUF, Galveston; KFYO, Lubbock; KABC, San Antonio; KCMC, Texarkana; WACO, Waco.

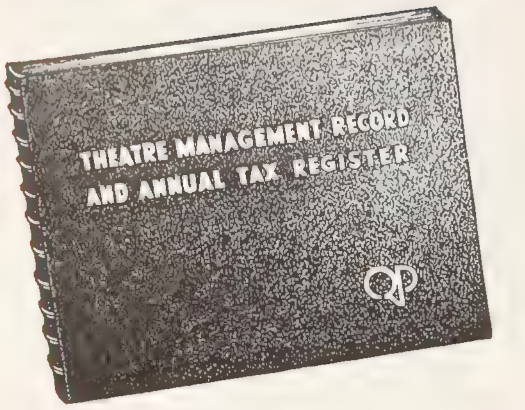
"Harmony" in FCC Halts Revamping

With conditions in the Federal Communications Commission "improved" under the new leadership of Chairman James L. Fly and a big political campaign in the offing, President Roosevelt was represented in Washington this week as prepared to abandon his plans for reorganization of the FCC.

Described as a "hotbed" of intrigue and disaffection under former Chairman Frank R. McNinch, the Commission, it was said in Administration circles, Monday, has achieved a considerable degree of harmony and is now operating efficiently and effectively.

The plan for reorganization of the Commission, contemplating its reduction from seven to three members, with practically all authority

(*Continued on following page, column 3*)



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RKO, Warner Parties; 20-Fox, Pathe Set Dates

The successful conclusion of the fourth year of RKO Theatres Bonus Plan was celebrated Monday night at the Hotel Astor, New York, by RKO theatre managers and their guests.

The evening's entertainment was divided into four parts. The women were guests at any legitimate show they wished to see. While they attended the theatre, the men gathered at the Hotel Astor for cocktails and a stag beefsteak dinner.

The wives and other women guests rejoined the managers after the theatre and then proceeded from the Astor to the Diamond Horseshoe for an after-dinner party.

Among those who attended were Al Arnstein, Jerry Baker, George Baldwin, Warren Bartlett, Joe Becker, John Berger, Arthur Brown, John Cassidy, Ray Conner, Bill Cook, Harold Daly, Joe Di Lorenzo, George Dunn, Mike Edelstein, Russ Emde, Bill England, Max Fellerman, Lou Friedman, Arthur Gilgar, Irving Gold, Joe Goldberg, Leon Goldberg, Louis Goldberg, Larry Greib, Pat Grosso, Emil Groth, Maurice Harris, John Hearns.

Also Herb Heintz, John Heinz, Harold Heller, Fred Herkowitz, Raymond Hodgdon, Bill Howard, Frank Howard, Leon Kelmer, Malcolm Kingsberg, Lee Koken, Rudy Kramer, Morton Kresner, Max Levine, Dave Lustig, Harry Lyons, Charles McDonald, Harry Mandel, Fred Meyers, Max Mink, Harry Mosley, Millard Ochs, Charles Oelreich, John J. O'Connor, John O'Donnell, Richard Patterson, Jr., Matty Polon, Ken Rockwell, Marty Rosen, Sam Rydell.

Also George Schaefer, Sol. Schwartz, Baker Shelton, Max Sloven, Ed Sniderman, Sam Taub, Maj. Leslie E. Thompson, Bob Ungerfeld, Ansel Weinstein, Harry Weiss, Sigurd Wexo, Dave Whyte.

On Wednesday night John J. O'Connor, vice-president and general manager of RKO Theatres, played host to his division managers from all over the country at a dinner in New York and attendance at a stage show.

Attending were James Brennan, Russell Emde, W. B. England, Max Fellerman, Louis Goldberg, Tom Gorman, Nat Holt, William Howard, Malcolm Kingsberg, Charles Koerner, Harry Mandel, Charles McDonald, Harry McDonald, Fred Meyers, Mort Singer, Sol Schwartz and Major Leslie Thompson.

Hold Warner Party

The annual banquet and motion picture ball of the upstate New York Warner Theatres Circuit was held at the Hendrick Hudson Hotel, Troy, N. Y., on Saturday, with 500 employees, exchange representatives on hand for the festivities. Every exchange in the territory was represented. Guests attended from as far west as Buffalo and the Canadian border.

A realistic motion picture angle was given to the affair when a Ten-O-Win wheel was rolled out to spin 50 awards to the theatre ticket holders. Jack Swartout of the American, Troy, presided, assisted by Robert Rosenthal of the Ritz, Albany.

Some 2,500 Warner Brothers employees and their children, grandchildren, sisters and brothers will gather at the company's Brooklyn Vitaphone studio Saturday to attend the annual Kiddie Christmas Party of the Warner Club.

The Committee on Arrangements for the events consists of Ralph Budd, chairman; Harry Mayer, Ed Savin, George O'Keefe, Nat Fellman, president of the club; Harold Rodner, Joe Englander, Murray Schiff and Irving Bitnbaum.

Employees of Pathe Newsreel will hold a cocktail party at Mon Paris, New York supper club, December 22nd. Fred Ullman, vice-president of the organization, heads the arrangements committee.

20th Century-Fox Party

The Employees Club of the Twentieth Century-Fox exchange in New York will hold its annual Christmas party at the Congress Hotel Decmeber 21st.

Postpone Loew Luncheon

The Christmas luncheon planned for home office employees of Loew's and Metro-Goldwyn-Mayer for December 22nd at the Hotel Astor has been postponed. All employees will be given a half holiday on that day.

FCC "Harmony" Halts Revamping

(Continued from preceding page)

vested in the chairman, was proposed by ex-chairman McNinch last winter because of the difficulties he had encountered in his "purge." President Roosevelt early last session wrote letters to the chairmen of the Senate and House Interstate Commerce Committees that reorganization was desirable, and legislation was introduced but never acted upon.

The plan immediately met with opposition in Congress and the three-man board proposed in a bill introduced by Senator Burton K. Wheeler (Dem., Mont.), chairman of the Senate Interstate Commerce Committee, was opposed by Republicans, with Senator Wallace White, Jr. (Rep., Maine), countering with a substitute to enlarge the board to 11 members.

Opponents of the legislation charged it was designed to rid the FCC of critics of Mr. McNinch's policies, particularly Commissioners T. A. M. Craven and George Henry Payne who had voted against the "purge" of the commission's staff engineered by McNinch practically as his first step toward "cleaning up" the situation which had led to his transfer from the Power Commission.

Ill for a considerable number of months, Mr. McNinch resigned late this summer and was succeeded by Mr. Fly, formerly with the TVA, another of the Administration's "trouble shooters" but of a different temperament from his predecessor.

Western Broadcasters Approve Music Library

All but two of the 23 stations represented at the regional conference of the National Association of Broadcasters, 14th district, at Denver, last week signed to subscribe to stocks and to support Broadcast Music, Inc., being sponsored by NAB in its fight against ASCAP. Twenty-eight delegates representing 23 stations in the district, which includes Colorado, Wyoming, Idaho, Utah and Montana, were present. The two stations failing to sign for stock in Broadcast Music were KGIR, Butte, and KPFA, Helena, Mont., both represented by E. B. Craney.

Other matters discussed but not reaching the resolution stage included ASCAP, the musician's contract and the broadcaster's code of ethics. In attendance at the meeting arranged by Gene O'Fallong, 14th district director, were Neville Miller, president of NAB, and Paul Peter, director of research. Mr. Miller and Mr. Peter left immediately after the Denver meeting to attend similar conferences in Tulsa and Minneapolis, before returning to their Washington, D. C. headquarters.

Opening Midwest Office

J. H. Hoffberg Company will open an office in Chicago after the first of the year to service exhibitors direct in the midwest. Arthur S. Benjamin will head the office.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Columbia

BLONDIE BRINGS UP BABY: Penny Singleton, Arthur Lake, Larry Simms—Played with "Dead End Kids on Dress Parade." This is the best of the Blondie series. Business was better than average.—Stanley Lambert, Rialto Theatre, Racine, Wis. General patronage.

COAST GUARD: Randolph Scott, Frances Dee, Ralph Bellamy, Walter Connolly—This is good entertainment and, as a program picture, it gave a good account of itself at the box office. Running time, 72 minutes. Played November 5-6.—Dr. G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

MAN THEY COULD NOT HANG, THE: Boris Karloff, Roger Pryor, Robert Wilcox—A real thriller. Played on Saturday to pleased customers. Running time, 65 minutes. Played November 18.—B. F. Jackson, Delta Theatre, Ruleville, Miss. Small town patronage.

MR. SMITH GOES TO WASHINGTON: James Stewart, Jean Arthur, Guy Kibbee, Claude Rains, Thomas Mitchell, Edward Arnold, Eugene Pallette—How can you beat that Capra? If there is anyone I would like to meet and talk to in Hollywood, it is Frank Capra! Such understanding and treatment he gives to his productions! Business? Read any of your trade papers and magazines. Tremendous! Running time, 130 minutes. Played November 29-December 7.—Stanley Lambert, Rialto Theatre, Racine, Wis. General patronage.

U-BOAT 29: Conrad Veidt, Valerie Hobson—Great exploitation picture and timely. Story keeps patrons interested to the finish. Did exceptionally big business with this one. Running time, 79 minutes. Played October 27-31.—Stanley Lambert, Rialto Theatre, Racine, Wis. General patronage.

First National

OLD MAID: Bette Davis, Miriam Hopkins, George Brent, Jane Bryan—A wonderful picture. Will please in any spot and will get business. Running time, 95 minutes. Played November 23-24.—B. F. Jackson, Delta Theatre, Ruleville, Miss. Small town patronage.

SMASHING THE MONEY RING: Ronald Reagan, Margot Stevenson—Just a good little picture that was cut too short. This is a swell picture of shooting prisons and so forth but our patrons are all kicking because there is entirely too much of this stuff each season. Running time, 56 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Metro-Goldwyn-Mayer

ANDY HARDY GETS SPRING FEVER: Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden, Helen Gilbert—This one is just as well done as the former "Hardy" pictures and in my judgment that is just what is wrong with it. These pictures are too much alike. As far as we are concerned, they reached their peak about three pictures ago and, although we had to pay more for this one than any of the earlier ones, it did not bring them in as well as earlier ones did. Running time, 85 minutes. Played November 18-19.—Dr. G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

ANDY HARDY GETS SPRING FEVER: Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden, Helen Gilbert—Another of Metro's top pictures that had been shown and thoroughly advertised in every direction, so I would have been better off with a cheap new picture. Pleased those who came, however. The school play is a riot and the Hardy family is tops. Running time, 85 minutes. Played November 24-26.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

BABES IN ARMS: Mickey Rooney, Judy Garland, Charles Winninger, Guy Kibbee, June Preisser—This picture did business and we were satisfied, more so than some of the audience. The plot is awful thin and it will stretch the imagination of most, that this juvenile prodigy of Metro's is a Broadway producer and author, all in one. Preposterous. It looks as though Metro, to capitalize on Rooney, are going to put him to the front too much for his own good. I'd say that Fox killed off Shirley Temple with too many pictures a season. The public does not want the same personalities shoved down their throats too often.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

BABES IN ARMS: Mickey Rooney, Judy Garland, Charles Winninger, Guy Kibbee—The finest entertainment to come out of Hollywood in many months. Good business. Running time, 97 minutes. Played November 19-21.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

DANCING CO-ED: Lana Turner, Richard Carlson, Artie Shaw and His Orchestra, Leon Errol—A nice little picture that was allocated 'way too high for the draw it took. Errol does the best piece of work he has ever done in this little musical. All right for a short run on a double. Running time, 81 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

DANCING CO-ED: Lana Turner, Richard Carlson, Artie Shaw and His Orchestra, Leon Errol—Just a good little programmer that seemed to please on a double bill. Lana Turner seems to have wnat it takes, if they give her good productions. Business below average. Running time, 84 minutes. Played November 29-30.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

GOODBYE MR. CHIPS: Robert Donat, Greer Garson—I very rarely send in a report on films as I only believe that the films that are worth any remarks on I will send in. I have found a film that should have all due it and I will give you all I have to say on a picture that I think will never die as a film and will always be brought back for future generations to see and marvel at, Hilton's gentle masterpiece, "Goodbye Mr. Chips," a picture that is greater than a single person could explain. It is so wonderful that I think that it should be said that this picture will live in the hearts of men forever. It is so real, so lovely, beautiful that one cannot express it in adjectives as there are not enough of them to do so. The cast is superb. It was picked with care and when you witness the picture, you realize this. Robert Donat, English actor, is perfect for the part of the loveable "Mr. Chips." The lovely Greer Garson as "Mrs. Chips" is a newcomer to the screen and she should be given due credit as I sincerly believe she will skyrocket to fame on the success of the picture. Miss Garson is sweet, beautiful and has talent that might be coveted by many other young stars. She is just herself. Yes, Miss Garson, you will go far, I predict, and I hope so. "Mr. Chips" at the box office was just as pleasing for us as the picture. We did a fine business and cooperated with the schools and had study guides. Any exhibitor can get behind it if he has the will and the feeling. Running time, 114 minutes. Played November 5-7.—Albert Hefferan, Century Theatre, Coopersville, Mich. Small town and farm patronage.

HONOLULU: Eleanor Powell, Robert Young, George Burns, Gracie Allen, Eddie "Rochester" Anderson—This light, fast and entertaining vehicle went over here with a "bang." The boys were certainly surprised to think the Hays office did not step into the picture, literally speaking, of course, and refrigerate some of Miss Powell's dancing. While her grass skirt stepping was different and appealing in its own way, the routine she put on aboard ship was really something to see. The graceful, tuneful way in which she tapped, whirled and skipped (yes, with a rope) around the deck of the boat proved conclusively that, although she is lacking in acting ability, she is the best dancer in Hollywood, bar none. O, yes, there were others in the picture. Robert Young did an excellent job in his dual role; "Rochester" (it was his first appearance before our audience) made a big hit and the boys are clamoring for more "Rochester." Gracie Allen provided much of the comedy and her husband, George Burns, was also shown. I doubt if there is anyone who will not get plenty of laughs out of this one. Running time, 80 minutes. Played December 2.—J. A. Reynolds, Director of Recreation and Education, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

IT'S A WONDERFUL WORLD: James Stewart, Claudette Colbert—Very fine picture for which we enjoyed good business. We tied up with a local bread firm, giving away over 300 loaves of bread.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

KID FROM TEXAS: Dennis O'Keefe, Florence Rice—Very good western that did only average business. Opposition hurt us.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

LADY OF THE TROPICS: Robert Taylor, Hedy Lamarr, Joseph Schildkraut—Took an awful beating on this one. Had been shown north, south and east and it is not the type story my patrons like. Hedy Lamarr is charming and gives an excellent performance. Robert as the playboy with unlimited nerve and five hundred dollars does his best, but it was not good enough. Joseph Schildkraut is very good as the villain. It has an unhappy ending and they do not like that. Metro put this in the top allocation but it's only class B product. Running time, 91 minutes. Played November 17-19.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

MARX BROTHERS "AT THE CIRCUS": Marx Brothers, Kenny Baker, Florence Rice—Good comedy with plenty of action. Played to extra business on Friday and Saturday. Running time, 87 minutes. Played November 24-25.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

NIGHT AT THE OPERA, A (reissue): Marx Brothers, Allan Jones—This picture was top comedy when it was first released and it has not changed a bit. Everybody was well satisfied and had a pleasant evening. It just goes to show they want to laugh, not to cry or be bored to death. Running time, 92 minutes. Played November 22-23.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

6,000 ENEMIES: Walter Pidgeon, Rita Johnson, Paul Kelly, Nat Pendleton—Another small picture that not only has an excellent story but a real cast to back it up. This picture takes you back behind those gray prison walls, then gives you an interesting story. Running time, 62 minutes. Played November 24-25.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

THEY ALL COME OUT: Tom Neal, Rita Johnson—An exceptionally good picture. It will get extra business and please all. Played November 25.—B. F. Jackson, Delta Theatre, Ruleville, Miss. Small town patronage.

VIVA VILLA (reissue): Wallace Beery—Still some money left in this old timer. Poor print; many breaks and stops. Running time, 100 minutes. Played November 27.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WIZARD OF OZ, THE: Judy Garland, Frank Morgan, Ray Bolger, Bert Lahr, Jack Haley, Billie Burke, Margaret Hamilton—One of the most beautiful pictures in the color class. Under good projection conditions it has a third dimensional effect. All parts were well cast and well acted by the players. There were lots of comments on the film from the patrons and there were more against it than for it. Their arguments were all the same. There is so little of it from the book. Running time, 101 minutes. Played November 19-21.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

(*Reports continued on following page*)

FASTEST AIR ROUTE COAST-TO-COAST
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FASTEST COAST-TO-COAST

Paramount

DISPUTED PASSAGE: John Howard, Dorothy Lamour, Akim Tamiroff—Very much of a drag at the start of this picture, it picked up later on and it is only just a fair program offering. The book was widely read and we heard cracks that they had changed it too much from the original story. That I don't know, as I did not have any knowledge of the plot outside of what I saw in the feature.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

HONEYMOON IN BALI: Fred MacMurray, Madeleine Carroll, Allan Jones, Helen Broderick—Nice picture. Good for best days. Topnotch cast.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

MAN ABOUT TOWN: Jack Benny, Dorothy Lamour, Edward Arnold, Binnie Barnes, Eddie "Rochester" Anderson—They all came out, every man and woman about town. Give us more of these and we can't fuss about business. Played late to good business. Running time, 88 minutes. Played November 16-17.—B. F. Jackson, Delta Theatre, Ruleville, Miss. Small town patronage.

Republic

THREE TEXAS STEERS: Three Mesquiteers (John Wayne, Ray Corrigan, Max Terhune)—A finer action show to fit any program has this one to beat. This trio is coming along at a fast clip and without any interruption could go to the top. However, Republic doesn't seem to know what they want, as I have discovered that Ray Corrigan and Max Terhune have been dropped. These two are tops and give John Wayne plenty of competition in this show. Let's have more of Corrigan and Terhune with his "Elmer" and forget about experimentations with other has beens. Played November 14-15.—Don D. Mungello, Mary-Ann Theatre, Burgettstown, Pa. General patronage.

RKO Radio

BAD LANDS: Robert Barrat, Noah Beery, Jr., Andy Clyde—Played with "Pacific Liner." This picture should have been called "Death in the Desert." It had only six of them; you can't possibly get anything worse. Played November 27-29.—M. Bailey, Strand Theatre, Dryden, Ontario, Canada. Small town patronage.

PACIFIC LINER: Victor McLaglen, Chester Morris, Wendy Barrie—Played as a double bill with "Bad Lands." Just another boiler room drama. Don't be on deck when your patrons are going out. Played November 27-29.—M. Bailey, Strand Theatre, Dryden, Ontario, Canada. Small town patronage.

TIMBER STAMPEDE: George O'Brien, Marjorie Reynolds—About as good an action western picture as I want to see. George O'Brien sure pleases here. Give us more like it, RKO. Running time, 60 minutes. Played November 25.—B. F. Jackson, Delta Theatre, Ruleville, Miss. Small town patronage.

Select

HORROR SHOW COMBINATION, DEMON BARBER OF FLEET STREET: Tod Slaughter; **RETURN OF THE FROG:** Gordon Harker—This is the fourth horror show I have worked on; three in Chicago and one here. Worked the usual gags and did good for two days until the word of mouth got around. After the first show I locked myself in the office and was "out" to the patrons. I've been getting my haircut in Milwaukee ever since. Running times, 69 and 72 minutes respectively. Played November 7-9.—Stanley Lambert, Rialto Theatre, Racine, Wis. General patronage.

Twentieth Century-Fox

DRUMS ALONG THE MOHAWK: Henry Fonda, Claudette Colbert, Edna May Oliver—Good picture; good business. Color is excellent. Has plenty of action to please all. Running time, 103 minutes. Played November 29-30.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HOLLYWOOD CAVALCADE: Alice Faye, Don Ameche, Stuart Erwin, Buster Keaton—Not a bad picture but there seems to be something wrong with it. Customers seemed to get a big kick out of the old sequences but, when the picture ended, many said they were a little disappointed. Just average business. Played November 26-28.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

JONES FAMILY IN QUICK MILLIONS: Jed Prouty, Spring Byington, Eddie Collins—I am very much of the opinion that our public are getting fed up on the Jones family. Eddie Collins was the only bright spot in this one. He caused some laughs. But the public was not here to see it, that is, not many of them. Very poor business and what do you think when they walk out on it? Only one thing, that they are losing their draw.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

PACK UP YOUR TROUBLES: Jane Withers, Ritz Brothers—Good picture; good business. Running time, 70 minutes. Played December 1-2.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PACK UP YOUR TROUBLES: Jane Withers, Ritz Brothers—It seems that all the competition in the world cannot keep this girl down. Fox shoved Jane in a sadly misnamed picture with a broken down cast and yet she shows that she can deliver the goods. Give this girl half the breaks and just a fraction of the publicity given other stars and watch her go. Although the weather was terrible and stiff competition was in town, I refused to double feature this show and my judgment was backed up by people that came to see the show. Give her better stories and a few good supporting stars and she will deliver at least three of the proposed Zanuck A pictures. Keep fighting, Jane. Played December 3-4.—Don D. Mungello, Mary-Ann Theatre, Burgettstown, Pa. General patronage.

ROSE OF WASHINGTON SQUARE: Alice Faye, Tyrone Power, Al Jolson—Very fine show—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

SUSANNAH OF THE MOUNTIES: Shirley Temple, Randolph Scott, Margaret Lockwood, Martin Good Rider, J. Farrell MacDonald—The best Shirley Temple picture for some time. Shirley gives her usual good performance, ably assisted by Martin Good Rider and J. Farrell MacDonald. This pleased the western fans. Only complaint was from some of Shirley's small feminine admirers, who thought there were too many and too savage Indians. Running time, 78 minutes. Played November 10-12.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

TOO BUSY TO WORK: Jed Prouty, Spring Byington, Joan Davis—Good picture; fair business. Joan Davis is very funny. Running time, 60 minutes. Played November 28.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

20,000 MEN A YEAR: Randolph Scott, Margaret Lindsay, Preston Foster—Very good picture. People seemed to enjoy it. Airplane pictures never do business here.—Sammie Jackson, Flomaton, Ala. General patronage.

WINGS OF THE MORNING: Annabella, Henry Fonda, John McCormack—We brought this back again, thinking we might do some extra business but got badly fooled. Don't make film rental.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

United Artists

MAN IN THE IRON MASK, THE: Louis Hayward, Joan Bennett, Warren William, Joseph Schildkraut, Alan Hale—This one was entirely satisfactory to our patrons and did well at the box office. Running time, 112 minutes. Played November 12-13.—Dr. G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

THERE GOES MY HEART: Fredric March, Virginia Bruce, Patsy Kelly—The production has been so this season that we have gone back and picked some of these older pictures with fair success. This picture is all that any showman could ask for. Plenty of comedy interwoven in the story to make a swell show. Running time, 85 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

WINTER CARNIVAL: Ann Sheridan, Richard Carlson, Helen Parrish, Robert Armstrong—I did not find it interesting and our very small house the second night seems to indicate that the first night audience must have given it faint praise (if any). Running time, 100 minutes. Played November 25-26.—Dr. G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

Universal

HAWAIIAN NIGHTS: Johnny Downs, Constance Moore, Mary Carlisle—Step on it, boys, and you will do business on it. It's a young "Honolulu" and will please your customers 100 per cent. Running time, 68 minutes. Played November 26.—B. F. Jackson, Delta Theatre, Ruleville, Miss. Small town patronage.

HAWAIIAN NIGHTS: Johnny Downs, Constance Moore, Mary Carlisle—Played this on bargain night and it seemed to please. Nothing big but pleasing.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Warner Brothers

DEAD END KIDS ON DRESS PARADE: "Dead End Kids," John Litel—Very good. The audience ate it up. Plenty of laughs and mixed with a heart tugging finale it was perfect for the patrons here. Had it hooked up with "Blondie Brings Up Baby," which is the best of the Blondie series. Business was better than average. Running time, 69 minutes. Played November 17-21.—Stanley Lambert, Rialto Theatre, Racine, Wis. General patronage.

ROARING TWENTIES, THE: James Cagney, Priscilla Lane, Humphrey Bogart, Gladys George, Frank McHugh, Paul Kelly, Jeffrey Lynn—The flaming pages of American history again invade the motion picture theatre to bring you one of the greatest pictures to date. The screen is at the height of its glory as it reflects to the public one of the grandest and most truthful stories yet seen. The musical score is worth the price of admission. Then add good sound, direction, photography, a perfect cast and the original story by Mark Hellinger. You couldn't ask for anything better. Give it your best days. Running time, 106 minutes. Played November 26-28.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

THEY MADE ME A CRIMINAL: "Dead End Kids," John Garfield, Ann Sheridan, Claude Rains, May Robson—First class production for a small town audience. Fine work done by the whole cast. Plenty of suspense and action. Play it any time. Word of mouth advertising will put it over. Running time, nine reels. Played November 23.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

WESTERN UNION
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Short Features

Columbia

ALL AMERICAN BLONDES: Andy Clyde—Hats off to Columbia for their comedies. This one is a knockout. Plenty of laughs. Running time, 19 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

BOWS AND ARROWS: Howard Hill—Another good short from Columbia. Very interesting. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

CHARLES GOODYEAR: Fools Who Made History, No. 2—Tops. This series, if it keeps up the high plane it has started, will be the talk of the industry. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Metro-Goldwyn-Mayer

ART GALLERY: Cartoons—A real good cartoon, proving there are others but Disney.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

BEAR THAT COULDN'T SLEEP, THE: Cartoons—Excellent cartoon. This series is always good. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

LIVE GHOSTS (reissue): Laurel and Hardy—These comedians still have laughs in these reissues.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MADEIRA, ISLE OF ROMANCE: FitzPatrick Travel Talks—Good. Play it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

NATURAL WONDERS OF WASHINGTON STATE: FitzPatrick Travel Talks—The best that Jimmie FitzPatrick ever made. The sunrise on Mt. Rainer is the most beautiful thing he has ever done and that is saying a lot. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

NEWS OF THE DAY: Haven't been playing this News but a short time, but it's very good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

THINK FIRST: Crime Doesn't Pay Series—Think this is the best of this excellent series. They are all good and very timely. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

RKO Radio

DEVIL DRIVERS: RKO Pathe Sportscope—In this one RKO takes us on a tour of several countries where auto racing is an outstanding sporting event. It is filled with thrills plus a few spills and should prove entertaining to those patrons who are interested in this daring sport. Running time, nine minutes.—J. A. Reynolds, Director of Recreation and Education, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

DONALD'S PENGUIN: Walt Disney Cartoons—An entertaining Donald Duck, if you like Donald Duck. Running time, eight minutes.—J. A. Reynolds, Director of Recreation and Education, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

GOOD SCOUTS: Walt Disney Cartoons—Donald Duck in an average Disney cartoon. Nothing extra for series.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

MARCH OF TIME, NO 1: Soldiers with Wings—Wonderful two-reeler featuring "Soldiers with Wings." Advertise it big.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Twentieth Century-Fox

BIG GAME FISHING: Ed Thorgersen (Sports)—An excellent short taking a trip into the Gulf of Mexico after the big fish. Running time, 10 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

BIRTH PLACE OF ICEBERGS: Father Hubbard's Alaskan Adventures—Father Hubbard of Santa Clara University takes you to the land of the icebergs. Fine short subject.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

BIRTHPLACE OF ICEBERGS: Father Hubbard's Alaskan Adventures—Mildly interesting.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

EVERGREEN EMPIRE, THE: Magic Carpet Series—Just a filler.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FOUR REPORTERS RETURN TO FOLD

Four showmen whose reports on product they have played have been missing for more than a year from the columns of "What the Picture Did for Me" have returned to the fold this fortnight. They are:

Albert Hefferan, Century Theatre, Coopersville, Mich.

Don D. Mungello, Mary-Ann Theatre, Burgettstown, Pa.

A. F. Allen, Orpheum Theatre, Glenwood Springs, Colo.

M. Bailey, Strand Theatre, Dryden, Ont., Canada.

Read the reports of these showmen in the department.

FASHION FORECASTS, NO. 5: Fashions—The women liked it.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MUSCLE MAULERS: Lew Lehr—For wrestling fans, yes.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

OWL AND THE PUSSY CAT, THE: Terry-Toons—A colored cartoon that is tops. Color is gorgeous and musical score fine. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

SILLY SEASON, THE: Lew Lehr—Excellent one-reel subject. Really got the laughs. Play it.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

VILLAGE BLACKSMITH: Terry-Toons—Only fair.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

WATCHDOG, THE: Terry-Toons—Good black and white cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Universal

SWING SANITARIUM: Mentone Musical Comedies—An entertaining variety short with Roscoe Ates providing the comedy. There is some snappy music, tapping by an up and coming couple, singing and acrobatics. Should please. Running time, 18 minutes.—J. A. Reynolds, Director of Recreation and Education, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

Vitaphone

DETOURING AMERICA: Merrie Melodies—Belly laughs? Your audience will be in stitches! Not only this one but it seems that all of Leon Schlesinger's Merrie Melodies are the tops for genuine belly laughs. The adults eat them up. Schlesinger should get the Academy Award for such consistency in producing entertaining cartoons. He's so far ahead of the rest of the field that it is pitiful . . . including Disney's stuff. Running time, eight minutes.—Stanley Lambert, Rialto Theatre, Racine, Wis. General patronage.

FAGIN'S FRESHMEN: Merrie Melodies—Excellent picture. These Merrie Melodies have taken a sudden spurt to the top. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

FAT CHANCE, A: Broadway Brevities—Very good. Well worth playing.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

LARRY CLINTON AND HIS ORCHESTRA: Melody Masters—First class entertainment. Running time, 10 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

LEITH STEVENS AND HIS ORCHESTRA: Melody Masters—Just fair. Seen better ones.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

NAUGHTY NEIGHBORS: Looney Tunes—They could not have made this any shorter. It's just another cartoon. No good. Running time, four minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

ONE DAY STAND: Vitaphone Varieties—Shots of the circus is just what we need for our weekend audiences and this one filled the bill. Excellent. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SEEING RED: Broadway Brevities—Personally I do not like Red Skelton but the audience does, so will have to say as an audience picture this is good. Vaudeville acts are excellent and a good plot makes it better than average. Running time, 19 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SOPHOMORE SWING: Broadway Brevities—Well received.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Serial

Republic

LONE RANGER RIDES AGAIN: Bob Livingston—Good serial. Not as romantic as first one but OK. I see Universal has rights for all future "Lone Ranger" serials. What about giving us Ray Corrigan in one of them, Universal.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

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BRITISH TRADE SEES QUOTA DYING, INDULGES IN VIEWING WITH ALARM

Skeptical View of Future Taken in London As Stanley Offers Only Vague Proposals; Exhibitor Guaranteed Films Seen

by AUBREY FLANAGAN

in London

With the first excitements of Mr. Oliver Stanley's new proposals for the adjustment of the British industry to wartime conditions dying down, the business in general and producers in particular have spent the last few days in taking stock of the situation, estimating the possibilities of the future. Excitement has died away to give place to a feeling of complete scepticism, in some places not unmixed with sheer dismay.

Future Course Uncharted

A concise summarizing of the general reaction is that there is nothing in Mr. Stanley's statement to justify the belief that conditions after next March will be any better than they are to-day, that they may in fact prove much worse. Until more specific and categorical schemes are propounded, the future, say the critics, is as vague as ever, for there is nothing in the Stanley statement, beyond promises of consideration being given to possibilities of this and that, to replace the now expiring Quota which, as recorded in these pages last week, is one of the first major casualties of the War.

Nothing has happened during the last week to suggest a revival of British production. No film has gone on the floor which had not been scheduled before the Board of Trade President's letter to the Films Council was published. Only movement of any note has been the long and earnest conferences between British exhibitors and British producers in examination of schemes of exhibitor guaranteed and co-operative production. The idea, still an idea at the time of writing, and not a concrete scheme, is still under consideration.

On the tapis, and on the strength of Mr. Stanley's own suggestion, are certain amendments to the existing Act, which of course covers other things than the mere Quota arrangements with distributors and exhibitors. Such changes, said Stanley, will be made as are desirable in the interests of British production.

Quota Production to Continue

For the next four months Quota production is due to continue and there is no reason to believe that foreign interests will shirk their legislative duties. Already RKO Radio, and Warners, for instance, have taken preliminary steps, the latter launching a film at Teddington. Precisely what Metro, Columbia, Twentieth Fox and Paramount will do has yet to be decided. Though the Act contains clauses permitting exemption from Quota commitments if emergency or War has prevented them being fulfilled, any distributor claiming such exemption would have to prove to the satisfaction of the Board of Trade that he was justified in such a claim. Wholesale bombings, or a state of siege might render production difficult if not impossible. There might be other difficulties. It is, however, practically certain that U. S. organizations here intend to go ahead with their current Quota productions.

Beyond that stage the matter is less easy to analyze. Closely reading the Stanley statement it will be seen that the proposals whereby American majors here, while not having to meet footage and cost stipulations in regard to the Quota, would have to spend an equivalent total on British films either by direct production or in the form of guaranteed loan, are not a definite promise of legislation.

REVIEW BOARD TO HOLD CONFERENCE

The National Board of Review will hold its annual conference at the Hotel Pennsylvania, New York, February 1–3. The keynote of the conference will be on the 50th anniversary of the motion picture. An article in the December National Board of Review Magazine *says that "an attempt will be made to present authoritative speakers whose knowledge of the industry's achievements comes either from personal experience or careful study" at the conference.*

"Immediate consideration will be given to the possibility of replacing the Quota provisions after March 31st, 1940 by alternative arrangements. . ."

No Assurance Seen

This, say the British production interests, is not an assurance that such a scheme will be carried out. Is it not within the bounds of possibility, they ask, that in the interests of Anglo-American amity, such arrangements may ultimately be found an impossibility?

Meanwhile British producers who so far have shown notable alacrity in utilizing the existing Quota period to their own ends, claim that the vagueness of the situation after March 31st debars them from securing Quota contracts for films covered by the period after that. It is, they claim, impossible to secure finance on such a basis of indeterminate vagueness.

Predict Shortage of Minor Product

Even, they protest, if such a plan as has been so piously floated by the superlatively diplomatic Mr. Stanley was ultimately carried into effect, there is no guarantee that American money would not be spent on a few very big films. The prospect thus causes the smaller independent concern, and, to some extent, exhibitor circles which fear an intensified shortage of product.

It is accepted as certain in all circles here that a very appreciable drop in the number of foreign films imported will follow the new industry proposals. The diminished revenue accruing to America from the British market will have equivalent effects upon the independently financed American producer, and make it unprofitable for the majors to send over here the smaller type of film which supplies the British picture house with its second feature.

Guaranteed Production Planned

Considerations such as these have inspired the current exhibitor-producer talks on guaranteed production, with for the first time in CEA history, independent producers like Richard Norton, George Smith and Michael Balcon, sitting round a table with CEA stalwarts, President Hinge, Vice President Harry Mears, Secretary Fuller, and intellectuals Sidney Bernstein and Kenneth Nyman.

The idea which has been mooted, and which has been developed into alternative schemes presented by Norton and Bernstein, and by trade statistician, now Government advisor on film affairs, Simon Rowson, is revolutionary. It calls for the guarantee by exhibitors, either through a newly formed organization or otherwise of play dates,—and in the case of the Norton scheme, of rentals. On the strength of such guarantees, claim the sponsors, it would be easy to secure at once and without the slightest difficulty, finance for production. The product shortage would be automatically countered.

The constitution of the CEA debars the Association from taking any active or practical part in any such scheme. It does not deter them from giving the provisional and paternal blessing it would need. Such a blessing in the form of an official *imprimatur* is more than likely. It would remain for the British Production Association and its members, and those exhibitor impresarios who have been actively associated with the idea, to get on with the job of translating it into practice.

Exhibitors Would Invest

The major difficulty of overcoming the blind booking clauses of the Films Act, say the sponsors, is soluble by the financial investment of exhibitors in the films they guarantee. Presumably a new organization, not remotely different from the late lamented British Independent Exhibitors (Distribution) Limited, would be formed, with exhibitors and producers participating. Exhibitors who were ready to avail themselves of the scheme and to secure product by guaranteed playdates, would, by a nominal investment, become part owners in the product and be removed from the clauses of the Act prohibiting blind booking. A batch of pictures would be offered and guaranteed. Present claims suggest that at least twelve films would be forthcoming between now and March next.

How far the scheme will develop depends on many factors, not least of all the extent of exhibitor support. The lesson of B. I. E. D. Ltd. is none too happy an augury.

Meanwhile the industry waits with some impatience indication of the lines upon which Mr. Stanley will, if he will at all, amend the Act. The extension of the two six month periods into one of twelve months is now assured. It is welcomed by both exhibitors and producers.

Reciprocity Change Sought

There are, however, other amendments which would be greatly welcomed, not only by independent British producers, but by American producer distributors, and which would have, it is felt, a stimulating effect all round. They apply particularly to the reciprocity clauses. American interests have, it is believed, told Mr. Stanley so. It is suggested in this regard that the reciprocity clauses under which foreign distributors can acquire multiple cost British films for distribution abroad, and count them in their Quota, be extended beyond the present limits of fifty per cent of total footage. It is suggested, too, that the cost stipulations be removed to permit the acquisition of lesser cost pictures, some of which would be quite saleable to American audiences.

The removal, too, of the labor cost clauses strictly limiting the number of foreign artistes, technicians and workers employed on a British film would, it is felt, enable British product to be instilled with an international appeal and commercial value which would assist its future.

None of these amendments would require much machinery. All would probably be blessed with general trade backing.

IN COURTS

Supreme Court Review of Zasu Pitts Case Sought

A review by the United States supreme court of a lower court decision in affirming income tax deficiencies of $15,395 against Zasu Pitts was sought in a petition for certiorari this week. The income tax was assessed for 1932-33 by the Commissioner of Internal Revenue and affirmed by the Board of Tax Appeals.

The petition explained that the actress and her former husband, Thomas S. Gallery, entered into a written agreement that the income of each should belong to the individual and there should be no community of property. Later, they entered into an oral agreement providing for community of property, and the question presented for the court's consideration was whether the latter superseded the former. The Board of Tax Appeals and the lower court held that the written agreement prevailed and, since she had reported her income as community property, she was liable for additional tax. Miss Pitts showed in the petition that her earnings over the period involved were $74,267 for 1932 and $20,600 to May 1, 1933, when her divorce from Mr. Gallery became final.

Stockholders Sue Reade

Walter Reade, his company, Reade Hudson Amusements, Inc., the Birch Holding Corporation of Hudson and the R. J. Service Corporation were named defendants this week in a stockholders' suit filed in the New York supreme court by Henry and William Grossman and Henry H. Frieder. Mr. Reade is charged with mismanaging the Reade Hudson company, operator of five Hudson, N. Y., theatres and with depriving the plaintiffs of a share in the management of the theatres. Appointment of a receiver, an accounting and removal of Mr. Reade from control of the company are asked.

Nasoff Petition Denied

William Collins, New York supreme court justice, this week denied an application of Rae Nasoff, Paramount stockholder, for an order directing executives of the company, including Barney Balaban and Adolph Zukor, to testify before trial. An attempt to examine books and records of the company was also forestalled. The plaintiff has brought suit for $20,000,000, contending that the company had lost that sum through mismanagement by officials.

Krimsky Sues Pascal

A suit brought by Joseph Krimsky against Gabriel Pascal for $100,000 damages charging breach of contract was revealed in New York supreme court this week. Mr. Pascal according to the complaint, in 1933 promised to turn over to the plaintiff half of the proceeds of all films which he would produce or distribute. In addition Mr. Krimsky claims, exclusive U. S. distribution rights were promised.

File Plagiarism Suit

A. C. Abadie, writer, filed a suit in superior court in Los Angeles this week for $25,000 from Paramount, charging plagiarism of his scenario in the Paramount short subject, "Find What's Wrong."

Victor Wagner, Conductor, Dead

Victor Wagner, opera and orchestra conductor, and who was music librarian at the Rivoli and old Rialto theatres in New York, died at Rochester, N. Y., December 7th. He was 64.

Born in Toronto, Ont., Mr. Wagner attended the Vienna Conservatory of Music, majoring in the cello. From 1897 to 1906 he was cellist at the Royal Opera House in Vienna and in the Vienna Philharmonic. In 1906 he was engaged as cellist for the Metropolitan Opera House in New York. He conducted operettas at the Irving Place theatre in New York in 1917 and 1918 and toured the United States with the Metropolitan Opera Company.

In 1918 he was made music librarian for the Rialto and Rivoli motion pictures theatres on Broadway. At the invitation of the late George Eastman, Mr. Wagner went to Rochester in 1922 to direct the Eastman Theatre Ensemble and to act as managing director of the Rochester Philharmonic Orchestra. Five years later he became orchestra leader for Radio Station WHAM.

Two years after he was made conductor of Station WGY's radio orchestra at Schenectady, N. Y. He led the orchestra in Loew's Rochester in 1930. For the last four years he had been director of the Eastman Kodak Company Employees Chorus.

Helen Arthur Dead; Theatrical Figure

Miss Helen Arthur, executive director of the theatrical producing organization known as Actor-Managers, Inc., and formerly director and business manager of the Neighborhood Playhouse throughout its existence, died December 9th in New York of a cerebral thrombosis. She was stricken on the eve of her intended departure for California to recuperate from a recent illness. She was in her fifties.

Miss Arthur had managed Mrs. Patrick Campbell, Agna Enters, dancer; Marion Kerby, singer, and Ruth Draper, monologist. While at the head of Actor-Managers, Inc., she had charge of the "Grand Street Follies" after that show moved uptown in New York in 1927. For the last five Summers Miss Arthur had been executive director of the Newport, R. I., Casino theatre, and for the last two Springs she had managed the Drama Festival at Ann Arbor, Mich.

Mrs. Jacobina Neu Dies

Mrs. Jacobina Neu, 94, who operated Fox's theatres in Newark, N. J., for 32 years died December 7th in that city.

Leo Kennedy

Leo Kennedy, 56, an actor who had appeared in many Broadway productions, died December 11th in New York.

Daniel Arthur

Daniel V. Arthur, 72, a theatrical manager and play producer, died in New York December 6th. At the peak of his career 30 years ago Mr. Arthur managed Marie Cahill, Marie Burroughs and Stuart Robson, outstanding stage personalities of the time. He married Miss Cahill in 1903. She died in 1933.

OBITUARIES

John Campbell, IATSE Business Agent, Dies

John B. Campbell, 59, business agent for the International Alliance of Theatrical and Stage Employees in Oklahoma City, Okla., for the last 10 years, died December 8th in Wesley Hospital there of a heart ailment. During that time he was connected with the Midwest theatre in Oklahoma City.

Prior to joining the Midwest he was with the city fire department for 13 years, nine of which he served as captain. Mr. Campbell went to Oklahoma City in 1902 from Nashville, Tenn. He was an Oklahoma City labor leader more than 35 years. He also served as street commissioner for four years under Mayor Jack Walton.

Mrs. Cornelius Sullivan, Art Museum Founder, Dead

Mrs. Cornelius J. Sullivan, one of the founders of the Museum of Modern Art, which is well known to the motion picture industry through its Film Library, died at her home in Astoria, Queens, N. Y., December 5th. Mrs. Sullivan, the former Mary Quinn, was born in Indianapolis in 1877. In co-operation with her late husband, Mrs. Sullivan collected modern paintings, sculptures and drawings.

In 1935 she was elected an honorary trustee for life of the Museum of Modern Art, "as a founder of the museum and a patron of modern art."

George Gerhard Dies, Was Film Reviewer

George Gerhard, the last motion picture critic of the New York *Evening World*, who later did publicity work for United Artists, Radio City Music Hall and RKO Radio, died at Cos Cob, Conn., December 10th at the age of 49. He had been suffering for two years with a pulmonary tumor resulting from a gas wound received in the World War.

John A. Hammell Dead

John A. Hammell, former head of the censorship department at the Paramount studio and previous to that head of the home office censorship department, died December 6th in a fall from his room at the Wilshire Hospital in Hollywood. Mr. Hammell, who was 58, also was a former branch, district and then division manager for Paramount.

W. A. Landau

William A. Landau, 75, owner of the Heights Theatre, Washington Heights in New York City, died December 5th. A son, Irving, has been operating the theatre for the last four years. The Audubon, the first theatre in Washington Heights, was opened by Mr. Landau about 30 years ago.

Daniel E. Baker

Daniel E. Baker, 78, former minstrel and musical comedy player, died at the Englewood Hospital, Englewood, N. J., December 6th after a brief illness. Mr. Baker made his first stage appearance in 1880 in Chicago.

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MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor
GERTRUDE MERRIAM, Associate Editor

An Assistant Manager Petitions

The assistant manager is the most important source of able manager manpower. As such, his welfare and morale rate due consideration. Thus, alleviation of unsatisfactory working conditions affecting the assistant would come under the heading of "good business". It is with this in mind that the following letter is published.

The writer is known to this department. The situation he represents may not be general. However, it is far from an isolated one.

Dear Mr. Vogel:

This letter is in the nature of an appeal to your sense of values and fair play. It deals with the hours and pay of assistant managers throughout the various circuits.

First of all, this is not propaganda for a union—the selected work of an assistant has no place for organization in the present setup of exhibition.

However, most assistants in small theatres receive hardly adequate pay for the responsible position they hold. Some of them have wives and families to support—and live in the hope of a raise and promotion that all are invariably promised for some time in the future.

Every day in various sections of the country and in various organizations assistants are caught stealing, pilfering and conniving in order to make a few extra dollars. They become involved with doormen, cashiers and ushers in plots to defraud their employers.

Of course, they are doing the illegal thing—and certainly they are wrong. But isn't there some logical justification for their wanting to get more money for what they are doing?

The average wage is around $20 a week. In a continuous house they put in about 60 hours. If they are fortunate, they get a complete day off. All other days they open and close the house. If they are lucky again, they can get an hour or two for dinner at an odd time.

Can you blame most assistants for being dissatisfied with the present conditions? Their hope of a raise is very slim in these troubled times of war when the revenue of the producers has been cut so drastically. Their hope of promotion is also slim. It takes years to cross the line and become a full-fledged manager.

Mr. Vogel, do you not think that if assistants received better pay and better hours they would have a more healthy attitude toward their present jobs? They would not be anxious to quit work and get out of the seeming sweatshop.

Wouldn't they improve business by being more alert, advancing more ideas (assistants often provide the germs of ideas for which the managers get bonuses, raises and credits), keeping the house cleaner and the service staffs on their toes?

Is it too much to ask for an appeal to be made which would reach those in power to determine the destinies of the assistants—an appeal that would improve conditions and business as a whole?

Theatres are doing good now. Business is on the upswing. Advertising budgets are being increased. Wouldn't that $5.00 increase in pay, deducted from the advance in the advertising budget, do more good going to an assistant?

▽ ▽ ▽

IT'S THAT KIND OF A BUSINESS

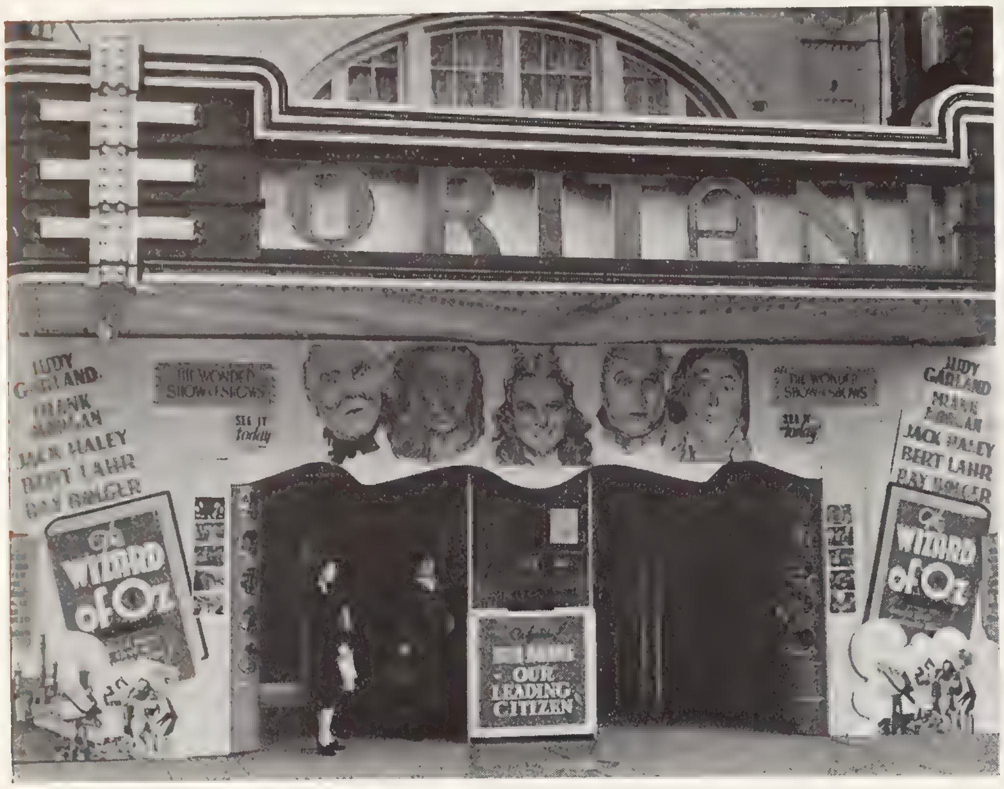
A very pleasant exercise, and one to be happily engaged upon, is the changing of file records of members promoted to better situations. Thus today's exercises—and congratulations—are in order for:

Famous Players Canadian-men Dan Krendel, Len Bishop, Connie Spencer, Ernie Lackey, Eddie Zetterman, Phil Tucker—all to fatter jobs, Krendel to city manager in Hamilton. The Indiana-Illinois circuit selects Rex Williams and Don Johnson for current honors, the former to district manager, headquartering in Elkhart. In Washington, Ind., Kal Kalberer gets a third Switow unit to supervise.

Theatre promotions do not come automatically. One man may advance quicker than another. Sometimes the wrong man gets the nod. In the end, it all evens out. The lad who belongs up ahead ultimately gets there.

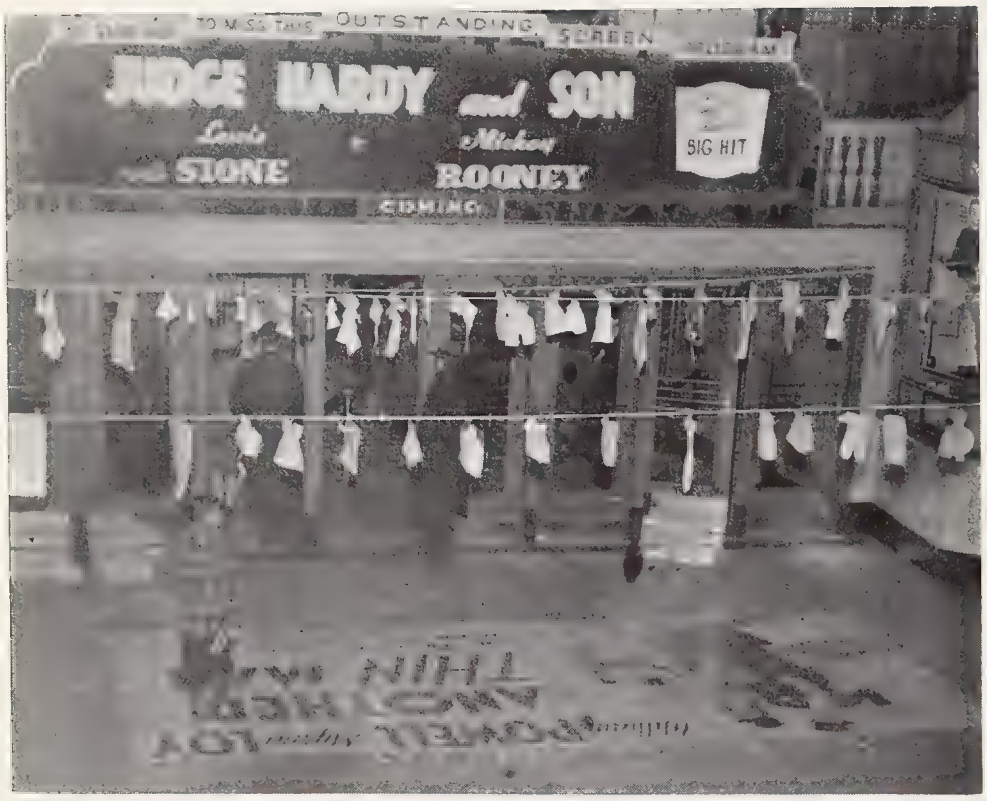
A-Mike Vogel

Round Table in Pictures


ORITANI
JUDY GARLAND
FRANK MORGAN
JACK HALEY
BERT LAHR
RAY BOLGER
THE WONDER SHOW OF SHOWS
SEE IT TODAY
The WIZARD of OZ
OUR LEADING CITIZEN

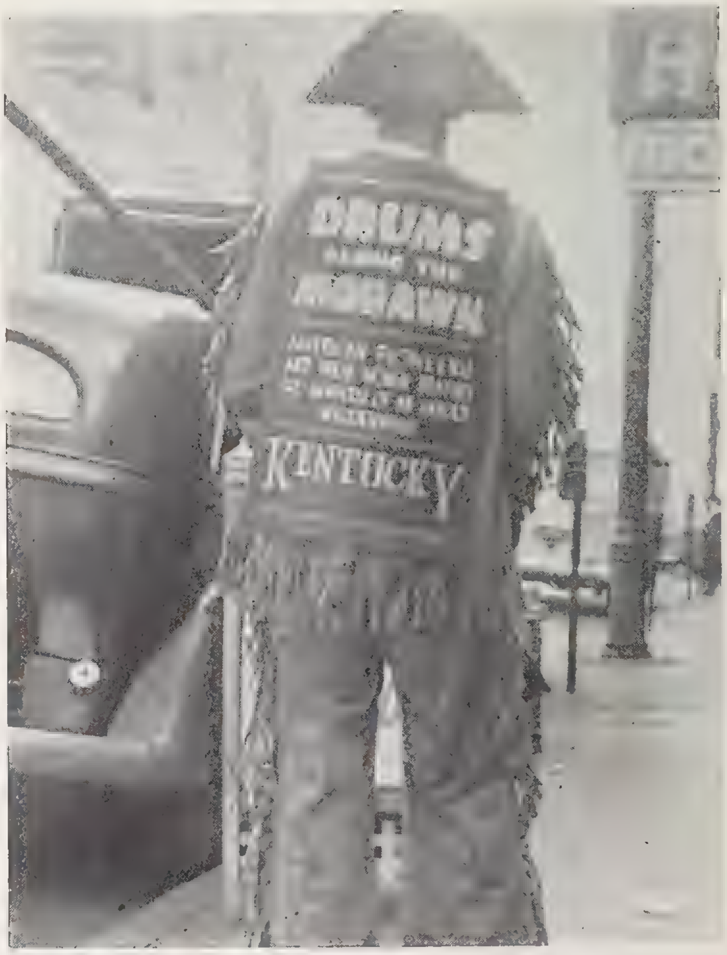
LANDRUS
The Prince of Mystery
ARTURO
Eternally Yours
Loretta YOUNG
David NIVEN

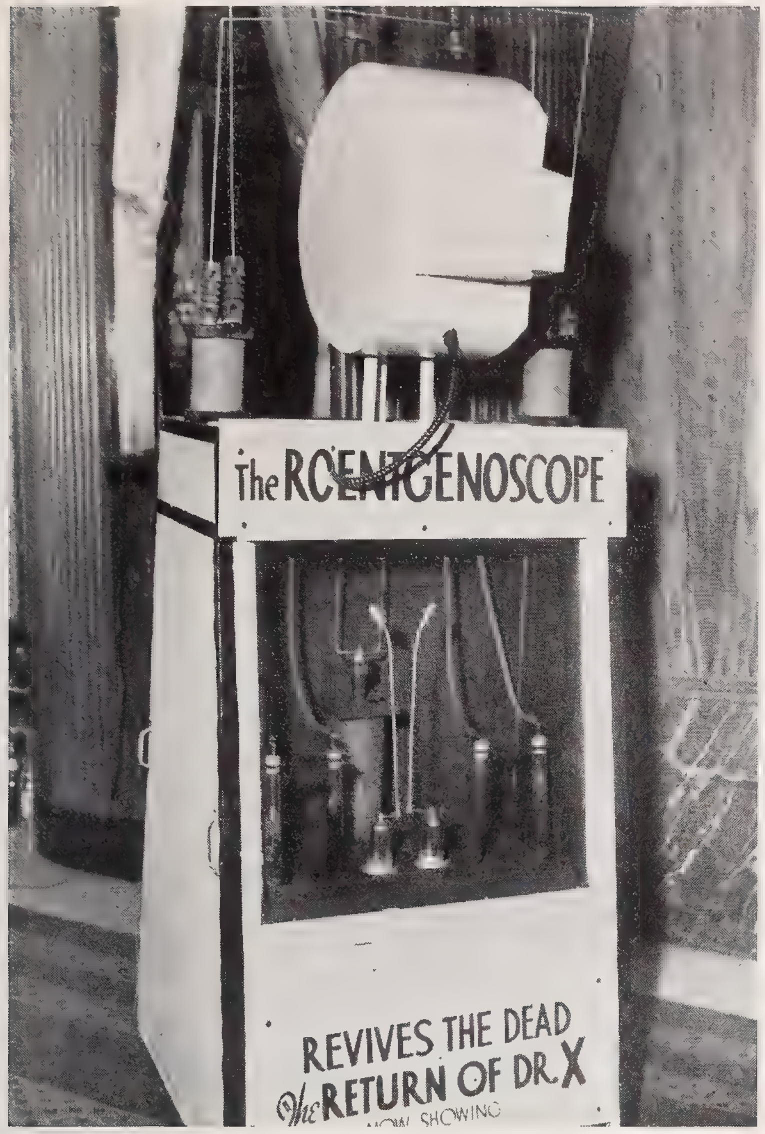
Entire false front illustrated above left was constructed by Jack Maher, Oritani Theatre, Hackensack, N. J., for opening of "The Wizard of Oz" with giant cutout heads of the stars in character planted atop box-office. On either side of entrance were blowups of the book with scene stills. . . . Proving to be a crowd-stopper for residents of Harrisburg, Pa., was Sam Gilman's exhibition of magic in connection with "Eternally Yours" at Loew's. Miniature stage was erected in front of theatre on which professional performed feats of legerdemain. Conspicuously displayed was card with picture title and playdates.


OUTSTANDING SCREEN
JUDGE HARDY and SON
Lewis STONE
Mickey ROONEY
BIG HIT
COMING

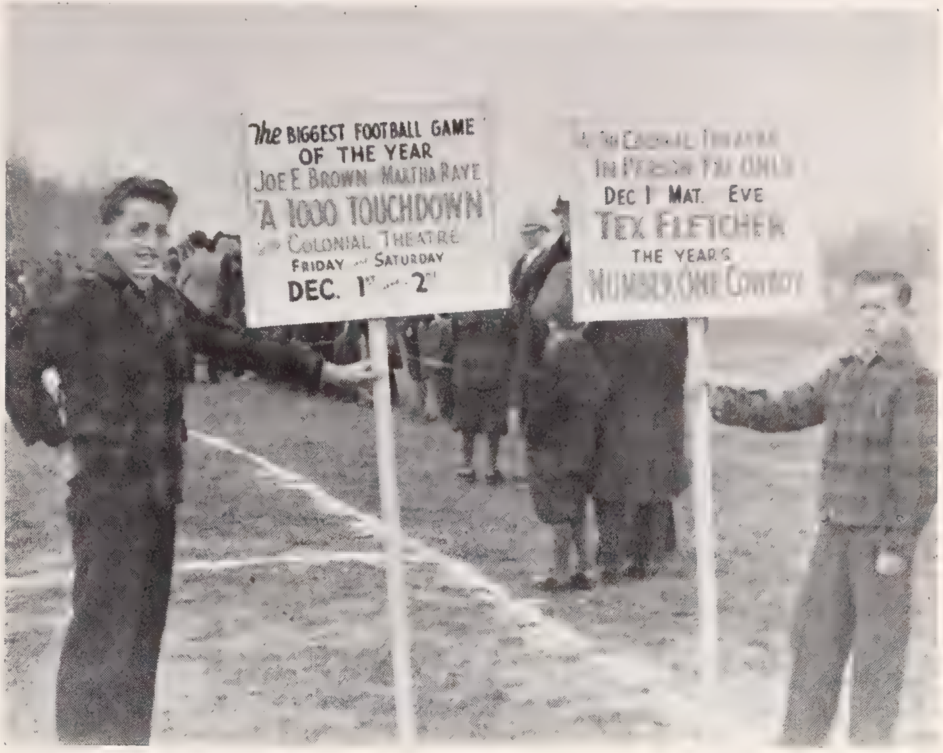
As a teaser gag two weeks ahead of opening of "Another Thin Man", Ed Fitzpatrick at the Poli in Waterbury, Conn., strung his entire lobby with clotheslines, baby garments, diapers, etc. In connection with date, Fitz held a baby-diapering contest for men only in his lobby night ahead of opening, which landed a heap of extra publicity in the dailies.

Spotted on the streets of Lexington, Ky., was Round Tabler Wally Allen's street bally for "Drums Along the Mohawk" at Schine's Kentucky Theatre. Usher covered downtown area dressed in full Indian regalia with back and chest banners reading "American pioneers and their women braving the dangers of an untold wilderness".

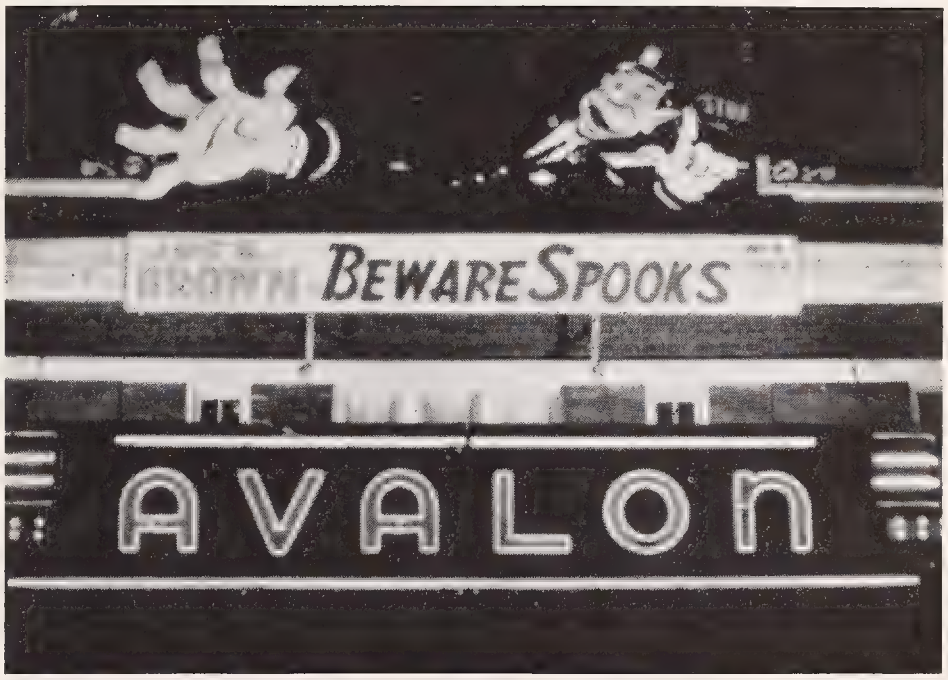

DRUMS ALONG THE MOHAWK
KENTUCKY


The ROENTGENOSCOPE
REVIVES THE DEAD
The RETURN OF DR. X
NOW SHOWING

Sock animation for "The Return of Dr. X" was arranged by publicist Phil Laufer for that date at Loew's Criterion, New York, through the use of a couple of bulbs, test tubes and cabinet. Colored water ran constantly through the tubes which was operated by concealed motors. From the antennae blue flashes emitted with a delivery of 15,000 volts while from the "eye" atop the Roentgenoscope red lights flashed on and off.


The BIGGEST FOOTBALL GAME OF THE YEAR
JOE E BROWN MARTHA RAYE
A 1000 TOUCHDOWN
COLONIAL THEATRE
FRIDAY SATURDAY
DEC. 1st 2nd
DEC 1 MAT. EVE
TEX FLETCHER
THE YEARS
NUMBER ONE COWBOY

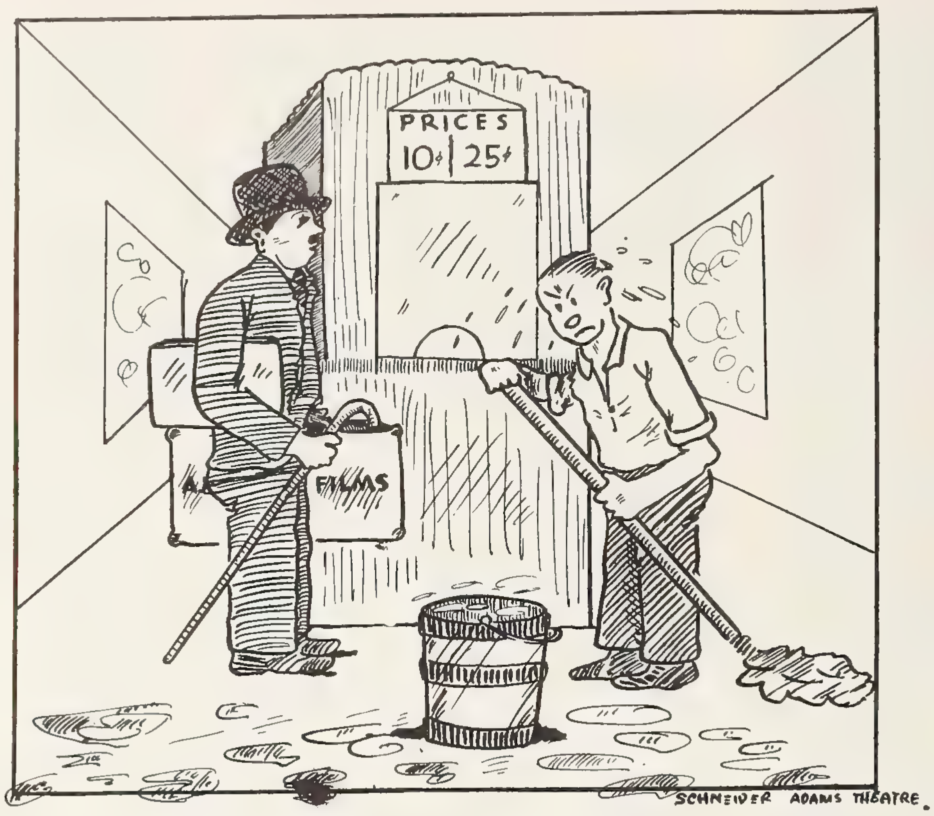
Arranged by Joseph Walsh, owner, and Ray English, manager, for date on "A $1,000 Touchdown" at the Colonial in Southington, Conn., was tie-up with local football officials whereby lads carrying banners plugging attractions paraded field ahead of game and during quarters.


BEWARE SPOOKS
AVALON

Entirely conceived and constructed by Manager H. Earle Stevens at the Avalon Theatre in Lawrenceville, Ill., was animated figure of Joe E. Brown atop marquee in advance and during run of "Beware Spooks". Rigging up a set of gears taken from an old Model T Ford, Stevens planted them in the oversized arm, causing it to move up and downward. The stop sign at right was wired to flash after the arm, measuring 6 feet, lifted half way.

Chief of Police Jim Welch is shown at right receiving a "Dick Tracy" badge from Louie Charninsky, manager of the Interstate Capitol Theatre in Dallas, Tex., thereby becoming a full-fledged member of the Dallas Journal-Capitol Theatre "Dick Tracy" Club. The strip is a regular daily feature of the paper and Capitol serial.

SHOWMEN'S LOBBY LAFFS



This cartoon from the brush of L. J. Schneider, Adams Theatre, Cheshire, Mass.

FILM SALESMAN: *Is the manager in?*
PORTER: *Would I be working as hard as this, if he wasn't?*

Hensler Ties Merchants To "Four Feathers" Gag

Worked out on "Four Feathers" with reported excellent success by Lew Hensler, district manager for Schine's in Lexington, Ky. was tieup effected with four leading merchants who were dubbed "four feather merchants." Each of them was supplied with a quantity of small envelopes containing one of the four different colored feathers. These were distributed by the merchants with every purchase made. Those persons accumulating the four different colored feathers were given guest tickets. One color in this case, red, was used as a control to prevent too many tickets from being issued, and tickets were also limited to the first 200 persons presenting the feathers at the boxoffice.

Distributed as well, were several thousand heralds, advertising the cooperating merchants and plugging the picture and playdates. Stunt was put into effect four days ahead and each of the stores displayed window cards plugging the stunt. Hensler credits his assistant, Arthur Stadler, with aiding in putting the slant over.

"LET'S HEAR FROM YOU"

Music Tieups Highlight Grundy's "Co-Ed" Date

Two weeks ahead of opening of "Dancing Co-Ed" at the Strand, in Muncie, Ind., Mel Grundy made a special panel board for advance lobby use with handdrawn cutout of Artie Shaw and his clarinet, surrounded by pictures of his band and stills from the picture. Similar boards were also planted in two music stores with sheets of music and Shaw records featured. Tieups were also made with dance halls, in return for distributing favors with appropriate copy on them, plugs were made for the picture over p.a. system at both dances at various times during the evening. In connection with this, a month's pass was awarded for best costumes.

For the Marx Brothers in "At the Circus," Mel arranged a street parade and ballyhoo with local magazine distributor. Boys paraded properly bannered, several dressed as the Brothers. Prizes were given for the best costumes, band was promoted for the affair and Marx Brothers face masks were distributed to kids along route of the march. Through arrangements with studio telegram received from the brothers was blown up and used out front.

"LET'S HEAR FROM YOU"

Bowles Hosts Players Of "Old Maid" Cast

Much was made locally over the Warner players' arrival in San Francisco for personal appearances in connection with opening of "The Old Maid" at the Fox Theatre with Arch Bowles securing cooperation of Mayor Rossi, who presented the aggregation with a key to the city, newspapers covering the stunt with photos and stories. Players were driven from station to hotel in appropriately bannered cars via a circuitous route with motorcycle escort. Further publicity was garnered through a luncheon which was tendered the stars and a broadcast which was made from the studio of KGO with Ronald Regan acting as master of ceremonies which he also did at the theatre.

Huge lobby display was planted well in advance, districts throughout the city were well covered with 200 six sheets, street car cards were used, man on street broadcast held and radio coverage included spot announcements over KSAN and KFRC over which title, playdates were mentioned.

Screwballery Tops Caldwell Welcome to Date On 'Circus'

Exploitation that went heavily for street stunts was featured in Wally Caldwell's campaign on the Marx Bros. in "At the Circus" at Loew's Valentine, in Toledo. Three service staff members costumed exactly like the brothers, with picture, theatre and playdate copy on their backs paraded through the downtown traffic, department stores and five and tens. Lads also distributed imprinted balloons, tied on sticks and pushed eight-foot peanut cart through streets distributing imprinted glassine bags containing nuts promoted from cooperating store.

Miniature big top tent manned by other members of the staff made up as the Marx Brothers with their heads protruding through holes in top, paraded downtown district two days ahead. In addition, life size gorilla in bannered cage mounted on wheels perambulated business area. Two-man canvas horse with movable ears, eyes and mouth cut capers on the streets.

Headless Man Gag Used

Above stunts were scheduled at regular intervals to appear at various times throughout entire afternoon starting at noon two days in advance. Starting opening day plus two following, headless man with copy "I laughed my head off at" etc. and stuffed image on stretcher was borne by two boys in white with appropriate back copy.

Sugar barrels painted in bright circus colors with chicken wire stretched over top had copy on each reading "Beware, bad men. Do not feed." Halfway inside barrels were disc lithos cut from 22 by 28 window cards containing heads of the brothers plus theatre and playdates. Climaxing all these activities the Marx Brothers, gorilla, horse and tent performed at night football game between halves to a capacity attendance of some 15,000.

Lobby Trapeze Erected

For his front, Caldwell used a 30 foot rope trapeze containing three bars spaced apart holding images of Groucho, Chico and Harpo sitting on bars with arms holding ropes hung parallel with upright sign extending four feet away. Trapeze created considerable attention as it swung with the breezes. Also planted was a 32-foot compo board, one half walnut shell, with 20 inch papier mache heads of the brothers, with "nuts" copy attached.

Special circus atmosphere compo display covered the entire theatre front, streamers of pennants were strung from atop upright sign to roof of attraction sign, gag teaser cards were placed in foyer, lobby and lounges three weeks ahead and star names with 30 inch lamped cutout letters announcing picture, title and playdates operated on flasher were used atop marquee week in advance.

Radio coverage included six day tieup with Station WTOL on "Name the Song" contest, a 15 minute broadcast at 11 a. m. daily. Two commercial 100 word announcements were also landed and 100 word commercial announcement one day ahead and daily throughout run over same station by "Man On the Street."

Magic and Comedy Prove Best Draw to Sell "Yours"

Since patronage at the Gibson, in Greenville, Mich. comes mainly from his rural trade, which leans more to action pictures than otherwise, Charles Henry Gibson determined upon a campaign entirely different from the usual one on "Eternally Yours," emphasizing the comedy and magic angles of the entertainment, rather than the drawing room slant. The former was stressed because of the familiar names in the supporting cast and who are popular with the locals.

These features were spotlighted in special program gotten out by Gibson. Theatreman went strong for the tag line "It's three p.m., darling, and time for breakfast" to arouse laughs, especially he reports from the ruralites whose usual rising time is before dawn.

In advance, showman contacted a retired magician, Truxton Holmes, who makes his home in Gibson. Mr. Holmes, formerly in bigtime vaudeville proved to be a personal friend of the men who developed the magic illusions in the picture. This was made much of in the local press in conjunction with his personal appearances at the theatre, lunch clubs, etc. Mr. Holmes, appearing regularly in a special prologue, stressed methods employed in movie magic and in the picture.

Kid Patronage Sought

Newspaper advertising was started four days ahead of opening with teaser liners, followed by opening ad two days prior. To attract his kid patronage, Gibson obtained live bunnies from local hatchery and kids were invited to stage, where the magician frisked all sorts of objects from the incredulous kids, including the rabbits.

These highlights helped the picture to an eminently satisfying gross and according to Gibson turned what he termed "a lemon into a glowing peach." Greenville has a population of approximately 5,000, the theatre a capacity of 300 seats.

"LET'S HEAR FROM YOU"

What Is a Jitterbug? Asks Bell on "Babes"

Failing to plant a contest in which Mickey Rooney's definition of a jitterburg would serve as an inspiration for local definitions, Ray Bell, publicist at Loew's Capitol, Washington, for "Babes in Arms" got the *Times* to run a query in their inquiring photographer column asking pedestrians for their definitions. Picture title, playdates, etc., were prominently mentioned.

With the Military Order of the Caraboa, the Phi Beta Kappa of military life, embracing most distinguished officers of the Army, Navy and Marine Corps organized in the Philippines during the turbulent days depicted in "The Real Glory," Bell on opening night of that picture arranged for presentation of a special certificate of merit awarded by the Caraboa to Goldwyn for "his preservation of an important phase in the history of the liberation of the Philippines." Manager of house received the scroll from the society, which was later forwarded to Goldwyn in Hollywood.

ONE MORE TO GO

With the setting down here of the Fortnight Appointment winners in the current period, just one more preliminary remains before the wind-up for this year's Awards Competition. All entries for 1939 will be accepted up until midnight of December 31st, to be judged in the last of the two-week periods.

GEORGE BANNAN
Van Wert, Van Wert, O.

RAY BELL
Loew's, Washington, D. C.

PAUL BINSTOCK
Lyric, Hartford, Conn.

WALLY CALDWELL
Loew's Valentine, Toledo, O.

E. C. CALLOW
Boyd, Philadelphia, Pa.

LOUIE CHARNINSKY
Capitol, Dallas, Tex.

ARTIE COHN
Roosevelt, Philadelphia, Pa.

DICK CRUCIGER
Columbia, Portsmouth, O.

J. FAIRBAIRN
Capitol, Cardiff, Wales

ED FITZPATRICK
Poli, Waterbury, Conn.

CHARLES HENRY GIBSON
Gibson, Greenville, Mich.

ROY HANSON
Jefferson, Goshen, Ind.

LOU HART
Glove, Gloversville, N. Y.

LOU HENSLER
Ben Ali, Lexington, Ky.

DON JOHNSON
Gayety, Chicago, Ill.

A. J. KALBERER
Indiana, Washington, Ind.

GEORGE KRASKA
Fine Arts, Boston, Mass.

GUS LAMPE
Keith's, Syracuse, N. Y.

ED MILLER
MANNY PEARLSTEIN
Warners' Hipp, Cleveland, O.

GLENN NELSON
Harris, Findlay, O.

JOHN G. NEWKIRK
Loew's Granada, Cleveland, O.

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

RALPH RUSSELL
Palace, Canton, O.

WILLIAM SAXTON
Loew's Century, Baltimore, Md.

CHUCK SHANNON
Boulevard, Pittsburgh, Pa.

TOM SORIERO
United Artists, Los Angeles, Cal.

FRANK STEFFY
E. E. SEIBEL
State, Minneapolis, Minn.

BERNARD STEWART
Gorman, Framingham, Mass.

ARNOLD STOLTZ
Avon, Utica, N. Y.

F. TICKELL
Capitol, Calgary, Canada

RALPH TULLY
Central, Biddeford, Me.

J. R. WHEELER
Lex, Chicago, Ill.

JERRY ZIGMOND
Newman, Kansas City, Mo.

Unless last-minute changes are decided, the Competitions for next year will proceed along the same lines. More on this later. As soon after the last Quarter-Master judging as possible, arrangements will be made for the Grand Awards.

Deering Seeks Identity Of Most Popular Co-ed

Seven lucky girls of Houston and their escorts were hosted by Francis Deering of Loew's in a two-way tieup between local daily and theatre in connection with his date on "Dancing Co-Ed." Paper ran voting coupons and stories to the effect that the city's most popular co-ed in each of the senior high schools was being sought. Ballots had to be mailed to the theatre and to the seven girls receiving most votes went the privilege of inviting a boy friend to a well-chaperoned dinner dance at leading hotel, picture at Loew's and then on to a night club. Paper carried stories and art daily in advance, in addition to snapping the party at the clubs.

RIBBON ON FINGER SELLS "REMEMBER"

The cashiers, doorman and ushers at the Avon in Utica, N. Y., wearing bows of white baby ribbon on their middle fingers aroused all the curiosity aimed for by Manager Arnold Stoltz. When asked by patrons the reason for it, the reply was: "Why, that's 'Remember' with Robert Taylor, starting Friday."

The Round Tabler reports that, while patrons sometimes passed by cashier and doorman without asking, by the time they reached the ushers curiosity usually got the best of them.

Unique "Drums" Lobby Featured by Holland

Through a special tieup arranged with local music store on "Drums Along the Mohawk", Sid Holland at Schine's Eckel, in Syracuse, N. Y. featured a lobby display of drums used by the early Mohawk Indian tribes plus drums as they improved in manufacture through the years and up to the present. Each drum carried a card explaining the period and usage. All instruments were appropriately draped with Indian headdress beadings and set of relics from the Mohawk tribe secured from nearby reservation.

An attractive lobby display was created, depicting scenes along the Mohawk trail. This carried an illuminated map of the trail with an electric bulb representing each town, silk ribbon from each bulb was drawn up to stills from the picture. Concealed flasher button provided animation and cutouts of the stars plus title completed the display.

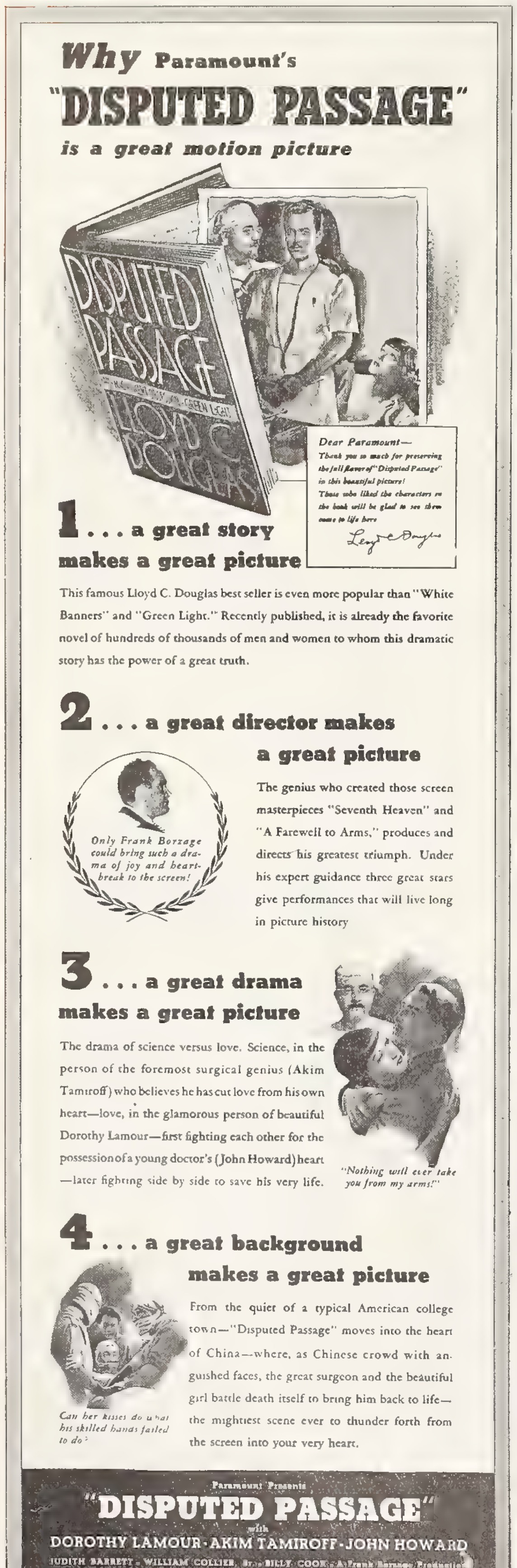
"LET'S HEAR FROM YOU"

Lynch's "Fighting Navy" Date

Held under the auspices of the Ladies Auxiliary of the Royal Canadian Naval Volunteer Reserve was special program of "Our Fighting Navy" and "The Old Maid" arranged by James E. Lynch, manager of the Runnymede Theatre, Toronto, net proceeds went to purchase comforts for men on active service. Tickets were sold by the ladies and officers, for which they received the usual percentage. Canadian Naval Brigade paraded to theatre in dress uniform and front over marquee was hung with signal flags spelling out picture title.

"Difference of Opinion Makes Hoss Racing"

Forwarded by Bob Gillham, Paramount advertising director, are the two ads reproduced below. The layout on "Disputed Passage," 270 lines on 3columns, was an assist ad made available for the date at the Paramount, New Haven, but passed up by the theatremen for other copy, according to Gillham. Later, the same ad, as noted, was adapted by the Roger Sherman, in the same situation, for "We Are Not Alone." Mark Twain once said, "Difference of opinion makes hoss racing."


DISPUTED PASSAGE
LLOYD C. DOUGLAS

Why Paramount's

"DISPUTED PASSAGE"

is a great motion picture

Dear Paramount—
Thank you so much for preserving the full flavor of "Disputed Passage" in this beautiful picture!
Those who liked the characters in the book will be glad to see them come to life here
Lloyd C. Douglas

1 . . . a great story makes a great picture

This famous Lloyd C. Douglas best seller is even more popular than "White Banners" and "Green Light." Recently published, it is already the favorite novel of hundreds of thousands of men and women to whom this dramatic story has the power of a great truth.

2 . . . a great director makes a great picture

Only Frank Borzage could bring such a drama of joy and heartbreak to the screen!

The genius who created those screen masterpieces "Seventh Heaven" and "A Farewell to Arms," produces and directs his greatest triumph. Under his expert guidance three great stars give performances that will live long in picture history

3 . . . a great drama makes a great picture

The drama of science versus love. Science, in the person of the foremost surgical genius (Akim Tamiroff) who believes he has cut love from his own heart—love, in the glamorous person of beautiful Dorothy Lamour—first fighting each other for the possession of a young doctor's (John Howard) heart—later fighting side by side to save his very life.

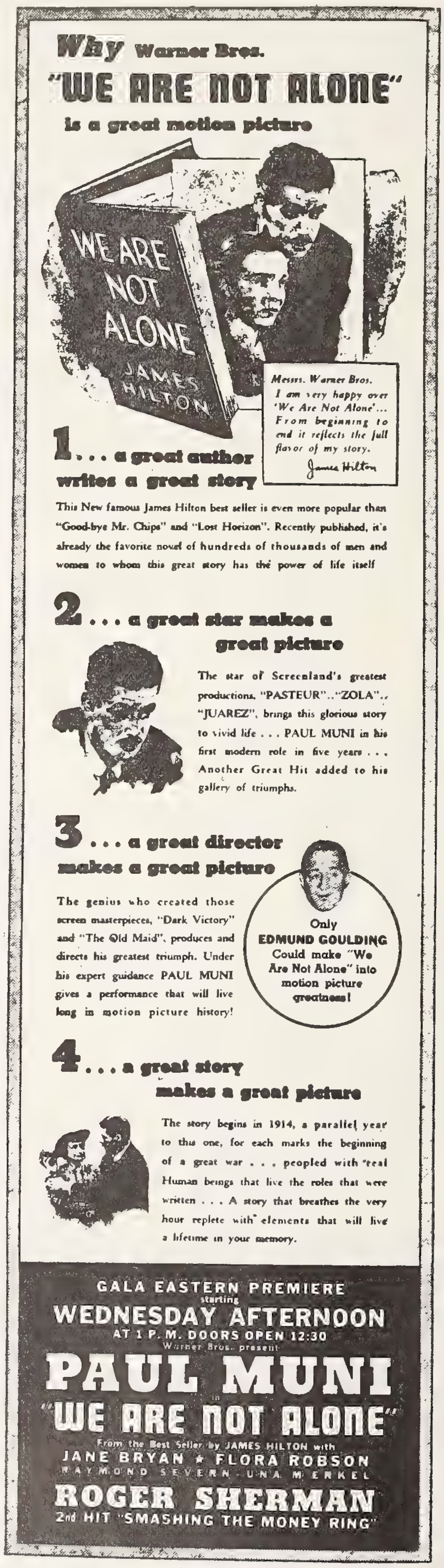
"Nothing will ever take you from my arms!"

4 . . . a great background makes a great picture

From the quiet of a typical American college town—"Disputed Passage" moves into the heart of China—where, as Chinese crowd with anguished faces, the great surgeon and the beautiful girl battle death itself to bring him back to life—the mightiest scene ever to thunder forth from the screen into your very heart.

Can her kisses do what his skilled hands failed to do?

Paramount Presents
"DISPUTED PASSAGE"
with
DOROTHY LAMOUR · AKIM TAMIROFF · JOHN HOWARD
JUDITH BARRETT · WILLIAM COLLIER, Sr. · BILLY COOK · A Frank Borzage Production
Directed by Frank Borzage · Screen Play by Anthony Veiller and Sheridan Gibney
Based on the Novel by Lloyd C. Douglas · A Paramount Picture


WE ARE NOT ALONE
JAMES HILTON

Why Warner Bros.

"WE ARE NOT ALONE"

is a great motion picture

Messrs. Warner Bros.
I am very happy over 'We Are Not Alone'... From beginning to end it reflects the full flavor of my story.
James Hilton

1 . . . a great author writes a great story

This New famous James Hilton best seller is even more popular than "Good-bye Mr. Chips" and "Lost Horizon". Recently published, it's already the favorite novel of hundreds of thousands of men and women to whom this great story has the power of life itself

2 . . . a great star makes a great picture

The star of Screenland's greatest productions, "PASTEUR".."ZOLA".."JUAREZ", brings this glorious story to vivid life . . . PAUL MUNI in his first modern role in five years . . . Another Great Hit added to his gallery of triumphs.

3 . . . a great director makes a great picture

The genius who created those screen masterpieces, "Dark Victory" and "The Old Maid", produces and directs his greatest triumph. Under his expert guidance PAUL MUNI gives a performance that will live long in motion picture history!

Only
EDMUND GOULDING
Could make "We Are Not Alone" into motion picture greatness!

4 . . . a great story makes a great picture

The story begins in 1914, a parallel year to this one, for each marks the beginning of a great war . . . peopled with real Human beings that live the roles that were written . . . A story that breathes the very hour replete with elements that will live a lifetime in your memory.

GALA EASTERN PREMIERE
starting
WEDNESDAY AFTERNOON
AT 1 P. M. DOORS OPEN 12:30
Warner Bros. present
PAUL MUNI
in
"WE ARE NOT ALONE"
From the Best Seller by JAMES HILTON with
JANE BRYAN ★ FLORA ROBSON
RAYMOND SEVERN · UNA MERKEL
ROGER SHERMAN
2nd HIT "SMASHING THE MONEY RING"

Exploitation Briefs Here & There

Everything eerie was brought out of moth balls by Harold Grott at the Met Theatre, Baltimore when he played "The Old Dark House". Weird sound effects were used in the lobby, green lights, witches, etc. completing the effect. Special trailer was prepared for the occasion and in lobby decrepit house was built with bat flying in and out of chimney, jagged streak of lightning over all and title letters with playdates called attention to opening.

▽

On various parked cars through the streets of Highland Park, Mich., Milo De Haven for his "Mr. Chips" date hung folded cards with outside copy reading, "Police will not interfere". On unfolding, copy continued "If you attend the screen performance of", etc. etc. Also planted were cards with caution "Overparking allowed in the seats of ——."

▽

For "$1000 a Touchdown" at the Pal Theatre, Vidalia, Ga., Hobson Johnson secured cooperation of local high school football team which paraded streets of the city, stopping at intervals, lads formed playing positions, called signals, threw passes, punted and went through all the regular playing stunts. Banners appropriately lettered with title, playdates, etc., were conspicuously displayed.

▽

The old time weeping towel was brought out by Louis Marks at the Strand, West field, Mass., to sell his current attractions. Gag copy with institutional plugs were effectively used.

▽

Arranged through cooperation of local beverage company were setups in the lobby of the Avon Theatre, Utica, in advance and during run of the Marx Bros. picture, "At the Circus." Promoted by district manager C. A. Smackwitz and manager Arnold Stoltz, a drink and bag of peanuts were available to every patron leaving the theatre. Chief usher dressed as Grouch dispensed the drinks.

▽

Local chain druggist has tied in with Les Pollock at Loew's, Rochester, whereby food checks bearing lucky numbers receive guest tickets. Two ducats at each store are awarded daily.

▽

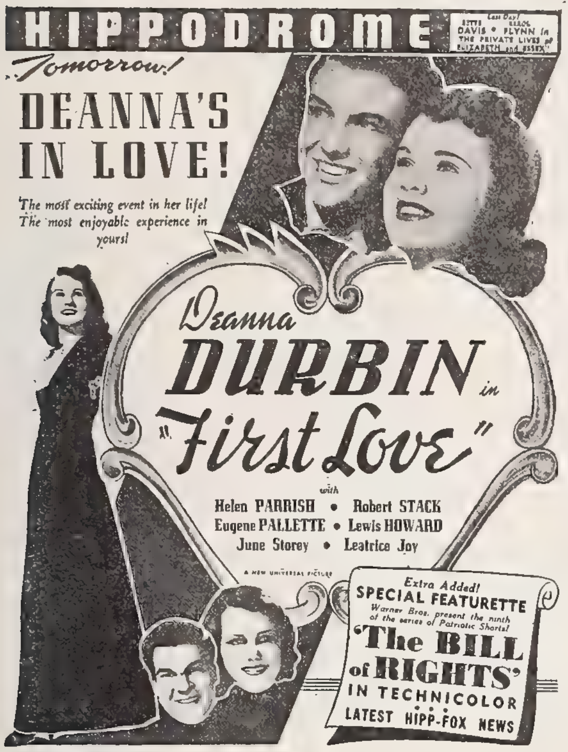
A teaser herald made up in check form on the Bank of Entertainment for $3,000,000 paid to the order of the Broadway Theatre patrons and signed by Robert Mahrenke, Baltimore, Md., were distributed at that situation in advance of opening of "Wizard of Oz". Reverse side was indorsed by stars of the picture and then went into detail about the cost of production, etc.

▽

Promoted by Jim Eshelman, manager of the Huron Theatre, in Huron, S. D., was a full page of cooperative ads secured from merchants in advance of his engagement of "The Women." In exchange for ads, Eshelman received large theatre ad, each store's ad tied directly to the picture.

REPRESENTATIVE NEWSPAPER ADS

(1) Mainly announcement copy and enough attractive art to catch the eye was this 110 lines on 3 by Manny Pearlstein for "First Love" at Warners' Hippodrome, Cleveland. . . . (2) Heads of female players to emphasize the theme was emphasized by Jerry Zigmond for "A Child Is Born" at the Newman, Kansas City. Size: 85 lines on 3. . . . (3) One of Jim Nairn's typical "flats" for "Elizabeth and Essex" at the Uptown, Toronto. Size: 85 lines on 6. . . . (4) Part of the teaser campaign used by Sam Gilman in Harrisburg, Pa., to introduce Ilona Massey in "Balalaika". Size: 50 lines on 2. . . . (5) Unique original Thanksgiving show cartoon ad announcing "Cat and Canary" at the Capitol, Scranton, Pa. Size: 70 lines on 2. . . . (6) Skillful blending to tie star halftone and reverse below highlighted this 210 lines on 3 by Vic Gauntlett on behalf of "Ninotchka" at the Fifth Avenue, Seattle. . . . (7) In this 85 lines on 2, Al Sobottka aimed for quick attention on the "Smith" holdover at the Paramount, Portland, Ore., with the giant attendance figures at top.


HIPPODROME

Last Day! BETTE DAVIS • ERROL FLYNN in "THE PRIVATE LIVES of ELIZABETH and ESSEX"

Tomorrow!

DEANNA'S IN LOVE!

The most exciting event in her life! The most enjoyable experience in yours!

Deanna DURBIN in "First Love"

with Helen PARRISH • Robert STACK • Eugene PALLETTE • Lewis HOWARD • June Storey • Leatrice Joy

A NEW UNIVERSAL PICTURE

Extra Added! SPECIAL FEATURETTE

Warner Bros. present the ninth of the series of Patriotic Shorts!

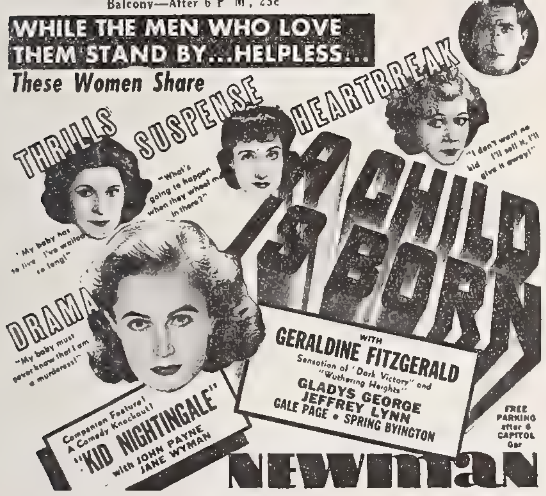
'The BILL of RIGHTS' IN TECHNICOLOR

LATEST HIPP-FOX NEWS

1

REGULAR SHOWING Starts TODAY at 11 a. m.

25c Till 6 P. M.—All Seats
Balcony—After 6 P M, 25c


WHILE THE MEN WHO LOVE THEM STAND BY...HELPLESS...

These Women Share

THRILLS SUSPENSE HEARTBREAK DRAMA

"My baby has to live I've waited so long!"

"What's going to happen when they wheel me in there?"

"I don't want no kid I'll sell it, I'll give it away!"

"My baby must never know that I am a murderess!"

A CHILD IS BORN

WITH GERALDINE FITZGERALD

Sensation of "Dark Victory" and "Wuthering Heights"

GLADYS GEORGE • JEFFREY LYNN • GALE PAGE • SPRING BYINGTON

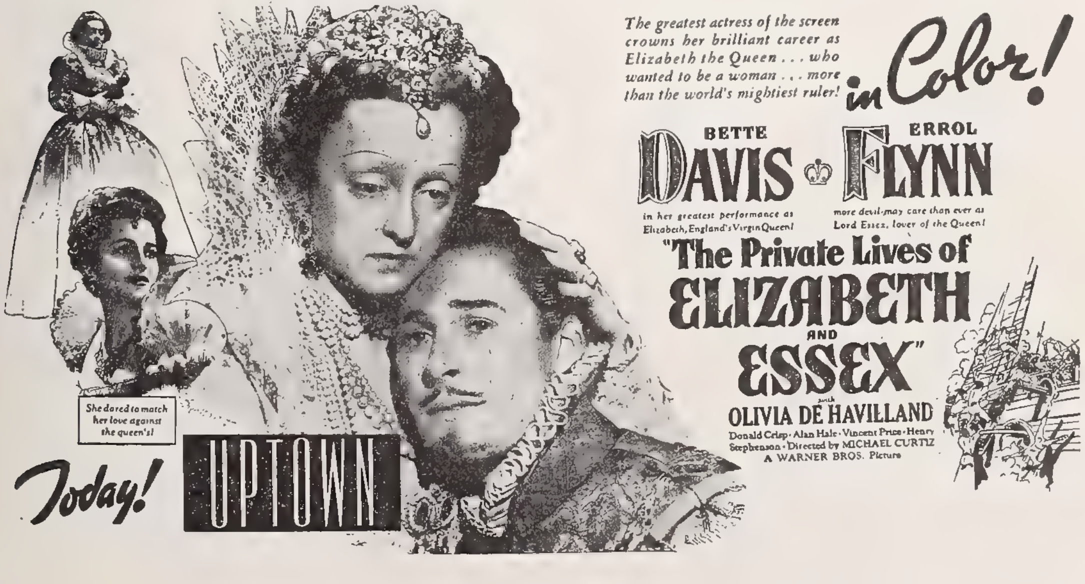
Companion Feature! A Comedy Knockout! "KID NIGHTINGALE" with JOHN PAYNE JANE WYMAN

FREE PARKING after 6 CAPITOL Gar

NEWMAN

2

3


She dared to match her love against the queen's!

Today! UPTOWN

The greatest actress of the screen crowns her brilliant career as Elizabeth the Queen . . . who wanted to be a woman . . . more than the world's mightiest ruler!

in Color!

BETTE DAVIS • ERROL FLYNN

in her greatest performance as Elizabeth, England's Virgin Queen!

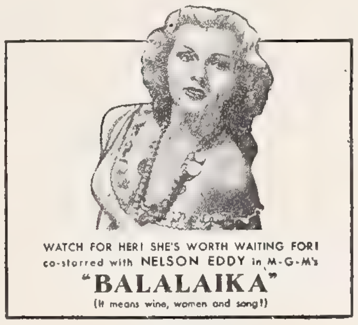
more devil-may care than ever as Lord Essex, lover of the Queen!

"The Private Lives of ELIZABETH AND ESSEX"

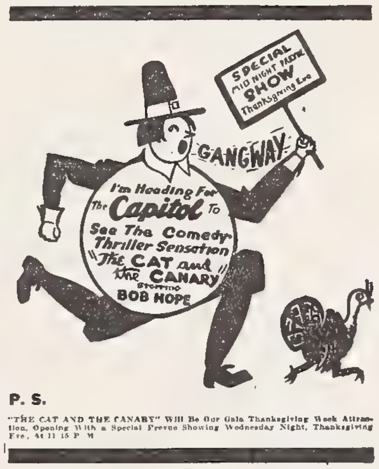
with OLIVIA DE HAVILLAND

Donald Crisp • Alan Hale • Vincent Price • Henry Stephenson • Directed by MICHAEL CURTIZ

A WARNER BROS. Picture


WATCH FOR HER! SHE'S WORTH WAITING FOR!
co-starred with NELSON EDDY in M-G-M's
"BALALAIKA"
(It means wine, women and song!)

4

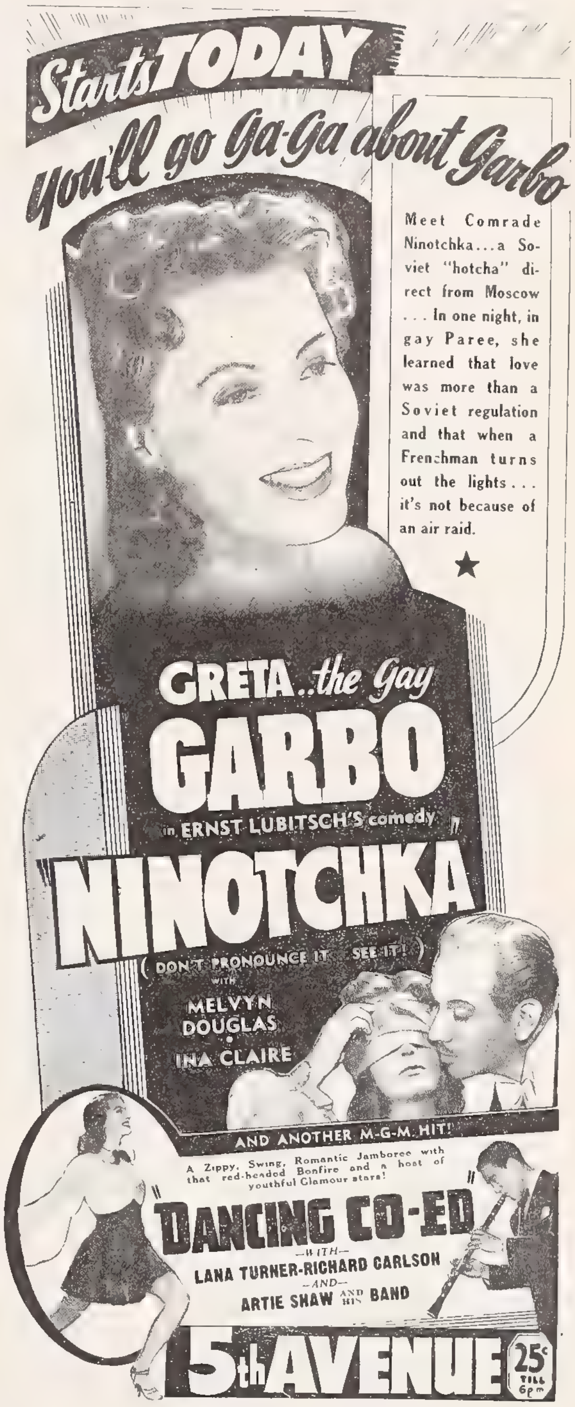

SPECIAL MID NIGHT PREVUE SHOW Thanksgiving Eve
GANGWAY

I'm Heading For The Capitol To See The Comedy-Thriller Sensation "The CAT and the CANARY" starring BOB HOPE

P. S.

"THE CAT AND THE CANARY" Will Be Our Gala Thanksgiving Week Attraction, Opening With a Special Prevue Showing Wednesday Night, Thanksgiving Eve, At 11 15 P M

5


Starts TODAY

You'll go Ga-Ga about Garbo

Meet Comrade Ninotchka . . . a Soviet "hotcha" direct from Moscow . . . In one night, in gay Paree, she learned that love was more than a Soviet regulation and that when a Frenchman turns out the lights . . . it's not because of an air raid.

★

GRETA . . the Gay GARBO

in ERNST LUBITSCH'S comedy "NINOTCHKA"

(DON'T PRONOUNCE IT . . SEE IT!)

with MELVYN DOUGLAS • INA CLAIRE

AND ANOTHER M-G-M HIT!

A Zippy, Swing, Romantic Jamboree with that red-headed Bonfire and a host of youthful Glamour stars!

"DANCING CO-ED"

—WITH— LANA TURNER-RICHARD CARLSON —AND— ARTIE SHAW AND HIS BAND

5th AVENUE 25c TILL 6pm

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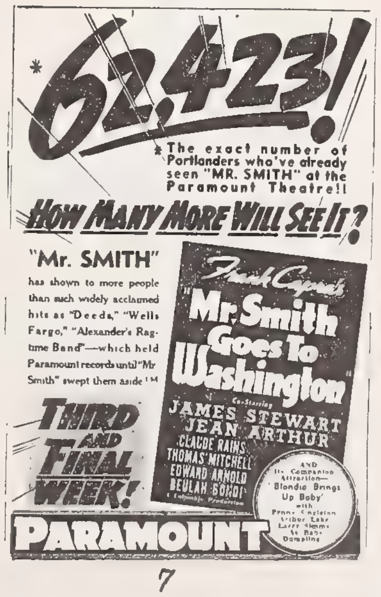
*62,423!

*The exact number of Portlanders who've already seen "MR. SMITH" at the Paramount Theatre!!

HOW MANY MORE WILL SEE IT?

"Mr. SMITH"

has shown to more people than such widely acclaimed hits as "Deeds," "Wells Fargo," "Alexander's Ragtime Band"—which held Paramount records until "Mr Smith" swept them aside!!

Frank Capra's "Mr. Smith Goes To Washington"

Co-Starring JAMES STEWART JEAN ARTHUR

CLAUDE RAINS • THOMAS MITCHELL • EDWARD ARNOLD • BEULAH BONDI

A Columbia Production

THIRD AND FINAL WEEK!

AND Its Companion Attraction— 'Blondie Brings Up Baby' with Penny Singleton Arthur Lake Larry Simms 'n Baby Dumpling

PARAMOUNT

7

personalities

D. B. LEVIN
has joined the Aaron Goldberg Circuit, San Francisco, to remodel the Circle Theatre.

▽

FRANK SCHOONOVER
has been appointed manager of the new Lake Theatre, Storm Lake, Ia.

▽

ROBERT E. CATLEY
former manager of the Fox California in Berkeley is now managing the Orpheum, in Oakland. CLINTON EBERLEY, formerly at the Senator in Vallejo, has been named Catley's assistant.

▽

ROGER MARMON
has taken over Fireman's Hall, Clinton Heights, N. Y.

▽

L. W. RIDDELL
and RALPH FINCH have taken over the Roxy Theatre, Alta, Iowa.

▽

SIDNEY LUST
has opened his new Hyattsville Theatre, in Hyattsville, Md.

▽

BOB HOLLAND
formerly assistant manager for the Indiana-Illinois circuit is now assistant at Schine's Palace Theatre, in Lockport, N. Y.

▽

GERRY DOIG
is managing the Dallas, in Fordyce, Ark.

▽

JAMES BRINTON
has been appointed manager of the Fox Academy, in Inglewood, Cal.

▽

FRANK MILLER
has opened the Miller, in Augusta, Ga.

▽

DAVID WILLIAMS
has opened the Grand, formerly the Valley, at St. Joseph, Mo.

▽

BERT SMITH
of Des Moines will open a new house in Kellogg, Ia.

▽

HENRY VAN SLOAN
is operating the Waverly, Waverly, Minn., which he purchased from RAY LYMAN.

▽

HENRY PLUDE
assistant at the Paramount, Cedar Rapids, Ia., has been promoted to manager of the new Rockett at Rock Island, Ill. JAMES DICKINSON, assistant at the State, Cedar Rapids, has been named assistant at the Paramount. RICHARD STODDARD, former manager of Tri-States Garden in Davenport, Ia., has been appointed manager of the new Esquire, in Davenport.

▽

EDWARD SCHWAGER
has remodeled the Rudalt, in Chilton, Wis.

▽

A. L. GEYER
is building a new theatre in East Troy, Wis.

▽

FRED THACKER
has opened his new Fenton, in Fenton, Ia.

▽

WILLIAM HITCHCOCK
succeeds H. KUBIAC as manager of the Roxy, Coleraine, Minn.

DAISYE HELEN WILKINS to EDWARD PURCELL at the Blessed Sacrament Church. Groom is the manager of the Strand Theatre in Staunton, Virginia.

▽

MARY WESTLEY to KEN WELLS at St. Aiden's Church, Toronto. Ken is manager of Famous Players Canadian poster accessories department.

▽

WOODROW MEYER
formerly of the Plaza, Sandusky, Ohio, has been named assistant to BILL HARWELL at Warners Ohio, Canton replacing JAMES MENDELL, resigned.

▽

CHARLES SIMPSON
assistant manager at the Colonial in Akron, Ohio, is now assistant to JACK HYNES at the Park, Youngstown. WILLIAM L. ROOK, JR., former assistant, has been moved to the Colonial.

▽

W. J. COLLINS
and FRED T. McLENDON have taken over four houses from the GEORGE WILBY interests: Habersham, Clarksville, Ga.; Ritz, Toccoa; Dixie, Cornelia; and Franklin, Livonia.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

Rockefeller Center, N. Y.

Name ....

Position ....

Theatre ....

Address ....

City ....

State ....

Circuit ....

Absolutely No Dues or Fees!

AL BANGS
of Brainerd, Minn., is the new manager of the Elko and Chief Theatres, in Bemidji, Minn.

▽

HAROLD SAXLUND
has the management of the Fort Theatre, Montford, Wis.

▽

HARRY TANNER
will open the new Roseland in Pana, Ill., about December 15:

▽

H. C. PATTERSON
has purchased the Richland in Larue, Ohio, from V. G SECORD.

▽

MAX J. ROSENBERG
is now connected with the Atlas Film Exchange, New York.

▽

ELSTER LINK
is managing the new Pix Theatre in LeMars, Ia.

▽

ROBERT CANTWELL
is the new manager of the Lake Theatre, in Maple Rapids, Mich.

▽

HAROLD KAY
has been named manager of the Lake, in Painsville, Ohio.

▽

DOW THOMPSON
manager of the Riviera Theatre, Detroit, has been transferred to the Broadway Capitol with FRANK UPTON succeeding him. Other United Detroit theatres changes are: CLARK FIELD, manager of the Ramona, has been assigned to Upton's job as manager of the Cinderella; DON DUNN, manager of the Alger, is the new manager of the Ramona; JAMES BASSON at the Rosedale, moves to the Alger and CASSIUS SMITH, assistant manager of the United Artists theatre, has been assigned to manage the Rosedale. These changes affect the assistant managerial staff with GRAND HAWKINS, assistant at the Fisher, going to the United Artists; EARL CUTTER at the Broadway Capitol, goes to the Fisher; NATHAN ALLOR of the Cinderella, to the Broadway Capitol; HOWARD WILLS at the Vogue, to the Cinderella; CLINTON WELLS, second assistant at the United Artists, becomes new assistant for the Vogue, and CLIFFORD BROWN, third assistant at the Michigan goes to second assistant at the United Artists.

▽

MANNY KUGEL
of the Palace, South Norwalk, Conn., has been transferred to the Warner Bridgeport, replacing HOWARD PETTINGILL, resigned. Other shifts in the Warner theatres include J. MIKLOS, assistant at the Embassy, New Britain, has been promoted to manager of the Broadway, Norwich; to take the post of JAY O'SULLIVAN, who goes to the Empress, Danbury. A. MONTEFALCO, assistant at the Commodore Hull, Derby, and manager of the Tremont in Ansonia, has been shifted to the Rialto in South Norwalk, replacing WILLIAM HATKOFF, resigned. J. LANDINO, chief of service at the Roger Sherman, New Haven, takes over at the Tremont.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Com.-Mel. (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abe Lincoln in Illinois, 009, Mel........RKO
Across the Plains, 3855, West...........Mono
Adventures of Jane Arden, 321, Mel.......WB
Adventures of Sherlock Holmes, The, Mel. 20th-Fox
Affair Lafont, Mel....................Foreign
Allegheny Uprising, 006, Mel............RKO
All at Sea, Com.......................Foreign
All Quiet on the Western Front, 4073, Mel. Univ.
All This and Heaven Too, Mel............WB
All Women Have Secrets, Mel............Para
Amazing Mr. Williams, Com.-Mel.........Col
And It All Came True, Mel..............WB
Andy Hardy Gets Spring Fever, 944, Com. MGM
Angels Wash Their Faces, The, 367, Mel...FN
Another Thin Man, 13, Com.-Mel.......MGM
Arizona Kid, The, 951, West............Rep
Arouse and Beware, Mel................MGM
At Good Old Siwash, Com.-Mel.........Para
At Your Age, Com.......................GN

B

Babes in Arms, 9, Mus.-Com............MGM
Bachelor Mother, 932, Mel..............RKO
Back Door to Heaven, 3833, Mel.........Para
Bad Lands, 933, West...................RKO
Bad Little Angel, 10, Com..............MGM
Balalaika, 17, Mus.....................MGM
Barricade, 026, Mel.................20th-Fox
Beau Geste, 3902, Mel..................Para
Behind the Facade, Mel..............Foreign
Behind Prison Gates......................Col
Betrayal, Mel. ....Foreign
Beware Spooks, Com......................Col
Big Guy, The, 4016, Mel................Univ
Big Town Czar, 3018, Mel...............Univ
Bill of Divorcement, Mel................RKO
Biscuit Eater, The, Mel.................Para
Billy the Kid Returns, 851, West.........Rep
Blackmail, 5, Mel.......................MGM
Blazing Six Shooters, West..............Col
Blind Alley, Mel.........................Col
Blondie Brings Up Baby, Com............Col
Blondie Takes a Vacation, Com...........Col
Blue Bird, The, 025, Com...........20th-Fox
Blue Montana Skies, 844, West...........Rep
Boy Friend, 943, Com...............20th-Fox
Boy's Reformatory, 3820, Mel...........Mono
Bridal Suite, 937, Com.-Mel............MGM
British Intelligence, Mel.................WB
Brivele Der Mamen, A, Mel.........Foreign
Broadway Melody of 1940, Mus..........MGM
Broadway Serenade, 931, Mus...........MGM
Brother Rat and the Baby, Com..........WB
Brother Orchid, Mel......................WB
Buck Benny Rides Again, Com...........Para
Bulldog Drummond's Secret Police, 3831, Mel. ....Para
Bulldog Drummond's Bride, Mel.........Para
Bullet Code, West.......................RKO
Bullets for Rustlers, West..............Col.
Buried Alive, Mel..................Producers

C

Cafe Hostess, Mel........................Col
Call a Messenger, 4020, Mel.............Univ
Calling All Marines, 912, Mel............Rep
Calling Dr. Kildare, 932, Mel..........MGM
Captain Fury, Mel........................UA
Career, 930, Mel........................RKO
Cat and the Canary, The, 3909, Mel....Para
Chalked Out, Mel........................FN
Champ, The, Mel.......................MGM
Charlie Chan at Treasure Island, Mel. 20th-Fox
Charlie Chan in Panama, Mel........20th-Fox
Charlie Chan in Reno, 948, Mel......20th-Fox
Charlie McCarthy, Detective, Com........Univ
Chasing Danger, 941, Mel...........20th-Fox
Chicago Ben, Mel........................GB
Chicken Wagon Family, Com.........20th-Fox
Child Is Born, A, Mel...................WB
Children of the Wild, Mel................GN
Chip of the Flying U, 4060, West........Univ
Chump at Oxford, Com...................UA
Cisco Kid and the Lady, The, 012, Mel. 20th-Fox
City of Chance, 023, Mel...........20th-Fox
City in Darkness, 021, Mel.........20th-Fox
Climbing High, 8072, Com...............GB
Clouds Over Europe, Mel.................Col
Coast Guard, Mel........................Col
Code of the Secret Service, 374, Mel.......FN
Code of the Streets, 3019, Mel...........Univ
Colorado Sunset, 846, West..............Rep
Come On, George, Com.............Foreign
Comet Over Broadway, 370, Mel...........FN
Confessions of a Nazi Spy, Mel...........FN
Congo Maisie, Mel......................MGM
Conspiracy, 935, Mel....................RKO
Convicted Woman, Mel..................Col
Covered Trailer, 915, Com...............Rep
Cowboy Quarterback, The, 366, Com.......WB
Cowboys from Texas, 962, West..........Rep
Crashing Thru, 3936, Mel..............Mono
Criminal Cargo, Mel.....................Col

D

Dance with the Devil, Mel...........20th-Fox
Dancing Co-ed, 3, Com.................MGM
Danger Ahead, Mel.....................Mono
Danger Flight, 3816, Mel...............Mono
Danger on Wheels, Mel..................Univ
Dark Command, The, Mel................Rep
Dark Eyes of London, Mel...........Foreign
Dark Victory, 354, Mel...................FN
Daughters Courageous, 360, Mel..........WB
Days of Jesse James, 953, West.........Rep
Day the Bookies Wept, The, 002, Com...RKO
Day-Time Wife, 020, Mel............20th-Fox
Dead End Kids on Dress Parade, Com. Mel. ....WB
Dead Men Tell No Tales, Mel........Foreign
Death of a Champion, 3901, Mel.........Para
Demon Barber of Fleet Street, Mel....Foreign
Desperate Trails, The, 4058, West.......Univ
Destry Rides Again, Mel.................Univ
Devil Is Yellow, Mel.....................Univ
Devil Is an Empress, Mel............Foreign
Diamonds Are Dangerous, Mel...........Para
Discoveries, Mus. ....Foreign
Disputed Passage, 3908, Mel...........Para
Dock on the Havel, Mel..............Foreign
Dr. Cyclops, Mel........................Para
Dodge City, 304, Mel. (C)...............WB
Down Our Alley, Mus.-Com...........Foreign
Down the Wyoming Trail, 3864, West...Mono
Drums Along the Mohawk, 015, Mel. (C) 20th-Fox
Dust Be My Destiny, Mel.................FN

E

Each Dawn I Die, Mel...................FN
Earl of Chicago, Mel...................MGM
East Side of Heaven, Mus.-Com.........Univ
Elsa Maxwell's Hotel for Women, Mel.20th-Fox
Emergency Squad, Mel..................Para
Empty World, Mel.......................GB
End of a Day, Mel...................Foreign
Enemy Within, The, Mel..................WB
Englishman's Home, An, Mel..........Foreign
Escape, The, Mel...................20th-Fox
Escape to Paradise, 945, Mus...........RKO
Espionage Agent, Mel....................FN
Eternally Yours, Mel.....................UA
Everybody's Hobby, 376, Com.............FN
Everything Happens at Night, 029, Mel. 20th-Fox
Everything's On Ice, 946, Mel...........RKO
Ex Champ, 3010, Mel....................Univ
Exile Express, 301, Mel..................GN

F

Farmer's Daughter, The, Com............Para
Fast and Furious, 6, Mel...............MGM
Fifth Avenue Girl, 934, Com............RKO
Fight for Peace, The, 3831, Mel.......Mono
Fighting Gringo, 986, West.............RKO
Fighting, Mad, 3937, West.............Mono
Fighting 69th, Mel......................WB
First Film Concert, Mus..............Foreign
First Love, 3002, Mus..................Univ
First World War, 062, Mel..........20th-Fox
Five Came Back, 927, Mel...............RKO
Five Little Peppers and How They Grew, Com. ....Col
Five Little Peppers at Home, Com........Col
Fixer Dugan, 922, Mel..................RKO
Flight at Midnight, 911, Mel............Rep
Flirting With Fate, 914, Com.-Mel......MGM
Florian, Mel. ....MGM
Flying Deuces, 010, Com................RKO
Flying Irishman, 919, Mel...............RKO
Forgotten Woman, The, 3031, Mel.......Univ
For Love or Money, 3030, Mel...........Univ
Four Feathers, Mel. (C).................UA
Four Just Men, Mel....................Mono
Four Wives, Mel........................FN
Framed, Mel. ....Univ
French Without Tears, Com............Para
Frog, The, Mel..........................GB
Frontier Marshal, West..............20th-Fox
Frontier Pony Express, West.............Rep
Frozen Limits, Com...................Foreign
Fugitive at Large, Mel...................Col
Fugitive from Justice, Mel...............WB
Full Confession, 003, Mel...............RKO
Full Speed Ahead, Mel...................GN

G

Gambling on the High Seas, Mel.........WB
Gentleman from Arizona, West. (C)......Mono
Geronimo, Mel. ....Para
Girl and the Gambler, 926, Mel.........RKO
Girl from Mexico, 928, Com.-Mel........RKO
Girl from Rio, 3825, Mel................Mono
Girl Must Live, Com................20th-Fox
Glamour Boy No. 2.....................RKO
Golden Boy, Mel.........................Col
Golden Gloves, Mel.....................Para
Gold Star Mothers, Mel............Producers
Goodbye, Mr. Chips, 945, Com.-Mel.....MGM
Good Girls Go to Paris, Com.-Mel.........Col
Goose Step, Mel. ....Producers
Gorilla, The, 944, Com.-Mel........20th-Fox
Gracie Allen Murder Case, Com.-Mel.....Para
Grand Jury Secrets, Mel.................Para
Granny Get Your Gun, Mel...............WB
Grapes of Wrath, Mel...............20th-Fox
Great Victor Herbert, The, Mus..........Para
Green Hell, Mel........................Univ
Gulliver's Travels, Cartoon (C)..........Para
Gun Chores, West.......................Para

H

Hardys Ride High, 934, Com.-Mel.......MGM
Harvest, Mel. ....Foreign
Hawaiian Nights, 4024, Mus............Univ
Heartbeat, Mel. ....Foreign
Heaven With a Barbed Wire Fence, 019, Mel. 20th-Fox
He Married His Wife, 023, Mel......20th-Fox
Hell's Harbor, Mel..................St. Rts.
Hell's Kitchen, 312, Mel.................WB
Henry Goes Arizona, 2, Com............MGM
Here I Am a Stranger, Mel..........20th-Fox
Heritage of the Desert, West............Para
Hero for a Day, 4035, Mel..............Univ
Heroes in Blue, 3919, Mel..............Mono
Heroes of the Saddle, 963, West.........Rep
Hidden Power, Mel.......................Col
High School, 028, Com.............20th-Fox
His Girl Friday, Mel.....................Col
Hitler, Beast of Berlin....See Beasts of Berlin
Hollywood Cavalcade, Mel. (C).....20th-Fox
Home from Home, Com...............Foreign
Honeymoon in Bali, 3904, Com...........Para
Honeymoon Deferred, Mel...............Univ
Honeymoon's Over, The, 024, Com.-Mel. 20th-Fox
Hotel Imperial, 3836, Mel...............Para
House Across the Bay, Mel..............UA
Housekeeper's Daughter, Com...........UA
Housemaster, Com.-Mel. ....Foreign
House of Fear, The, 3038, Mel.........Univ
Hunchback of Notre Dame, 015, Mel....RKO

I

I Killed the Count, Mel.............Foreign
I Married Adventure, Mel...............Col
I'm From Missouri, 3830, Com.........Para
I Met a Murderer, Mel...............Foreign
Indianapolis Speedway, The, 315, Mel....WB
In Name Only, 936, Mel................RKO
In Old Monterey, 847, West.............Rep
Inside Information, 3039, Mel...........Univ
Inspector Hornleigh, 945, Mel.......20th-Fox
Inspector Hornleigh on Holiday, 029, Mel. 20th-Fox
Intermezzo, a Love Story, Mel...........UA
International Crime, Mel.................GN
Invisible Killer, The, Mel..........Producers
Invisible Man Returns, Mel.............Univ
Invsible Stripes, Mel. ....WB
Invitation to Happiness, Com.-Mel......Para
Irene, Mus. ....RKO
Irish Luck, Mel........................Mono
I Stole a Million, 3007, Mel............Para
Island of Lost Men, 3848, Mel...........Para
Isle of Destiny, Mel....................RKO
I Take This Woman, Mel...............MGM
It Could Happen to You, 950, Mel...20th-Fox
It's a Wonderful World, 936, Mel.......MGM

J

Jamaica Inn, 3906, Mel................Para
Jeepers Creepers, 914, Com............Rep
Joe and Ethel Turp Call on the President, 14, Com.-Mel. ....MGM
Jones Family in Quick Millions, Com. 20th-Fox
Jones Family in Hollywood, 946, Com. 20th-Fox
Juarez, 301, Mel........................WB
Judge Hardy and Son, 16, Com.........MGM
Just William, Com...................Foreign

K

Kansas Terrors, The, 961, West..........Rep
Katia, Mel. ....Foreign
Kid from Kokomo, The, 363, Mel.........FN
Kid Nightingale, 411, Mel...............WB
Kid from Texas, Mel...................MGM
King of the Lumberjacks, Mel............WB
Knights of the Range, West............Para
Konga, the Wild Stallion, Mel...........Col

L

Lady Dick, Mel.........................FN
Lady of the Tropics, 947, Mel..........MGM
Lady's from Kentucky, The, 3834, Mel...Para
Lady Takes a Chance, The, Com.-Mel.....GN
La Immaculada, Mel. ....Foreign
La Noche de los Maxas, Mel.........Foreign
Llano Kid, West. ....Para
Last Express, 3028, Mel................Univ

(Continued on following page)

[THE RELEASE CHART--INDEX CONT'D]

(Continued from preceding page)

Laugh It Off, Mel......................Univ
Law Comes to Texas, The, West..........Col
Law of the Pampas, 3955, West.........Para
Law of the Texan, West...................Col
Legion of Lost Flyers, 4053, Mel.........Univ
Legion of the Lawless, 082, West.......RKO
Life of Dr. Ehrlich, Mel.................WB
Light of the Western Stars, West........Para
Light That Failed, The, Mel.............Para
Lion Has Wings, Mel...................UA
Little Accident, 4019, Com.............Univ
Little Orvie, Com......................RKO
Little Miss Broadway, Mus..........20th-Fox
Little Old New York, Mel...........20th-Fox
Llano Kid, Mus.........................Para
Lone Wolf Strikes, Mel.................Col
Lost Squadron, The, 994, Mel............RKO
Love Affair, 916, Mel...................RKO
Lucky Night, 933, Com..................MGM
Lucky Texan, West......................Mono

M

Mademoiselle Ma Mere, Com..........Foreign
Mad Empress, The, 420, Mel............WB
Magnificent Fraud, The, 3847, Mel........Para
Main Street Lawyer, 905, Mel...........Rep
Maisie, 940, Com.-Mel.................MGM
Man About Town, 3845, Com.............Para
Man from Bar 20, West.................Para
Man from Oklahoma, West..........Producers
Man from Montreal, Mel................Univ
Man from Sundown, The, West............Col
Man from Texas, 3865, West............Mono
Man in the Iron Mask, Mel...............UA
Man of Conquest, 801, Mel...............Rep
Man They Could Not Hang, The, Mel......Col
Man Who Dared, 375, Mel................FN
Marines Fly High, Mel..................RKO
Married and in Love, 014, Mel...........RKO
Marseillaise, Mel. ....Foreign
Marshal of Mesa City, 081, West........RKO
Marx Brothers "At the Circus," 8, Com.MGM
Meet Dr. Christian, 005, Mel............RKO
Mercy Plane, Mel...................Producers
Mexican Spitfire, 016, Mel..............RKO
Mickey the Kid, 814, Mel................Rep
Mikado, The, 4044, Mus. (C)...........Univ
Million Dollar Legs, 3846, Mel..........Para
Mill on the Floss, Mel..............Foreign
Miracle on Main Street, Mel..............Col
Miracles for Sale, 946, Mel............MGM
Mirele Efros, Mel.....................Foreign
Missing Daughters, Mel...................Col
Missing Evidence, Mel..................Univ
Mr. Wong at Headquarters, Mel.......Mono
Mr. Moto in Danger Island, 937, Mel.20th-Fox
Mr. Moto Takes a Vacation, 952, Mel.
20th-Fox
Mr. Smith Goes to Washington, Com......Col
Mr. Wong In Chinatown, 3807, Mel......Mono
Money to Burn, Com.....................Rep
Mountain Rhythm, 845, West.............Rep
Music In My Heart, Mus.................Col
Mutiny in the Big House, 3803, Mel.....Mono
Mutiny on the Blackhawk, 4051, Mel.....Univ
Mutiny on the Bounty, 536, Mel.........MGM
My Favorite Wife, Com..................RKO
My Little Chickadee, Com.............Univ.
My Son Is Guilty, Mel...................Col
My Son, My Son, Mel....................UA
Mystery of the White Room, 3037, Mel...Univ
My Wife's Relatives, 810, Com.-Mel......Rep

N

Nancy Drew and the Hidden Staircase,
419, Mel. ....WB
Nancy Drew, Trouble Shooter, 324, Mel....WB
Naughty But Nice, 311, Com.-Mel.......WB
Never Mind the Guard..................GN
Never Say Die, 3832, Com.............Para
New Frontier, 868, West.................Rep
New Moon, Mus......................MGM
News Is Made at Night, 953, Mel....20th-Fox
Nick Carter, Master Detective, 15, Mel...MGM
Night of Nights, Mel...................Para
90 Degrees South, Mel................Foreign
Night Work, 3849, Com...............Para
Ninotchka, 7, Mel.....................MGM
No Place to Go, 469, Mel...............FN
Northwest Passage, Mel. (C)...........MGM
Nurse Edith Cavell, 001fi Mel.........RKO

O

Of Human Bondage, 993, Mel...........RKO
Of Mice and Men, Mel...................UA
Oh, Johnny, How You Can Love, Mel.....Univ
Oklahoma Frontier, 4059, West..........Univ
Oklahoma Kid, 308, Mel.................WB
Oklahoma Terror, West..................Mono
Old Maid, The, 452, Mel.................FN
On Borrowed Time, Com.-Mel...........MGM
On Your Toes, Mus......................FN
One Hour to Live, 4030, Mel............Univ
$1,000 a Touchdown, 3903, Com..........Para
One of the Finest, Mel............Producers
1,000,000 B.C., Mel.....................UA
One Wild Night, Mel..............20th-Fox
Only Angels Have Wings, Mel...........Col
On Trial, 323, Mel......................WB
Opened By Mistake, Com................Para
Orage, Mel. ....Foreign
Our Leading Citizen, 3850, Com.........Para
Our Neighbors—the Carters, 3911, Com...Para
Our Town, Mel..........................UA
Outpost of the Mounties..................Col
Outside These Walls, Mel.................Col
Overland Mail, 3857, West..............Mono
Overland Stage Raiders, West...........Rep
Over the Moon; Mel. (C).................UA

P

Pack Up Your Troubles, 011, Com....20th-Fox
Panama Lady, 925, Mel.................RKO
Panama Patrol, 314, Mel.................GN
Papa's Misadventure, Com............Foreign
Parents on Trial, Mel.....................Col
Parole Fixer, Mel.......................Para
Phantom Strikes, The, Mel..............Mono
Philo Vance Comes Back, Mel............WB
Pinocchio, Cartoon (C).................RKO
Pioneer Days, West.....................Mono
Pioneers of the Frontier, West...........Col
Poisoned Pen, Mel..................Foreign
Pride of the Blue Grass, 418, Mel.......WB
Pride of the Navy, 822, Mel.............Rep
Primrose Path, The, Com.-Mel...........RKO
Private Lives of Elizabeth and Essex, The,
402, Mel. (C) ....WB

Q

Queen of Destiny, 061, Mel. (C)........RKO

R

Racketeers of the Range, 984, West......RKO
Raffles, Mel. ....UA
Rains Came, The, Mel..............20th-Fox
Range War, 3954, Wes..................Para
Rasputin, Mel. ....Foreign
Real Glory, The, Mel....................UA
Rebeccca, Mel. ....UA
Remember? 11, Com....................MGM
Remember the Night, Mel...............Para
Renegade Trail, 3859, West.............Para
Reno, 008, Mel.........................RKO
Return of Dr. X, Mel...................FN
Return of the Cisco Kid, Mel........20th-Fox
Ride 'Em Cowgirl, W1-2, West...........GN
Riders of Black River, West..............Col
Riders of Destiny, West................Mono
Riders of the Frontier, West............Mono
Riders of Pasco Basin, 4062, West.......Univ
Rio, 4014, Mel..........................Univ
Road Back, 4074, Mel...................Univ
Road to Glory, 061, Mel............20th-Fox
Road to Singapore, Mus.................Para
Roaring Twenties, The, 403, Mel.........WB
Roll, Wagons, Roll, West...............Mono
Rose Marie, 643, Mus...................MGM
Rose of Washington Square, 942,
Mus.-Com. 20th-Fox
Rovin' Tumbleweeds, 848, West..........Rep
Rulers of the Sea, 3910, Mel...........Para

S

Sabotage, 913, Mel......................Rep
Safari, Mel. ....Para
Saga of Death Valley, 952, West........Rep
Sagebrush Family Trails West, West.Producers
Sagebrush Trail, West..................Mono
Saint in London, 929, Mel...............RKO
Saint's Double Trouble, Mel.............RKO
Saint Strikes Back, 918, Mel............RKO
Santa Fe Marshal, West.................Para
Santa Fe Stampede, 863, West............Rep
San Francisco, 636, Mel...............MGM
Scandal Sheet, Mel.......................Col
Second Fiddle, 949, Com.-Mel........20th-Fox
Secret of Dr. Kildare, 12, Mel.........MGM
Send Another Coffin, Mel.................UA
Seventeen, Com. ....Para
She Goes to War, Mel................St. Rts.
She Married a Cop, Mel..................Rep
Shipyard Sally, 018, Com...........20th-Fox
Shooting High, West................20th-Fox
Shop Around the Corner, Mel...........MGM
Should a Girl Marry? 3830, Mel.........Mono
Should Husbands Work? 816, Com........Rep
Sidewalks of London, Mel...............Para
Silver on the Sage, 3858, Mel...........Para
Singing Charro, The, West............Foreign
Singing Cowgirl, The, W1-3, West........GN
Six-Gun Rhythm, W1-19, West...........GN
6,000 Enemies, 938, Mel................MGM
Sky Patrol, 3815, Mel..................Mono
Smashing the Money Ring, Mel...........FN
Smuggled Cargo, 825, Mel................Rep
Some Like It Hot, 3837, Mus............Para
Song of the Street, Mel...............Foreign
Sorority House, 924, Mel................RKO
S.O.S.-Tidal Wave, 813, Mel.............Rep
So This Is London, Com..............Foreign
South of the Border, 941, West...........Rep
Southward Ho, 855, West................Rep
Spellbinder, The, 931, Mel..............RKO
Spirit of Culver, 3014, Mel..............Univ
Spoilers of the Range, West..............Col
Stanley and Livingstone, Mel........20th-Fox
Star Maker, The, 3851, Mus.............Para
Still Water, Com.....................Foreign
Stolen Life, 3864, Mel...................Para
Stop, Look and Love, 008, Com......20th-Fox
Story of Alexander Graham Bell, The,
938, Mel. 20th-Fox
Story of Vernon and Irene Castle, The,
838, Mus. ....RKO
Strange Cargo, Mel....................MGM
Stranger from Texas, The, West...........Col
Street of Missing Men, 811, Mel.........Rep
Streets of New York, 3802, Mel.........Mono
Stronger Than Desire, Mell.............MGM
Student Nurse, Mel......................WB
Stunt Pilot, 3814, Mel..................Mono
Sudan, Mel. ....St. Rts.
Sued for Libel, Mel.....................RKO
Sun Never Sets, Mel....................Univ
Susannah of the Mounties, 954, Com.-Mel.
20th-Fox
Swanee River, 017, Mus. (C)........20th-Fox
Sweepstake Winner, Com. .. .. FN
Swiss Family Robinson, 019, Mel........RKO

T

Taming of the West, West................Col
Tarzan Finds a Son! 939, Mel..........MGM
Tear Gas Squard, Mel....................WB
Tell No Tales, 35, Mel..................MGM
Ten Days in Paris, Mel..............Foreign
Texas Renegades, West............Producers
Texas Wildcats, West.................St. Rts.
That's Right You're Wrong, 011, Mus...RKO
That They May Live, Mel............Foreign
They All Come Out, 943, Mel..........MGM
These Glamour Girls, 948, Mel..........MGM
They Asked for It, 3040, Mel............Univ
They Drive by Night, Mel............Foreign
They Made Me a Spy, 921, Mel.........RKO
They Shall Have Music, Mel...............UA
Thief of Bagdad, Mel. (C)...............UA
This Man in Paris, 3865, Mel...........Para
Those High Grey Falls, Mel..............Col
Thou Shalt Not Kill, Mel...............Rep
3 Smart Girls Grow Up, 3001, Mus.-Com.
Univ
Three Sons, 004, Mel...................RKO
Three Texas Steers, 866, West............Rep
Thunder Afloat, 4, Mel.................MGM
Timber Stampede, 985, West............RKO
Too Busy to Work, 016, Com.........20th-Fox
Torchy Plays with Dynamite, 326, Mel....WB
Torchy Runs for Mayor, 322, Mel.........WB
Torture Ship, Mel...................Producers
Tower of London, 4012, Mel.............Univ
Trapped in the Sky, Mel..................Col
Tropic Fury, 4052, Mel..................Univ
20,000 Men a Year, 013, Mel........20th-Fox
Two Bright Boys, 4017, Mel.............Univ
Two Fisted Rangers, West................Col
Two's Company, Com......................UA
Two Thoroughbreds, 013, West.........RKO
Typhoon, Mel. ....Para

U

U-Boat 29, Mel..........................Col
Undercover Agent, 3824, Mel...........Mono
Undercover Doctor, Mel.................Para
Under the Light of the Western Stars,
West. ....Mono
Under-Pup, The, 4010, Mel..............Univ
Unexpected Father, 3008, Com..........Univ
Union Pacific, 3835, Mel................Para
Unmarried ....Para.
Untamed, Mel. (C)......................Para

V

Vigil in the Night, 007, Mel............RKO
Village Barn Dance, Mus.-Com..........Rep
Virginia City, Mel.......................WB

W

Wall Street Cowboy, 857, West...........Rep
Wanted by Scotland Yard, 3829, Mel.....Mono
Ware Case, Mel.....................20th-Fox
Waterfront, 325, Mel....................WB
Way Down South, 947, Mus.............RKO
Way of All Flesh, Mel..................Para
We Are Not Alone, Mel..................FN
We Shall Meet Again, Mel..............WB
Westbound Stage, West.................Mono
Western Caravan, West...................Col
West of Carson City, 4061, West.........Univ.
West of the Divide, West.............Mono
What a Life, 3965, Com.................Para
What Do You Think, Chums? Mel.....Foreign
When Tomorrow Comes, 3003, Com.-Mel..Univ
Where's That Fire, Mel..............Foreign
Wings Over the Pacific, Mel..............GN
Winner Take All, 939, Mus.-Com.....20th-Fox
Winter Carnival, Mel.....................UA
Witness Vanishes, The, 4027, Mel........Univ
Wizard of Oz, 949, Mus. (C)...........MGM
Wolf Call, 3827, Mel...................Mono
Wolf of New York, Mel..................Rep.
Woman Is the Judge, A, Mel..............Col
Women, The, 1, Com.-Mel..............MGM
Women in the Wind, 316, Mel............WB
Women Without Names, Mel.............Para
Wonder World, Mel......................GN
World Moves On, The, Mel...............WB
Wuthering Heights, Mel..................UA
Wyoming Outlaw, 867, West.............Rep

Y

Years Without Days, Mel.................WB
You Can't Get Away With Murder, 364,
Mel. ....FN
Young As You Feel, Com............20th-Fox
Young Man's Fancy, Mel..............Foreign
Young Mr. Lincoln, 947, Mel.........20th-Fox
Young Tom Edison, Mel................MGM

Yukon Flight, Mel.....................Mono

Z

Zenobia, Com. ....UA
Zero Hour, The, 812, Mel................Rep

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1939-40 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amazing Mr. Williams, The (G) (Exploitation: Dec. 2,'39, p. 75.)	Joan Blondell-Melvyn Douglas	Nov. 23,'39†	86	Nov. 25,'39
Behind Prison Gates (G)	Brian Donlevy-Jacqueline Wells	July 28.'39	62	Aug. 26,'39
Beware Spooks (G)	Joe E. Brown-Mary Carlisle	Oct. 24,'39†	68	Oct. 28,'39
Blind Alley (G)	Chester Morris-Ralph Bellamy-Joan Perry-Rose Stradner	May 11,'39	71	Apr. 29,'39
Blondie Brings Up Baby (G)	P. Singleton-A. Lake-L. Simms	Nov. 9,'39	69	Nov. 11,'39
Blondie Takes a Vacation (G)	P. Singleton-A. Lake-L. Simms	July 20,'39	71	July 22,'39
Cafe Hostess	Preston Foster-Ann Dvorak	Nov. 30,'39†	63	
Clouds Over Europe (G) (Reviewed under the title, "Q Planes"; exploittaion: July 29,'39, p. 67.)	Laurence Olivier-Valerie Hobson	June 20,'39	79	Mar. 11,'39
Coast Guard (G)	Randolph Scott-Ralph Bellamy-Frances Dee-Walter Connolly	Aug. 4,'39	72	Sept. 2,'39
Five Little Peppers and How They Grew	Edith Fellows-Dorothy Peterson	Aug. 22,'39	60	
Fugitive at Large (G)	Jack Holt-Patricia Ellis	Dec. 7,'39†	66	Aug. 5,'39
Golden Boy (A) (Exploitation: Oct. 21,'39, p. 66; Nov. 4,'39, p. 66.)	Wm. Holden-Barbara Stanwyck-Adolphe Menjou-Jos. Calleia	Sept. 5,'39	101	Aug. 19,'39
Good Girls Go to Paris (G) (Exploitation: July 29,'39, p. 66; Dec. 9,'39, p. 95.)	Joan Blondell-Melvyn Douglas-Walter Connolly	June 30,'39	78	June 24,'39
Hidden Power (G)	Jack Holt-Gertrude Michael	Sept. 7,'39†	60	May 27,'39
Konga, the Wild Stallion	Fred Stone-Rochelle Hudson	Aug. 30,'39	65	
Law Comes to Texas, The	Bill Elliott-Veda Ann Borg-Dorothy Faye	Apr. 16,'39	58	
Man From Sundown, The	Chas. Starrett - Iris Meredith - Sons of the Pioneers	July 15,'39	59	
Man They Could Not Hang, The (A) (Exploitation: Nov. 25,'39, p. 57.)	B. Karloff-R. Pryor-R. Wilcox	Aug. 17,'39	65	Sept. 30,'39
Miracle on Main Street	Margo-W. Abel-L. Talbot	Oct. 29,'39†	78	
Missing Daughters (A)	R. Arlen-R. Hudson-M. Marsh	May 22,'39	59	June 24,'39
Mr. Smith Goes to Washington (G) (Exploitation: Nov. 4,'39, p. 65.)	Jean Arthur-Jas. Stewart-Edw. Arnold - Claude Rains - Guy Kibbee - Eugene Pallette	Oct. 19,'39†	130	Oct. 7,'39
Only Angels Have Wings (G) (Exploitation: June 24,'39, p. 75; July 15,'39, p. 62; July 29,'39, p. 69; Aug. 5,'39, pp. 100, 101, 102; Aug. 12,'39, p. 70; Aug. 19,'39, p. 72; Sept. 2,'39, p. 57; Sept. 9,'39, pp. 76, 77.)	Cary Grant - Jean Arthur - Richard Barthelmess - Thos. Mitchell	May 25,'39	121	May 20,'39
Outport of the Mounties	Chas. Starrett-Iris Meredith	Sept. 14,'39†	63	
Outside These Walls	Dolores Costello - M. Whalen - Virginia Weidler	June 29,'39	58	
Parents on Trial (See "In the Cutting Room," May 27,'39.)	Jean Parker - Johnny Downes - Noah Beery, Jr.	May 4,'39	59	
Riders of Black River	Chas. Starrett - Iris Meredith - Sons of the Pioneers	Aug. 23,'39	59	
Scandal Sheet	O. Kruger-O. Munson-N. Harrigan	Oct. 16.'39†	67	
Spoilers of the Range	Charles Starrett-Iris Meredith	Apr. 27,'39	58	
Stranger from Texas, The	Charles Starrett - Lorna Gray - Sons of the Pioneers	Nov. 2,'39	54	
Taming of the West	Bill Elliott-Iris Meredith	Dec. 7,'39†	55	
Those High Grey Walls (G)	Walter Connolly-Iris Meredith	Sept. 21,'39†	82	Oct. 28,'39
Trapped in the Sky (G)	Jack Holt-Katherine DeMille	June 1,'39	61	Feb. 18,'39
U-Boat 29 (G) ("Reviewed under the title, "Spy in Black.")	C. Veldt-S. Shaw-V. Hobson	Oct. 7,'39†	82	Apr. 15,'39
Western Caravans	Chas. Starrett - Iris Meredith - Sons of the Pioneers	June 15,'39	58	
Woman Is the Judge, A (G)	Frieda Inescort-Rochelle Hudson-Otto Kruger	July 10,'39	62	Oct. 7,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blazing Six Shooters	Charles Starrett-Iris Meredith-Sons of the Pioneers			
Bullets for Rustlers (See "In the Cutting Room," Nov. 25,'39.)	Charles Starrett-Lorna Gray			
Convicted Woman	Rochelle Hudson - June Lang - F. Inescort-L. Lane-G. Ford			
Criminal Cargo	J. Holt-D. Purcell-I. Ware			
Five Little Peppers at Home	Edith Fellows-Dorothy Peterson			
His Girl Friday (See "In the Cutting Room," Dec. 9,'39.)	C. Grant-R. Russell-R. Bellamy			
I Married Adventure*	Mrs. Martin Johnson			
Lone Wolf Strikes, The	Warren William-Joan Perry			
My Son Is Guilty (See "In the Cutting Room," Nov. 18,'39.)	Jacqueline Wells-Bruce Cabot	Dec. 21,'39†		
Music in My Heart (See "In the Cutting Room," Nov. 25,'39.)	Tony Martin - Rita Haysworth - Edith Fellows-Eric Blore			
Pioneers of the Frontier	Bill Elliott-Linda Winters	Jan. 4,'39†	62	
Two Fisted Rangers	Charles Starrett - Lorna Gray - Sons of the Pioneers			

FIRST NATIONAL

(See Warner Brothers)

GB PICTURES

(Distributed in part by 20th Century-Fox)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Climbing High (G) 8012	Jessie Metthews-Michael Redgrave-Noel Madison	Apr. 28,'39	71	Dec. 17,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chicago Ben				
Empty World	Nova Pilbeam			
Frog, The	Noah Beery-Gordon Harker			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Children of the Wild	Joan Valerie-James Bush	Oct. 14,'39		
Exile Express (G) 301	Anna Sten-Alan Marshal	May 27,'39	71	Aug. 26,'39
Panama Patrol (G) 314	Leon Ames-Charlotte Wynters	May 20,'39	69	Feb. 25,'39
Singing Cowgirl, The WI-3	Dorothy Page	May 31,'39	57	
Six-Gun Rhythm (G) WI-19	Tex Fletcher-Joan Barclay	May 13,'39	57	Feb. 18,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
At Your Age				
Full Speed Ahead				
Lady Takes a Chance, The (See "Everything Happens to Ann," "In the Cutting Room," Mar. 25,'39.)	Heather Angel-John King			
Never Mind the Guard				
Wonder World				

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Andy Hardy Gets Spring Fever (G) 944 (Exploitation: July 8,'39, p. 52; Aug. 12,'39, pp. 68, 74; Aug. 19,'39, p. 66; Aug. 26,'39, p. 86; Sept. 2,'39, pp. 56, 60; Sept. 9,'39, p. 70.)	M. Rooney-L. Stone-C. Parker-F. Holden-A. Rutherford	July 21,'39	85	July 15,'39
Another Thin Man (G) 10 (Exploitation: Dec. 2,'39, p. 73.)	Myrna Loy - William Powell - Ruth Hussey-Virginia Grey	Nov. 17,'39†	102	Nov. 18,'39
Babes in Arms, 9 (G) (Exploitation: Oct. 28,'39, p. 70; Dec. 2,'39, pp. 74, 76; Dec. 9,'39, p. 96.)	Mickey Rooney - Judy Garland - Charles Winninger-Henry Hull	Oct 13,'39†	97	Sept. 23,'39
Bad Little Angel (G) 10	Virginia Weidler-Gene Reynolds	Oct. 27,'39†	72	Oct. 28,'39
Blackmail (G) 5	Edw. G. Robinson-Ruth Hussey	Sept. 8,'39†	81	Sept. 9,'39
Bridal Suite (G) 937	R. Young-Annabella-W. Connolly	May 26,'39	70	May 27,'39
Broadway Serenade (G) 931 (Exploitation: Apr. 15,'39, p. 81.)	Jeanette MacDonald-Lew Ayres-Ian Hunter-Frank Morgan	Apr. 7,'39	113	Apr. 8,'39
Calling Dr. Kildare (G) 932	Lionel Barrymore-Lew Ayres	Apr. 28,'39	86	Oct. 17,'38
Champ, The (reissue) (G) 201	W. Beery-J. Cooper-I. Rich	June 2,'39	86	Apr. 29,'39
Dancing Co-ed (G) 3	Lana Turner-Richard Carlson	Sept. 29,'39†	84	Sept. 23,'39
Fast and Furious (G) 6	Ann Sothern-Franchot Tone	Oct. 6,'39†	73	Oct. 7,'39
Goodbye, Mr. Chips (G) 945 (Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; July 29,'39, p. 67; Aug. 5,'39, pp. 101, 102; Aug. 12,'39, p. 74; Aug. 26,'39, pp. 86, 88; Sept. 9,'39, p. 76; Nov. 25,'39, p. 59.)	Robert Donat-Greer Garson	July 28,'39	114	May 20,'39
Hardys Ride High, The (G) 934 (Exploitation: May 20,'39, p. 64; June 3,'39, p. 65; June 24,'39, p. 76.)	M. Rooney-L. Stone-F. Holden-C. Parker-A. Rutherford	Apr. 21,'39	81	Apr. 22,'39
Henry Goes Arizona 2 (See "In the Cutting Room," Aug. 12,'39.)	Frank Morgan-Virginia Weidler	Dec. 8,'39†	67	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Joe and Ethel Turp Call on the President (G) 14	Ann Sothern-William Gargan-Walter Brennan	Dec. 1,'39†	70	Dec. 9,39
It's a Wonderful World (G) 936	James Stewart-Claudette Colbert	May 19,'39	86	May 6,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Kid from Texas, The (G) 929	Dennis O'Keefe-Florence Rice	Apr. 14,'39	71	Apr. 1,'39
Lady of the Tropics (A) 947	Robert Taylor-Hedy Lamarr	Aug. 11,'39	91	Aug. 12,'39
(Exploitation: Oct. 7,'39, p. 64.)				
Lucky Night (G) 933	Robert Taylor-Myrna Loy	May 5,'39	81	Apr. 29,'39
(Exploitation: Aug. 19,'39, p. 67.)				
Maisie (A) 940	R. Young-A. Sothern-R. Hussey	June 23,'39	74	July 1,'39
(Exploitation: July 1,'39, p. 61; July 8,'39, p. 51; July 15,'39, p. 61; July 22,'39, p. 89; Aug. 5,'39, p. 98; Aug. 12,'39, p. 74; Aug. 26,'39, p. 85; Sept. 2,'39, p. 60; Sept 16,'39, p. 83; Nov. 4,'39, p. 70.)				
Marx Brothers "At the Circus" (G)	Marx Bros.-F. Rice-K. Baker	Oct. 20,'39†	87	Oct. 21,'39
(Exploitation: Nov. 11,'39, pp. 64, 66; Dec. 9,'39, p. 96.)				
Miracles for Sale (G) 946	R. Young-F. Rice-H. Hull	Aug. 4,'39	71	Aug. 5,'39
Mutiny on the Bounty (reissue) (G) 536	C. Laughton-C. Gable-F. Tone	May 5,'39	133	Nov. 9,'35
Nick Carter, Master Detective (G) 15	Walter Pidgeon-Rita Johnson	Dec. 15,'39†	60	Dec. 9,'39
Ninotchka (G) 7	G. Garbo-M. Douglas-I. Claire	Nov. 3,'39†	110	Oct. 14,'39
On Borrowed Time (G) 942	Lionel Barrymore-Sir C. Hardwicke-B. Watson-U. Merkel-Beulah Bondi	July 7,'39	99	July 1,'39
(Exploitation: Sept. 9,'39, pp. 75, 76; Sept. 16,'39, p. 85; Oct. 14,'39, p. 62; Oct. 21,'39, pp. 62, 64.)				
Remember? (A) 11	R. Taylor-G. Garson-L. Ayres	Nov. 10,'39†	83	Nov. 11,'39
Rose Marie (reissue) (G) 643	Jeanette MacDonald - Nelson Eddy	July 7,'39	112	Jan. 18,'35
San Francisco (reissue) (G) 636	C. Gable-J. MacDonald-S. Tracy	May 27,'39	115	July 4,'36
Secret of Dr. Kildare (G) 12	Lionel Barrymore - Lew Ayres - Laraine Day-Helen Gilbert	Nov. 24,'39†	85	Nov. 25,'39
6,000 Enemies (G) 938	Walter Pidgeon-Rita Johnson	June 9,'39	62	May 27,'39
Stronger Than Desire (A) 941	Virginia Bruce-Walter Pidgeon	June 30,'39	78	June 4,'39
Tarzan Finds a Son! (G) 939	J. Weissmuller-M. O'Sullivan	June 16,'39	82	June 3,'39
(Exploitation: July 1,'39, p. 49; Aug. 5,'39, pp. 98, 100; Aug. 19,'39, pp. 67, 70; Sept. 2,'39, pp. 54, 60; Sept. 23,'39, pp. 68, 70.)				
Tell No Tales (G) 935	Melvyn Douglas-Louise Platt	May 12,'39	69	May 13,'39
These Glamour Girls (A) 948	L. Ayres-L. Turner-A. Louise-T. Brown-R. Carlson-J. Bryan	Aug. 18,'39	80	Aug. 19,'39
(Exploitation: Sept. 23,'39, p. 73.)				
They All Come Out (G) 943	Rita Johnson-Tom Neal	July 14,'39	70	July 8,'39
Thunder Afloat (G) 4	W. Beery-C. Morris-V. Grey	Sept. 15,'39†	95	Sept. 23,'39
(Exploitation: Sept. 30,'39, pp. 56, 58; Nov. 4,'39, p. 64; Dec. 2,'39, p. 74.)				
Wizard of Oz (G) 949	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-J. Haley	Aug. 25,'39	101	Aug. 12,'39
(Exploitation: Aug. 26,'39, pp. 84, 87; Sept. 2,'39, p. 55; Sept. 9,'39, pp. 71, 77; Sept. 16,'39, p. 83; Sept. 23,'39, pp. 66, 73; Sept. 30,'38, p. 61; Oct. 7,'39, pp. 63, 64; Oct. 14,'39, pp. 62, 66; Oct. 21,'39, pp. 62, 66; Nov. 11,'39, p. 68; Dec. 2,'39, p. 76; Dec. 9,'39, pp. 96, 98.)				
Women, The (A) 1	Norma Shearer-Joan Crawford-Rosalind Russell-Mary Boland	Sept. 1,'39†	134	Sept. 2,'39
(Exploitation: Sept. 30,'39, p. 57; Oct. 7,'39, pp. 62, 63, 67; Oct. 14,'39, pp. 60, 61; Oct. 21,'39, p. 66; Oct. 23,39, p. 72; Nov. 4,'39, p. 65; Nov. 11,'39, p. 68; Dec. 2,'39, p. 76; Dec. 9.'39, p. 97.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arouse and Beware	W. Berry-D. Del Rio-J. Howard			
Balalaika 17	Nelson Eddy-Ilona Massey-Chas. Ruggles - Ray Bolger - Edna May Oliver	Dec. 29,'39†		
(See "In the Cutting Room," Aug. 12,'39.)				
Broadway Melody 1940	E. Powell-F. Astaire-G. Murphy	Jan. 26,'40†		
(See "In the Cutting Room," Nov. 11,'39.)				
Congo Maisie	A Southern- J. Carroll-R. Johnson	Jan. 12,'40†		
Earl of Chicago	Robt. Montgomery - Reginald Owen - Edward Arnold	Jan. 5,'40†		
(See "In the Cutting Room," Nov. 11,'39.)				
Florian	Robert Young-Helen Gilbert			
I Take This Woman*	Spencer Tracy-Hedy Lamarr			
Judge Hardy and Son 16	Lewis Stone - Mickey Rooney - Cecilia Parker - Fay Holden	Dec. 22,'39†		
(See "In the Cutting Room," Nov. 18,'39.)				
New Moon	Jeanette MacDonald - Nelson Eddy - Billie Burke - Mary Boland			
Northwest Passage	S. Tracy-R. Young-W. Brennan			
(See "In the Cutting Room," Oct. 14,'39.)				
Shop Around the Corner	Margaret Sullavan-James Stewart-Frank Morgan	Jan. 19,'40†		
Strange Cargo	Clark Gable - Joan Crawford - Peter Lorre-Melvyn Douglas-Betty Compson			
Young Tom Edison	M. Rooney - G. Reynolds - V. Weidler-F. Bainter-George Bancroft			

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Across the Plains (G) 3855	Jack Randall	Apr. 30,'39	52	May 27,'39
Boy's Reformatory (G) 3820	Frankie Darro-Grant Withers	May 1,'39	61	May 13,'39
Crashing Thru 3936	J. Newill-W. Hull-M. Stone	Oct. 1,'39†	60	
Danger Flight (G) 3816	J. Trent-M. Reynolds-M. Stone	Nov. 1,'39	65	Oct. 28,'39
Down the Wyoming Trail (G) 3864	Tex Ritter-Mary Brodell	May 18,'39	62	June 24,'39
Fight for Peace, The (A) 3831		Sept. 30,'39	63	
Fighting Mad 3937	James Newill	Nov. 5,'39†	60	
Four Just Men (A)	H. Sinclair-F. Lawton-A. Lee	Dec. 15,'39†	85	June 24,'39
Gentleman from Arizona (G)	Craig Reynolds-John King	Dec. 15,'39†	*73	Dec. 9,'39
Girl from the Rio 3825	Movita-Warren Hull	Aug. 7,'39	62	
(See "In the Cutting Room," July 15,'39.)				
Heroes in Blue (G) 3919	D. Purcell-B. Hayes-C. Quigley	Nov. 7,'39†	61	Nov. 25,'39
Irish Luck (G) 3826	Frankie Darro-Dick Purcell	Aug. 22,'39	58	Aug. 26,'39
Lucky Texan (reissue) (G)	John Wayne	Dec. 10,'39†	56	Jan. 27,'34
Man from Texas 3865	Tex Ritter	July 21,'39	60	
Mr. Wong in Chinatown (G) 3807	Boris Karloff-Marjorie Reynolds	Aug. 1,'39	70	July 22,'39
Mutiny in the Big House (G) 3803	Chas. Bickford-Barton MacLane	Oct. 25,'39	83	Oct. 14,'39
(Exploitation: Oct. 28,'39, p. 70.)				
Oklahoma Terror 3856	Jack Randall	Aug. 25,'39	50	
Overland Mail (G) 3857	Jack Randall	Oct. 31,'39	51	Nov. 18,'39
Phantom Strikes, The (G)	S. Hale-W. Lawson-L. Henry	Nov. 15,'39†	58	Nov. 18,'39
Riders of Destiny (re-issue) (G)	John Wayne-Cecilia Parker	Oct. 20,'39	58	Jan. 27,'34
Riders of the Frontier (G) 3866	Tex Ritter	Aug. 16,'39	58	Sept. 9,'39
Roll, Wagons, Roll	Tex Ritter	Nov. 25,'39		
Sagebrush Trail (G) (re-issue)	John Wayne	Oct. 20,'39	55	June 24,'39
Should a Girl Marry? 3830	Anne Nagel-Warren Hull	June 10,'39	61	
(See "Girl from Nowhere," "In the Cutting Room," June 17,'39.)				
Sky Patrol (G) 3815	J Trent-M. Reynolds-M. Stone	Sept. 12,'39	61	Sept. 23,'39
Streets of New York (G) 3802	Jackie Cooper-Marjorie Reynolds-Dick Purcell-Martin Spellman	Apr. 12,'39	73	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 62.)				
Stunt Pilot (G) 3814	J. Trent-M. Reynolds-M. Stone	July 1,'39	62	July 1,'39
Undercover Agent 3824	Russell Gleason-Shirley Deane	Apr. 5,'39	56	
(See "In the Cutting Room," Apr. 8,'39.)				
Wanted by Scotland Yard 3829	James Stephenson-Betty Lynne	Apr. 19,'39	62	
Westbound Stage	Tex Ritter	Dec. 15,'39†		
(See "In the Cutting Room," Nov. 11,'39.)				
West of the Divide (reissue) (G)	John Wayne	Dec. 10,'39†	55	Jan. 20,'34
Wolf Call (G) 3827	Movita-John Carroll	May 18,'39	60	May 20,'39
Yukon Flight	James Newill-Louise Stanley	Dec. 1,'39†		
(See "In the Cutting Room," Nov. 18,'39.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Danger Ahead*	James Newill	Jan. 10,'40†		
Mr. Wong at Headquarters	Boris Karloff-Marjorie Reynolds-Grant Withers	Jan. 15,'40†		
Pioneer Days	Jack Randall	Jan. 25,'40†		

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Women Have Secrets (A)	J. Allen-Jean Cagney-V. Dale	Dec. 15,'39†	*70	Dec. 9,'39
Back Door to Heaven (G) 3833	Patricia Ellis-Wallace Ford	Apr. 21,'39	85	Apr. 15,'39
Beau Geste (G) 3902	Gary Cooper-Ray Milland-Robert Preston - Brian Donlevy - Donald O'Connor	Sept. 15,'39†	114	July 22,'39
(Exploitation: Oct. 14,'39, p. 62; Oct. 21,'39, p. 64; Nov. 4,'39, pp. 64, 66, 67.)				
Bulldog Drummond's Bride (G) 3844	John Howard-Heather Angel	June 30,'39	57	July 8,'39
Bulldog Drummond's Secret Police (G) 3831	John Howard-Heather Angel	Apr. 14,'39	55	Apr. 8,'39
Cat and the Canary, The (G) 3909	Bob Hope-Paulette Goddard	Nov. 10,'39†	74	Oct. 29,'39
Death of a Champion (G) 3901	Lynne Overman-Susan Paley	Sept. 1,'39†	67	Sept. 2,'39
Disputed Passage (G) 3908	Dorothy Lamour-Akim Tamiroff-John Howard	Oct. 27,'39†	91	Oct. 21,'39
Gracie Allen Murder Case (G) 3839	Gracie Allen-Warren William-Kent Taylor-Ellen Drew	June 2,'39	74	May 20,'39
Grand Jury's Secrets (G) 3842	John Howard-Gail Patrick	June 23,'39	68	June 10,'39
Heritage of the Desert (G) 3843	Evelyn Venable-Donald Woods	June 23,'39	74	Mar. 18,'39
Honeymoon in Bali (G) 3904	Fred MacMurray-Madeline Carroll-H. Broderick-A. Jones	Sept. 29,'39†	95	Sept. 16,'39
Hotel Imperial 3836	Isa Miranda-Ray Milland	May 12,'39	80	May 13,'39
I'm from Missouri (G) 3830	Bob Burns-Gladys George	Apr. 7,'39	80	Mar. 25,'39
(Exploitation: May 13,'39, p. 66; June 10,'39, p. 55; Aug. 5,'39, p. 99; Oct. 14,'39, p. 61.)				
Invitation to Happiness (G) 3841	Irene Dunne-Fred MacMurray	June 16,'39	95	May 13,'39
(Exploitation: Nov. 11,'39, p. 66.)				
Island of Lost Men (G) 3848	Anna May Wong-Anthony Quinn	July 28,'39	64	Aug. 5,'39
Jamaica Inn (A) 3906	Charles Laughton-Leslie Banks-Maureen O'Hara-Emlyn Williams	Oct. 13,'39†	99	May 27,'39
(Exploitation: Oct. 7,'39, p. 66.)				
Lady's from Kentucky, The (G) 3834	George Raft-Ellen Drew-Hugh Herbert-Zasu Pitts	Apr. 28,'39	77	Apr. 15,'39
Law of the Pampas (G) 3955	W. Boyd-R. Hayden-S. Duna	Nov. 3,'39†	74	Oct. 21,'39
Llano Kid (G)	Tito Guizar-Gale Sondergaard	Dec. 8,'39†	70	Nov. 4,'39
Magnificent Fraud, The (A) 3847	A. Tamiroff-L. Nolan-P. Morison	July 21,'39	78	July 22,'39
Man About Town (G) 3845	J. Benny-D. Lamour-E. Arnold	July 7,'39	85	June 17,'39
(Exploitation: Aug. 12,'39, pp. 69, 72, 74; Aug. 19,'39, p. 70.)				
Million Dollar Legs (G) 3846	Betty Grable-John Hartley-Donald O'Connor-Jackie Coogan	July 14,'39	6[illegible]	July 8,'39
Never Say Die (G) 3832	Bob Hope-Martha Raye	Apr. 14,'39	82	Mar. 11,'39
Night of Nights (G)	P. O'Brien-O. Bradna-R. Young	Dec. 1,'39†	*85	Nov. 25,'39
Night Work (G) 3849	Mary Boland-Charles Ruggles	Aug. 4,'39	62	Aug. 12,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
$1,000 a Touchdown (G) 3903	Joe E. Brown-Martha Raye	Sept. 22,'39†	73	Sept. 30,'39
Our Leading Citizen (G) 3850	Bob Burns-Susan Hayward	Aug. 11,'39	88	Aug. 5,'39
(Exploitation: Sept. 23,'39, p. 66; Sept. 30,'39, p. 61.)				
Our Neighbors—the Carters (G) 3911	Fay Bainter-Frank Craven	Nov. 24,'39†	85	Nov. 4,'39
Range War (G) 3954	William Boyd-Russell Hayden	Sept. 8,'39†	66	Aug. 5,'39
Renegade Trail 3859	W. Boyd-R. Hayden-G. Hayes	Aug. 18,'39	58	
(See "Arizona Bracelets," "In the Cutting Room," Dec. 31,'38.)				
Rulers of the Sea (G) 3910	Douglas Fairbanks, Jr. - Mar't Lockwood-Will Fyffe	Nov. 17,'39†	97	Sept. 16,'39
Silver on the Sage (G) 3858	Wm. Boyd-Geo. Hayes	Mar. 31,'39	68	Feb. 11,'39
(Exploitation: Jan. 7,'39, p. 53.)				
Some Like It Hot (G) 3837	Gene Krupa and Orch.-Shirley Ross-Bob Hope-Una Merkel	May 19,'39	64	May 13,'39
(Exploitation: June 10,'39, p. 54; June 17,'39, p. 77; Aug. 26,'39, p. 85.)				
Star Maker, The (G) 3851	Bing Crosby-Louise Campbell-Ned Sparks-Linda Ware	Aug. 25,'39	94	Aug. 26,'39
(Exploitation: Oct. 7,'39, p. 65; Oct. 14,'39, pp. 63, 66; Nov. 4,'39, p.. 66, 67; Dec. 9,'39, p. 98.)				
Stolen Life (A) 3864	Elisabeth Bergner-Michael Redgrave	May 26,'39	92	Feb. 18,'39
This Man in Paris (A) 3865	Barry K. Barnes-Valerie Hobson	Aug. 18,'39	86	July 8,'39
Undercover Doctor (G) 3840	L. Nolan-J. C. Naish-H. Angel	June 9,'39	65	June 3,'39
Union Pacific (G) 3835	Joel McCrea-Barbara Stanwyck-Akim Tamiroff-Robt. Preston	May 5,'39	125	Apr. 29,'39
(Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 18,'39, p. 73; May 27,'39, p. 64; June 3,'39, p. 65; June 10,'39, pp. 54, 59, 60; June 17,'39, p. 75; June 24,'39, p. 76; July 8,'39, pp. 50, 51; July 15,'39, p. 61; Aug., '39, p. 102; Oct. 14,'39, pp. 61, 62, 63; Oct. 21,'39, p. 68.)				
Unmarried (G) 3838	Buck Jones-Helen Twelvetrees	May 26,'39	65	May 27,'39
What a Life (G) 3905	Jackie Cooper - Betty Field - Lionel Stander - John Howard	Oct. 6,'39†	79	Sept. 23,'39
(Exploitation: Nov. 11,'39, p. 66.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
At Good Old Siwash	Wm. Holder - J. Barrett -B. Granville- E. Stone-V. Glaser			
Biscuit Eater, The	Lonnie LeRoy-Helene Millard			
Buck Benny Rides Again	Jack Benney - Ed. "Rochester" Anderson-Andy Devine	May 3,'40†		
Diamonds Are Dangerous	Isa Miranda-George Brent	Mar. 8,'40†		
(See "In the Cutting Room," Nov. 11,'39.)				
Dr. Cyclops	Albert Dekker-Janice Logan	Apr. 12,'40†		
(See "In the Cutting Room," Sept. 23,'39.)				
Emergency Squad	W. Henry-R. Paige-L. Campbell	Jan. 5,'40†		
(See "In the Cutting Room," Nov. 11,'39.)				
Farmer's Daughter, The (G)	Martha Raye-Charlie Ruggles	Apr. 5,'40†		
(See "In the Cutting Room," Oct. 21,'39.)				
French Without Tears (A)	Ray Milland-Ellen Drew	Apr. 19,'40†	86	Nov. 11,'39
Geronimo	P. Foster-A. Devine-E. Drew	Jan. 12,'40†	*88	Nov. 25,'39
Golden Gloves*	Jean Cagney-Richard Denning			
Great Victor Herbert, The (G)	Allan Jones - Mary Martin - Walter Connolly	Dec. 29,'39†	*84	Dec. 2,'39
Gun Chores	William Boyd-Russell Hayden			
Gulliver's Travels	Color Cartoon-Feature	Dec. 22,'39†		
Knights of the Range	Russell Hayden-Jean Parker	Mar. 29,'40†		
(See "In the Cutting Room," Nov. 11,'39.)				
Lights of the Western Stars	V. Jory-R. Hayden-N. Beery, Jr.			
(See "In the Cutting Room," Nov. 18,'39.)				
Light That Failed, The	R. Coleman-W. Huston-I. Lupino	Feb. 2,'40†		
(See "In the Cutting Room," Sept. 23,'39.)				
Man from Bar 20	William Boyd-Russell Hayden			
Opened by Mistake	C. Ruggles-R. Paige-J. Logan	Apr. 26,'40†		
Parole Fixer	W. Henry-V. Dale-R. Paige	Feb. 16,'40†		
Remember the Night	Barbara Stanwyck-Fred MacMurray-Beulah Bondi- Elizabeth Patterson	Jan. 19,'40†		
(See "In the Cutting Room," Oct. 14,'39.)				
Road to Singapore	B. Crosby-D. Lamour-B. Hope	Mar. 22,'40†		
(See "In the Cutting Room," Dec. 9,'39.)				
Safari	Madeleine Carroll-Douglas Fairbanks, Jr.			
Santa Fe Marshal	William Boyd-Russell Hayden	Jan. 26,'40†		
Seventeen	J. Cooper-B. Field-O. Kruger	Mar. 1,'40†		
(See "In the Cutting Room," Aug. 19,'39.)				
Sidewalks of London	Charles Laughton-Vivien Leigh	Feb. 23,'40†	85	July 9,'38
(Reviewed under the title "St. Martin's Lane.")				
Typhoon	Dorothy Lamour-Robert Preston	Feb. 9,'40†		
(See "In the Cutting Room," Oct. 28,'39.)				
Untamed	Ray Milland-Patricia Morison-Akim Tamoriff	Feb. 23,'40†		
(See "In the Cutting Room," Sept. 23,'39.)				
Way of All Flesh	A. Tamiroff - Wm. Henry - G. George-M. Angelus-J. Cagney			
Women Without Names	Ellen Drew-Robert Paige	Mar. 15,'40†		
(See "In the Cutting Room," Nov. 11,'39.)				

PRODUCERS DISTRIBUTING CORP.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Buried Alive	Beverly Roberts-Robert Wilcox	Nov. 6,'39†	62	
Goose Step (G)	Roland Drew-Steffi Duna	Oct. 29,'39†	84	Nov. 25,'39
(Reviewed under the title, "Beasts of Berlin".)				
Invisible Killer, The	Grace Bradley-Roland Drew	Nov. 14,'39†		
(See "In the Cutting Room," Nov. 18,'39.)				
Mercy Plane	James Dunn-Frances Gifford	Dec. 4,'39†		
(See "In the Cutting Room," Dec. 9,'39.)				
Torture Ship	Lyle Talbot-Jacqueline Wells	Oct. 22,'39†	76	
(See "In the Cutting Room," Sept. 16,'39.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Gold Star Mothers				
Man from Oklahoma				
One of the Finest				
Sagebrush Family Trails, West, The	Bobby Clark-Earle Hodgins			
Texas Renegades	Tim McCoy			

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Kid, The (G) 951	Roy Rogers-George Hayes	Sept. 29,'39†	61	Oct. 14,'39
Blue Montana Skies (G) 844	G. Autry-S. Burnette-J. Storey	May 4,'39	56	May 6,'39
Calling All Marines (G) 912	D. Barry-H. Mack-W. Hymer	Sept. 21,'39†	66	Sept. 9,'39
Colorado Sunset (G) 846	Gene Autry-Smiley Burnette-June Storey-Buster Crabbe	July 31,'39	64	Aug. 5,'39
Covered Trailer, The 915	Jas., Lucile & Russell Gleason	Nov. 10,'39†	66	Nov. 11,'39
Cowboys from Texas (G) 962	Three Mesquiteers	Nov. 29,'39†	57	Dec. 9,'39
Flight at Midnight (G) 911	Col. Roscoe Turner-Phil Regan-Jean Parker-Robt. Armstrong	Aug. 28,'39†	66	Sept. 2,'39
Frontier Pony Express (G) 854	Roy Rogers-Mary Hart	Apr. 19,'39	58	Feb. 11,'39
In Old Caliente (G) 856	R. Rogers-M. Hart-G. Hayes	June 19,'39	57	July 22,'39
In Old Monterey (G) 847	G. Autry-S. Burnette-G. Hayes	Aug. 14,'39	73	Aug. 12,'39
(Exploitation: Oct. 7,'39, p. 65.)				
Jeepers Creepers (G) 914	Weaver Bros. & Elviry - Roy Rogers	Oct. 27,'39†	69	Nov. 4,'39
Kansas Terrors, The (G) 961	3 Mesquiteers-Jacqueline Wells	Oct. 6,'39†	57	Oct. 21,'39
Main Street Lawyer 905	Edward Ellis-Anita Louise	Nov. 3,'39†	72	Nov. 11,'39
Man of Conquest (G) 801	Richard Dix-Gail Patrick-Edw. Ellis-Joan Fontaine	May 15,'39	97	Apr. 15,'39
(Exploitation: May 27,'39, pp. 64, 68; July 15,'39, pp. 60, 66.)				
Mickey the Kid (G) 814	Bruce Cabot-Ralph Byrd-Zasu Pitts-Tommy Ryan	July 3,'39	65	July 1,'39
Mountain Rhythm (G) 845	G. Autry-S. Burnette-J. Storey	June 9,'39	59	July 1,'39
New Frontier (G) 868	Wayne-R. Corrigan-R. Hatton	Aug. 10,'39	57	Aug. 19,'39
Night Riders, The (G) 865	Three Mesquiteers-Ruth Rogers	Apr. 12,'39	58	Apr. 8,'39
Rovin' Tumbleweeds (G) 848	G. Autry-S. Burnette-M. Carlisle	Nov. 16,'39	64	Nov. 25,'39
Sabotage (G) 913	Chas. Grapewin-Arleen Whelan-Gordon Oliver	Oct. 13,'39†	69	Ort 14,'39
Saga of Death Valley (G) 952	Roy Rogers-George Hayes	Nov. 22,'39†	58	Nov. 25,'39
She Married a Cop (G) 815	Phil Regan-Jean Parker	July 12,'39	66	June 24,'39
Should Husbands Work? (G) 816	Gleasons, James, Lucile, Russell-Marie Wilson-Tommy Ryan	July 26,'39	65	July 15,'39
Smuggled Cargo (G) 825	Rochelle Hudson-Barry MacKay	Aug. 21,'39	62	Aug. 26,'39
S.O.S.-Tidal Wave (G) 813	Ralph Byrd-Kay Sutton	June 2,'39	61	June 3,'39
(Exploitation: Sept. 30,'39, p. 61.)				
South of the Border 941	Gene Autry-Smiley Burnette	Dece. 15,'39†	71	
(See "In the Cutting Room," Nov. 11,'39.)				
Southward Ho! (G) 855	Roy Rogers-Mary Hart	May 19,'39	58	June 10,'39
Street of Missing Men (G) 811	Charles Bickford-Nana Bryant	Apr. 28,'39	65	Apr. 29,'39
Three Texas Steers (G) 866	Three Mesquiteers-Carole Landis	May 12,'39	57	June 17,'39
Wall Street Cowboy (G) 857	R. Rogers-G. Hayes-R. Hatton	Sept. 6,'39	66	Sept. 9,'39
Wyoming Outlaw (G) 867	Three Mesquiteers	June 27,'39	56	July 15,'39
Zero Hour, The (G) 812	Frieda Inescort-Otto Kruger	May 26,'39	65	May 27,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dark Command, The	J. Wayne-C. Trevor-W. Pidgeon			
Days of Jesse James 953	Roy Rogers-Geo. "Gabby" Hayes			
(See "In the Cutting Room, Dec. 2,'39.)				
Heroes of the Saddle 963	Three Mesquiteers			
Money to Burn	Jas., Lucile & Russell Gleason			
Thou Shalt Not Kill	Charles Bickford-Owen Davis, Jr.-Doris Day			
(See "The Narrow Path," "In the Cutting Room," Nov. 18,'39.)				
Village Barn Dance	Richard Cromwell-Doris Day-Lulu Belle & Scotty			
Wolf of New York	Edmund Lowe - Rose Hobart - James Stephenson			

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Allegheny Uprising (G) 006	John Wayne-Claire Trevor-Brian Donlevy-George Sanders	Nov. 10,'39†	81	Oct. 28,'39
Bachelor Mother (A) 932	G. Rogers-D. Niven-C. Coburn	Aug. 4,'39	82	July 1,'39
(Exploitation: Aug. 19,'39, p. 70; Aug. 26,'39, p. 84; Sept. 2,'39, p. 60; Sept. 9,'39, p. 74; Sept. 23,'39, p. 70; Oct. 14,'39, pp. 60, 64.)				
Bad Lands (G) 933	Robert Barrat-Noah Beery, Jr.-Andy Clyde	Aug. 11,'39	70	Aug. 19,'39
Career (G) 930	Anne Shirley-Edward Ellis	July 7,'39	80	July 8,'39
Conspiracy (G) 935	Allan Lane-Linda Hayes	Sept. 1,'39	59	Aug. 26,'39
Day the Bookies Wept, The (G) 002	Joe Penner-Betty Grable	Sept. 15,'39†	64	Sept. 16,'39
Everything's on Ice (G) 946	Irene Dare-Edgar Kennedy	Oct. 6,'39	67	Sept. 9,'39
Fighting Gringo (G) 986	George O'Brien-Dick Lane	Sept. 8,'39	59	Aug. 26,'39
Fifth Avenue Girl (G) 934	Ginger Rogers - James Ellison - Tim Holt-Walter Connolly	Sept. 22,'39	83	Aug. 26,'39
(Exploitation: Oct. 14,'39, p. 66; Oct. 21,'39, pp. 62, 68; Nov. 4,'39, p. 65.				
Five Came Back (G) 927	C. Morris-W. Barrie-L. Ball	June 23,'39	75	June 10,'39
Fixer Dugan (G) 922	Lee Tracy-Virginia Weidler	Apr. 21,'39	68	Jan. 28,'39
Flying Deuces (G) 010	Laurel & Hardy-J. Parker	Nov. 3,'39†	65	Oct. 14,'39
Flying Irishman, The (G) 919	Douglas Corrigan - Paul Kelly - Robert Armstrong	Apr. 7,'39	72	Mar. 4,'39
(Exploitation: May 20,'39, pp. 61, 62; June 24,'39, p. 72.)				
Full Confession (G) 003	Victor McLaglen-Sally Eilers	Sept. 8,'39†	73	Aug. 26,'39
Girl and the Gambler (G) 926	S. Duna-L. Carrillo-T. Holt	June 16,'39	63	June 10,'39
Girl from Mexico, The (G) 928	Lupe Velez-Leon Errol	June 2,'39	71	May 20,'39
In Name Only (G) 936	C. Lombard-C. Grant-K. Francis	Aug. 18,'39	94	Aug. 5,'39
(Exploitation: Sept. 16,'39, pp. 84, 85; Sept. 30,'39, p. 61; Nov. 11,'39, p. 68.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Love Affair (G) 916	I. Dunne-C. Boyer-L. Bowman	Apr. 7,'39	89	Mar. 18,'39
(Exploitation: Apr. 8,'39, p. 80; Apr. 15,'39, p. 82; Apr. 29,'39, pp. 72, 74; June 3,'39, p. 68.)				
Marshal of Mesa City (G) 081	George O'Brien-Virginia Vale	Nov. 3,'39†	62	Oct. 7,'39
Meet Dr. Christian (G) 005	Jean Hersholt-Dorothy Lovett	Nov. 17,'39†	70	Oct. 21,'39
Nurse Edith Cavell (G) 001	Anna Neagle-Edna May Oliver-M. Robson-G. Sanders-Z. Pitts	Sept. 29,'39†	97	Aug. 26,'39
(Exploitation: Nov. 25,'39, p. 56.)				
Of Human Bondage (re-issue) (A) 993	L. Howard-B. Davis-F. Dee	July 14,'39	83	July 7,'34
Panama Lady (G) 925	Lucille Ball-Allan Lane	May 12,'39	65	May 13,'39
Racketeers of the Range (G) 984	George O'Brien - Marjorie Reynolds - Ray Whitley	May 26,'39	62	June 3,'39
Reno (G) 008	R. Dix-G. Patrick-A. Louise	Dec. 1,'39†	73	Nov. 18,'39
Saint in London (G) 929	George Sanders-S. Grey	June 30,'39	72	July 1,'39
Sorority House (G) 924	Anne Shirley-James Ellison	May 5,'39	64	Apr. 22,'39
Spellbinder, The (G) 931	L. Tracy-B. Read-P. Knowles	July 28,'39	69	July 29,'39
Story of Vernon and Irene Castle, The (G) 398	Fred Astaire - Gingers Rogers Edna May Oliver - Walter Brennan	Apr. 28,'39	93	Apr. 1,'39
(Exploitation: Apr. 8,'39, p. 81; May 13,'39, p. 68; June 17,'39, p. 76.)				
Sued for Libel (G) 012	Kent Taylor-Linda Hayes	Oct. 27,'39†	69	Mar. 25,'39
That's Right, You're Wrong (G) 011	Kay Kyser & Orch.-A. Menjou-M. Robson - E. E. Horton - L. Ball	Nov. 24,'39†	*88	Nov. 18,'39
They Made Her a Spy (G) 921	Sally Eilers-Allan Lane	Apr. 14,'39	65	Oct. 14,'39
Three Sons (G) 004	E. Ellis-W. Gargan-K. Taylor	Oct. 13,'39†	72	Sept. 30,'39
Timber Stampede (G) 985	Geo. O'Brien-Marjorie Reynolds	June 30,'39	59	June 24,'39
Two Thoroughbreds (G) 013	Jimmy Lydon-Joan Brodel	Dec. 8,'39†	*60	Dec. 2,'39
Way Down South (G) 947	B. Breen-S. Blane-A. Mowbray	July 21,'39	63	July 22,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Abe Lincoln in Illinois 009	R. Massey-R. Gordon-M. Howard			
(See "In the Cutting Room," Sept. 16,'39.)				
Bill of Divorcement*, A	Maureen O'Hara - Adolphe Menjou - Fay Bainter	May 3,'40†		
Bullet Code	George O'Brien-Virginia Vale	Apr. 5,'40†		
Escape to Paradise (G) 945	Bobby Breen-Kent Taylor	Dec. 22,'39	*60	Dec. 9,'39
Glamour Boy No. 2	Joe Penner-Linda Hayes	Mar. 15,'40†		
Hunchback of Notre Dame, The 015	C. Laughton-M. O'Hara-Sir C. Hardwicke - W. Hampden - T. Mitchell - B. Rathbone	Dec. 29,'39†		
(See "In the Cutting Room," Sept. 9,'39.)				
Irene	Anna Neagle-Ray Milland-R. Young-M. Robson-B. Burke	Mar. 29,'40†		
Isle of Destiny	W. Gargan-W. Ford-J. Lang	Feb. 9,'40†		
Legion of the Lawless (G) 082	George O'Brien-Virginia Vale	Jan. 5,'40†	*59	Nov. 25,'39
Little Orvie	J. Sheffield-E. Truex-A. Todd	Mar. 1,'40†		
Marines Fly High	R. Dix-C. Morris-L. Ball	Feb. 2,'40†		
Married and in Love 014	Alan Marshal - Barbara Read - Helen Vinson-Patric Knowles	Jan. 19,'40†		
(See "In the Cutting Room," Nov. 11,'39.)				
Mexican Spitfire 016	L. Velez-D. Woods-L. Errol	Jan. 12,'40†		
My Favorite Wife*	Irene Dunne-Cary Grant-Randolf Scott-Gail Patrick	Apr. 12,'40†		
Pinocchio*	Disney Feature Cartoon	Feb. 23,'40†		
Primrose Path	Ginger Rogers-Joel McCrea	Mar. 22,'40†		
Queen of Destiny (G) 061	Anna Neagle-Anton Walbrook-C. Aubrey Smith		95	Oct. 29,'38
(Reviewed under the title, "Sixty Glorious Years.")				
Saint's Double Trouble	G. Sanders - H. Whitney - B. Lugosi	Mar. 8,'40†		
Swiss Family Robinson 019	Thomas Mitchell - Edna Best - Freddie Bartholomew - Terry Kilburn - Tim Holt	Jan. 26,'40†	91	
(See "In the Cutting Room," Nov. 18,'39.)				
Vigil in the Night 007	Carole Lombard - Anne Shirley - Brian Aherne	Feb. 16,'40†		
(See "In the Cutting Room," Oct. 7,'39.)				

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Sherlock Holmes, The (G) 005	B. Rathbone-I. Lupino-N. Bruce	Sept. 1,'39†	82	Aug. 26,'39
Barricade 026	Alice Faye-Warner Baxter	Dec. 8,'39†	71	
Boy Friend (G) 943	Jane Withers - Richard Bond - Arleen Whelan	May 19,'39	72	May 13,'39
Charlie Chan at Treasure Island (G) 006	S. Toler-C. Romero-P. Moore	Sept. 8,'39†	74	Aug. 26,'39
Charlie Chan in Reno (G) 948	S. Toler-P. Brooks-R. Cortez	June 16,'39	71	June 3,'39
Chasing Danger (G) 941	Preston Foster-Lynn Bari	May 5,'39	60	Jan. 14,'39
Chicken Wagon Family (G) 002	Jane Withers - Leo Carrillo - Marjorie Weaver	Aug. 11,'39†	64	Aug. 19,'39
City in Darkness (G) 021	Sidney Toler-Lynn Bari	Dec. 1,'39†	74	Nov. 18,'39
Day-Time Wife (A) 020	Tyrone Power - Linda Darnell - Warren William-B. Barnes	Nov. 24,'39†	72	Nov. 18,'39
Drums Along the Mohawk (A) 015	Henry Fonda-Claudette Colbert-Edna May Oliver	Nov. 10,'39†	103	Nov. 11,'39
(Exploitation: Nov. 25,'39, p. 56; Dec. 2,'39, pp. 72, 75; Dec. 9,'39, p. 94.)				
Elsa Maxwell's Hotel for Women (G) 001	Linda Darnell - Jas. Ellison - Ann Sothern - Elsa Maxwell - Lynn Bari	Aug. 4,'39†	83	Aug. 5,'39
(Exploitation: Sept. 16,'39, p. 88.)				
Escape, The (G) 010	Amanda Duff-Kane Richmond	Oct. 6,'39†	62	Nov. 11,'39
First World War, The (re-issue) (A) 062	Documentary	Oct. 27,'39†	78	Nov. 17,'34
Frontier Marshal, The (G) 951	Randolph Scott - Nancy Kelly - Cesar Romero-Binnie Barnes	July 28,'39	71	July 29,'39
(Exploitation: Sept. 2,'39, p. 54; Oct. 14,'39, pp. 60, 66.)				
Gorilla, The (G) 944	Ritz Bros. - Anita Louise - Bela Lugosi - Patsy Kelly	May 26,'39	66	May 27,'39
Heaven with a Barbed Wire Fence (G) 019	Jean Rogers-Glenn Ford	Nov. 3,39†	62	Oct. 7,'39
Here I Am a Stranger (G) 009	Richard Greene-Brenda Joyce-R. Dix-R. Young-G. George	Sept. 29,'39†	83	Sept. 30,'39
(Exploitation: Oct. 21,'39, p. 66; Oct. 28,'39, p. 72.)				
Hollywood Cavalcade (G) 007	Alice Faye - Don Ameche - Stuart Erwin-Buster Keaton	Oct. 13,'39†	96	Oct. 7,'39
(Exploitation: Nov. 4,'39, p. 67; Dec. 9,'39, p. 94.)				
Honeymoon's Over, The (G) 024.	M. Weaver-S. Erwin-P. Knowles	Dec. 15,'39†	70	Nov. 25,'39
Inspector Hornleigh (A) 945	Gordon Harker-Alastair Sim	Apr. 21,'39	76	Apr. 22,'39
Inspector Hornleigh on Holiday (A) 022	Gordon Harker-Alastair Sim	Dec. 1,'39†	87	Nov. 18,'39
It Could Happen to You (G) 950	Gloria Stuart-Stuart Erwin	June 30,'39	65	June 17,'39
Jones Family in Hollywood (G) 946	Jed Prouty-Spring Byington	June 2,'39	60	May 27,'39
Jones Family in Quick Millions (G) 004	Jed Prouty-Spring Byington	Aug. 25,'39†	61	Aug. 12,'39
Mr. Moto in Danger Island (G) 937	P. Lorre-J. Hersholt-A. Duff	Apr. 7,'39	70	Mar. 18,'39
(Reviewed under the title, "Danger Island.")				
Mr. Moto Takes a Vacation (G) 952	Peter Lorre - Virginia Field - John King-Joseph Schildkraut	July 7,'39	68	Nov. 19,'38
News Is Made at Night (G) 953	Preston Foster-Lynn Bari	July 21,'39	73	July 15,'39
Pack Up Your Troubles (G) 014	J. Withers-Ritz Brothers-Lynn Bari-Stanley Fields	Oct. 20,'39†	75	Oct. 14,'39
Rains Came, The (G) 011	T. Power-M. Loy-G. Brent	Sept. 15,'39†	103	Sept. 9,'39
(Exploitation: Sept. 30,'39, p. 56; Oct. 28,'39, pp. 70, 72.)				
Return of the Cisco Kid, The (G) 940	Warner Baxter-Lynn Bari-Henry Hull-Cesar Romero	Apr. 28,'39	71	Apr. 22,'39
Road to Glory (reissue) (G) 061	Fredric March-Lionel Barrymore-Warner Baxter-June Lang	Oct. 13,'39†	101	June 6,'36
Rose of Washington Square (G) 942	T. Power-A. Faye-A. Jolson	May 12,'39	86	May 13,'39
(Exploitation: Apr. 22,'39, p. 62; May 6,'39, p. 64; June 24,'39, p. 73.)				
Second Fiddle (G) 949	S. Henie-T. Power-R. Vallee	July 14,'39	87	July 8,'39
(Exploitation: Aug. 26,'39, p. 86; Oct. 21,'39, p. 66.)				
Shipyard Sally (A) 018	Gracie Fields-Sydney Howard	Oct. 20,'39†	80	July 29,'39
Stanley and Livingstone (G) 003	S. Tracy-R. Greene-N. Kelly-W. Brennan - C. Coburn - H. Hull - Sir C. Hardwicke	Aug. 18,'39†	101	Aug. 5,'39
(Exploitation: Aug. 19,'39, p. 67; Sept. 23,'39, p. 73; Oct. 7,'39, p. 64; Nov. 4,'39, p. 64; Nov. 11,'39, p. 67.)				
Stop, Look and Love (G) 008	Jean Rogers-Robert Kellard	Sept. 22,'39†	57	Sept. 2,'39
Story of Alexander Graham Bell, The (G) 938	Don Ameche - Henry Fonda - Loretta Young-Young Sisters	Apr. 14,'39	97	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 60; May 6,'39, p. 60; May 13,'39, p. 64; May 27,'39, pp. 64, 68; June 17,'39, p. 75; July 1,'39, p. 59.)				
Susannah of the Mounties (G) 954	Shirley Temple-Randolph Scott	June 23,'39	78	June 24,'39
(Exploitation: July 29,'39, p. 69; Aug. 26,'39, p. 88.)				
Too Busy to Work (G) 016	J. Prouty-S. Byington-J. Davis	Nov. 17,'39†	65	Nov. 4,'39
20,000 Men a Year (G) 013	R. Scott-P. Foster-M. Lindsay	Oct. 27,'39†	84	Oct. 28,'39
Ware Case, The (A) 8014	Clive Brooks-Jane Baxter	July 21,'39	72	Dec. 31,'38
Winner Take All (G) 939	Tony Martin-Gloria Stuart-Slim Summerville-Henry Armetta	Apr. 21,'39	62	Feb. 25,'39
Young Mr. Lincoln (G) 947	Henry Fonda-Marjorie Weaver-Arleen Whelan-Alice Brady	June 9,'39	101	June 3,'39
(Exploitation: July 29,'39, p. 67; Aug. 12,'39, p. 70; Oct. 21,'39, p. 62.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Bird 025	Shirley Temple-Helen Ericson			
(See "In the Cutting Room," Nov. 25,'39.)				
Charlie Chan in Panama	Sidney Toler-Jean Rogers			
(See "In the Cutting Room," Nov. 25,'39.)				
Cisco Kid and the Lady, The (G) 012	C. Romero-V. Field-M. Weaver	Dec. 29,'39†	73	Dec. 2,'39
City of Chance 027	Lynn Bari-Donald Woods	Jan. 12,'40†		
Dance with the Devil	Tyrone Power-Dorothy Lamour-Edward Arnold-Lloyd Nolan			
Everything Happens at Night 029	Sonja Henie - Ray Milland - Robert Cummings	Dec. 22,'39†		
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92	May 13,'39
Grapes of Wrath	Henry Fonda - Dorris Bowdon - Charley Grapewin - Jane Darwell			
(See "In the Cutting Room, Dec. 2,'39.)				
He Married His Wife 023	J. McCrea-N. Kelly-M. Boland	Jan. 19,'40†		
(See "In the Cutting Room," Nov. 25,'39.)				
High School 028	Jane Withers-Joe Brown, Jr.	Jan. 26,'40†	74	
Little Old New York	Alice Faye - Fred MacMurray - Richard Greene-Brenda Joyce			
Man Who Wouldn't Talk, The	L. Nolan-J. Rogers-M. Marsh			

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Shooting High	J. Withers-G. Autry-M. Weaver			
Swanee River 017	D. Ameche-A. Jolson-A. Leeds	Jan. 5,'40†		
Young As You Feel	Jed Prouty-Spring Byington			

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Fury (G)	Brian Aherne-Victor McLaglen-Paul Lukas-June Lang	May 26,'39	91	May 6,'39
Eternally Yours (A)	Loretta Young - David Niven - H. Herbert-B. Burke-Z. Pitts	Oct. 12,'39†	95	Oct. 7,'39
(Exploitation: July 22,'39, p. 81.)				
Four Feathers (A)	John Clements - June Duprez - C. Aubrey Smith-Ralph Richardson	Aug. 4,'39†	115	May 6,'39
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, pp. 82, 84; Feb. 11,'39, p. 59; Feb. 25,'39, p. 68; Mar. 4,'39, pp. 70, 72; Oct. 7,'39, p. 65; Oct. 21,'39, p. 62.)				
Housekeeper's Daughter (G)	Joan Bennett-Adolphe Menjou	Oct. 26,'39†	80	Sept. 16,'39
Intermezzo, a Love Story (A)	L. Howard-I. Bergman-E. Best	Sept. 22,'39†	70	Sept. 30,'39
Man in the Iron Mask (G)	Louis Hayward - Joan Bennett - Warren William - Joseph Schildkraut - Alan Hale	Aug. 11,'39†	112	July 1,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; Aug. 12,'39, p. 69; Aug. 19,'39, p. 66; Aug. 26,'39, p. 85; Sept. 2,'39, p. 53; Sept. 16,'39, p. 82; Sept. 30,'39, p. 56; Oct. 28,'39, p. 70.)				
Real Glory, The (G)	C. Cooper-A. Leeds-D. Niven	Sept. 29,'39†	96	Sept. 16,'39
(Exploitation: Oct. 7,'39, p. 62; Nov. 25,'39, p. 57.)				
They Shall Have Music (G)	Jascha Heifetz-Andrea Leeds-Joel McCrea-Gene Reynolds	Aug. 18,'39†	101	July 15,'39
(See musical analysis, July 22,'39, p. 54; exploitation: Oct. 7,'39, p. 66; Oct. 14,'39, p. 62; Dec. 2,'39, p. 76.)				
Winter Carnival (G)	Ann Sheridan-Richard Carlson-Helen Parrish-R. Armstrong	July 28,'39†	100	July 22,'39
(Exploitation: Aug. 5,'39, p. 98; Aug. 19,'39, p. 67; Aug. 26,'39, p. 86.)				
Wuthering Heights (A)	Merle Oberon-Laurence Olivier-Flora Robson-David Niven	Apr. 7,'39	104	Apr. 1,'39
(Exploitation: Apr. 2,'39, p. 62; May 13,'39, p. 68; May 27,'39, p. 65; Sept. 9,'39, p. 71.)				
Zenobia (G)	Oliver Hardy - Harry Langdon - Billie Burke - Alice Brady - James Ellison - June Lang - Jean Parker	Apr. 21,'39	73	Mar. 18,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chump at Oxford	Laurel and Hardy			
House Across the Bay	Joan Bennett-Geo. Raft-Lloyd Nolan-Gladys George			
Lion Has Wings, The (G)	Merle Oberon-Ralph Richardson-June Duprez-Flora Robson		77	Nov. 18,'39
Of Mice and Men	Burgess Meredith-Lon Chaney, Jr.-Betty Field-Chas. Bickford			
My Son, My Son	Brian Aherne-Madeleine Carroll-Louis Hayward-Frances Dee			
1,000,000 B.C.	Carole Landis-Lon Chaney, Jr.-John Hubbard			
Our Town	Frank Craven			
Over the Moon	Merle Oberon - Rex Harrison - Louis Borell			
Raffles	David Niven-Olivia de Havilland	Dec. 29,'39†		
Rebecca	Laurence Olivier-Joan Fontaine-Judith Anderson-Nigel Bruce	Jan. 19,'40†		
(See "In the Cutting Room, Dec. 2,'39.)				
Send Another Coffin	Pat O'Brien-Ruth Terry-Broderick Crawford-Edward Arnold	Dec. 22,'39†		
Thief of Bagdad	Sabu-J. Duprez-C. Veidt			
Two's Company	Laurel and Hardy			

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Qiet on the Western Front (re-issue) (G) 4073	Lew Ayres-Slim Summerville	Sept. 29,'39†	93	Apr. 26,'30
(Exploitation: Oct. 28,'39, p. 70; Nov. 25,'39, p. 58; Dec. 2,'39, p. 73.)				
Big Guy, The (G) 4016	Victor McLaglen-Jackie Cooper	Nov. 24,'39†	78	Dec. 2,'39
(See "In the Cutting Room," Nov. 18,'39.)				
Big Town Czar (G) 3018	Barton MacLane-Tom Brown-Ed Sullivan	Apr. 21,'39	66	Apr. 22,'39
Call a Messenger (G) 4020	Billy Hallop-Huntz Hall-Mary Carlisle-Larry Crabbe	Nov. 3,'39†	65	Sept. 23,'39
Chip of the Flying "U" 4060	John Mack Brown-Bob Baker-Fuzzy Knight-Doris Weston	Nov. 24,'39†	55	
Code of the Streets (G) 3019	Frankie Thomas-Harry Carey-"Little Tough Guys"	Apr. 14,'39	69	Feb. 4,'39
Desperate Trails, The 4058	John Mack Brown-Bob Baker-F. Robinson-F. Knight	Sept. 8,'39†	58	
(See "In the Cutting Room," July 15,'39.)				
East Side of Heaven (G) 3006	B. Crosby-J. Blondell-M. Auer	Apr. 7,'39	88	Apr. 8,'39
(Exploitation: June 3,'39, p. 66.)				
Ex Champ (G) 3010	Victor McLaglen-Tom Brown-Nan Grey-Constance Moore	May 19,'39	72	May 20,'39
First Love (G) 3002	Deanna Durbin-Helen Parrish-R. Stack-E. Pallette-Leatrice Joy	Nov. 10,'39	84	Nov. 4,'39
(Exploitation: Dec. 2,'39, p. 72.)				
For Love or Money (G) 3030	June Lang-Robert Kent	Apr. 28,'39	67	May 6,'39
Forgotten Woman, The (A) 3031	S. Gurie-D. Briggs-E. Arden	July 7,'39	67	July 1,'39
Hawaiian Nights (G) 4024	J. Downs-C. Moore-M. Carlisle	Sept. 8,'39†	65	Aug. 19,'39
Hero for a Day 4035	Charles Grapewin-Anita Louise-Dick Foran	Oct. 6,'39†	68	
House of Fear, The (G) 3038	Irene Hervey-William Gargan	June 30,'39	66	June 10,'39
Inside Information (G) 3039	J. Lang-D. Foran-H. Carey	June 2,'39	62	June 10,'39
I Stole a Million (G) 3007	George Raft - Claire Trevor - D. Foran-H. Armetta-V. Jory	July 21,'39	80	July 22,'39
Laugh It Off	C. Moore-J. Downs-E. Kennedy	Dec. 1,'39†	63	
Legion of Lost Flyers (G) 4053	R. Arlen-A Devine-A. Nagel	Nov. 3,'39†	63	Nov. 4,'39
Little Accident (G) 4019	Baby Sandy - Hugh Herbert - Richard Carlson - Florence Rice - Joy Hodges	Oct. 27,'39†	65	Nov. 4,'39
Man from Montreal	R. Arlen-A. Devine-G. Gwynne	Dec. 8,'39†	60	
Mikado, The (G) 4044	Kenny Baker-Jean Colin	Sept. 8,'39†	91	May 20,'39
(Exploitation: July 22,'39, p. 82; Aug. 26,'39, p. 86.)				
Missing Evidence (G)	Preston Foster-Irene Hervey	Dec. 15,'39†	64	Nov. 25,'39
Mutiny on the Blackhawk (G) 4051	R. Arlen-A. Devine-C. Moore	Sept. 1,'39†	66	Aug. 12,'39
Mystery of the White Room 3037	B. Cabot-H. Mack-C. Worth	Mar. 17,'39	57	
(See "In the Cutting Room," Mar. 18,'39.)				
Oklahoma Frontier 4059	John Mack Brown-Bob Baker-Fuzzy Knight	Oct. 20,'39†	58	
One Hour to Live (G) 4030	C. Bickford-D. Nolan-J. Litel	Nov. 10,'39†	59	Nov. 11,'39
Rio (G) 4014	Sigrid Gurie - Basil Rathbone - Victor McLaglen-Robert Cummings-Leo Carrillo	Sept. 29,'39†	77	Oct. 14,'39
Road Back (re-issue (G) 4074	John King-Richard Cromwell	Nov. 3,'39†	79	June 26,'37
Spirit of Culver (G) 3014	Jackie Cooper-F. Bartholomew-A. Devine-H. Hull-J. Moran	Mar. 10,'39	90	Mar. 4,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Sun Never Sets, The (G) 3009	B. Rathbone-D. Fairbanks, Jr.	June 9,'39	96	June 10,'39
They Asked for It (G) 3040	Michael Whalen - Joy Hodges - William Lundigan	May 26,'39	61	July 15,'39
Three Smart Girls Grow Up (G) 3001	D. Durbin-N. Grey-H. Parrish-C. Winninger-R. Cummings-William Lundigan	Mar. 24,'39	87	Mar. 25,'39
Tower of London (G) 4012	Basil Rathbone-Boris Karloff-N. Grey-B. O'Neil-I. Hunter	Nov. 17,'39†	92	Nov. 25,'39
Tropic Fury 4052	R. Arlen-A. Devine-B. Roberts	Oct. 13,'39†	62	
(See "In the Cutting Room," July 29,'39.)				
Two Bright Boys (G) 4017	Jackie Cooper-F. Bartholomew	Sept. 15,'39†	70	Sept. 16,'39
Under-Pup, The (G) 4010	Gloria Jean-N. Grey-R. Cummings-V. Weidler-A. Gillis	Sept. 1,'39†	88	Aug. 26,'39
(Exploitation: Oct. 7,'39, p. 65; Oct. 14,'39, p. 66; Nov. 11,'39, p. 67; Nov. 25,'39, p. 58.)				
Unexpected Father (G) 3008	Baby Sandy-Mischa Auer	July 14,'39	78	July 15,'39
(Exploitation: July 1,'39, p. 62; Nov. 25,'39, p. 58.)				
When Tomorrow Comes (G) 3003	Irene Dunne-Charles Boyer	Aug. 11,'39	92	Aug. 19,'39
Witness Vanishes, The (G) 4027	Edmund Lowe-Wendy Barrie	Sept. 22,'39†	66	Oct. 28,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Charlie McCarthy Detective	E. Bergen-"Charlie McCarthy,"-"Mortimer Snerd" - Robert Cummings-Constance Moore	Dec. 22,'39†		
Danger on Wheels	R. Arlen-A. Devine-P. Moran			
Destry Rides Again (A)	Marlene Dietrich-Jas. Stewart-Chas. Winninger-Mischa Auer	Dec. 29,'39†	94	Dec. 2,'39
Devil Is Yellow*	Wayne Morris-Margaret Lindsay			
Framed	Constance Moore-F. Albertson	Jan. 5,'40†		
(See "In the Cutting Room," Nov. 18,'39.)				
Green Hell	Douglas Fairbanks, Jr. - Joan Bennett - John Howard - Alan Hale - George Sanders-George Bancroft - Vincent Price	Jan. 26,'40†		
(See "In the Cutting Room," Oct. 28,'39.)				
Honeymoon Deferred	Edmund Lowe-Margaret Lindsay			
(See "In the Cutting Room," Dec. 9,'39.)				
Invisible Man Returns	Vincent Price-Sir Cedric Hardwicke-Nan Grey	Jan. 12,'40†		
(See "In the Cutting Room," Nov. 11,'39.)				
My Little Chickadee	Mae West-W. C. Fields-Jos. Calleia-D. Foran-A. Nagel			
Oh, Johnny, How You Can Love	Tom Brown-Peggy Moran			
Riders of Pasco Basin 4062	John Mack Brown-Bob Baker-Fuzzy Knight-Frances Robinson	Apr. 5,'40†		
West of Carson City 4061	John Mack Brown-Bob Baker-Fuzzy Knight-Peggy Moran	Jan. 19,'40†	55	

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels Wash Their Faces, The (G) 367	Ronald Reagan - Ann Sheridan "Dead End Kids"-B. Granville	Aug. 26,'39	86	Sept. 9,'39
(Exploitation: Nov. 25,'39, pp. 57, 58.)				
Code of the Secret Service (G) 374	Ronald Reagan-Rosella Towne	May 27,'39	58	May 20,'39
Confessions of a Nazi Spy (G) 353	Edw. G. Robinson - Francis Lederer - Paul Lukas	May 6,'39	102	Apr. 29,'39
(Exploitation: July 29,'39, p. 69; Oct. 14,'39, p. 66.)				
Cowboy Quarterback, The 366	Bert Wheeler - Marie Wilson - Gloria Dickson	July 29,'39	56	
(See "In the Cutting Room." June 3,'39.)				
Dark Victory (G) 354	Bette Davis - George Brent - Geraldine Fitzgerald - Ronald Reagan - Humphrey Bogart	Apr. 22,'39	106	Mar. 11,'39
(Exploitation: June 3,'39, p. 66; June 10,'39, p. 55; June 24,'39, pp. 75, 76; July 1,'39, pp. 61, 62; Aug. 5,'39, p. 102.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daughters Courageous (G) 360	Lane Sisters - John Garfield - F. Bainter - C. Rains - G. Page-J. Lynn-F. McHugh-M. Robson-D. Foran	July 22,'39	107	June 24,'39
(Exploitation: Aug. 19,'39, p. 72.)				
Dust Be My Destiny (G) 461	John Garfield-Priscilla Lane	Sept. 16,'39†	88	Aug. 19,'39
(Exploitation: Nov. 11,'39, p. 66.)				
Each Dawn I Die (G) 356	James Cagney-Jane Bryan-Geo. Raft-Geo. Bancroft	Aug. 19,'39	92	July 22,'39
(Exploitation: Aug. 19,'39, p. 72; Sept. 16,'39, p. 88; Oct. 14,'39, p. 66.)				
Espionage Agent (G)	Joel McCrea - Brenda Marshall - Jeffrey Lynn-Frank McHugh	Sept. 30,'39†	83	Sept. 30,'39
Everybody's Hobby, The 736	Henry O'Neill-Irene Rich	Aug. 26,'39	54	
Kid from Kokomo, The (G) 363	Wayne Morris-Pat O'Brien-Joan Blondell-May Robson	June 24,'39	92	May 27,'39
Man Who Dared (G) 375	Chas. Grapewin-Jane Bryan	June 3,'39	60	Apr. 8,'39
(Reviewed under the title, "I Am Not Afraid.")				
No Place to Go 469	F. Stone-G. Dickson-D. Morgan	Sept. 23,'39†	57	
Old Maid (A) 452	Bette Davis - Miriam Hopkins - Geo. Brent-Jas. Stephenson	Sept. 1,'39†	95	Aug. 5,'39
(Exploitation: Oct. 21,'39, p. 62; Nov. 11,'39, p. 68.)				
On Your Toes (G)	Zorina-Eddie Albert-A. Hale-J. Gleason-G. Dickson	Oct. 14,'39†	94	Oct. 28,'39
Private Detective (G) 471	Jane Wyman-Dick Foran	Dec. 9,'39†	55	Dec. 9,'39
Return of Dr. X, The (G)	Wayne Morris - H. Bogart - Lya Lys-Rosemary Lane	Dec. 2,'39†	62	Dec. 2,'39
Smashing the Money Ring (G) 470	R. Reagan-Margot Stevenson	Oct. 21,'39†	57	Nov. 25,'39
Sweepstakes Winner 373	M. Wilson-J. Davis-A. Jenkins	May 20,'39	59	
We Are Not Alone (G)	Paul Muni - Jane Bryan - Flora Robson - Una O'Connor	Nov. 25,'39†	112	Nov. 11,'39
You Can't Get Away with Murder (G) 364	Humphrey Bogart-Gale Page	May 20,'39	75	Jan. 21,'39
(Exploitation: June 17,'39, p. 74.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Four Wives (A)	Lane Sisters-G. Page-J. Garfield - E. Albert - C. Rains-J. Lynn-D. Foran-F. McHugh-M. Robson	Dec. 25,'39†	*112	Nov. 25,'39

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Jane Arden, The (G) 321	Rosella Towne-William Gargan	Mar. 18,'39	58	Feb. 11,'39
Dead End Kids on Dress Parade (G)	Dead End Kids-John Litel	Nov. 18,'39†	62	Nov. 4,'39
Dodge City (G) 304	Errol Flynn-Olivia de Havilland-Ann Sheridan-Bruce Cabot-A. Hale-F. McHugh-V. Jory	Apr. 8,'39	104	Apr. 8,'39
(Exploitation: Mar. 25,'39, p. 82; Apr. 22,'39, p. 61; May 20,'39, p. 61; May 27,'39, pp. 65, 68; June 3,'39, p. 64; June 10,'39, p. 59; June 24,'39, pp. 76, 77; July 8,'39, pp. 48, 50; July 15,'39, p. 61; July 22,'39, p. 81; Aug. 12,'39, p. 72.)				
Hell's Kitchen (G) 312	Margt. Lindsay-Ronald Reagan-"Dead End Kids"	July 8,'39	81	July 8,'39
Indianapolis Speedway (G) 315	Pat O'Brien - John Payne - Ann Sheridan - Gale Page	Aug. 5,'39	82	July 22,'39
(Exploitation: Sept. 30,'39, p. 59; Oct. 7,'39, p. 65; Oct. 14,'39, p. 66.)				
Juarez (G) 301	Paul Muni - Better Davis - B. Aherne-C. Rains-J. Garfield	June 10,'39	127	Apr. 29,'39
(Exploitation: May 13,'39, p. 64; July 1,'39, p. 58; July 15,'39, p. 66; July 22,'39, p. 81; Aug. 5,'39, p. 102; Aug. 26,'39, p. 86; Oct. 21,'39, p. 68.)				
Kid Nightingale (G) 411	J. Payne-J. Wyman-W. Catlett	Nov. 4,'39†	57	Sept. 23,'39
Nancy Drew and the Hidden Staircase 419	B. Granville-F. Thomas-J. Litel	Sept. 1,'39†	60	
Nancy Drew, Trouble Shooter 324	B. Granville-F. Thomas-J. Litel	June 17,'39	69	
Naughty But Nice (G) 311	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan	July 1,'39	90	July 1,'39
Oklahoma Kid (G) 308	J. Cagney-H. Bogart-R. Lane	Mar. 11,'39	80	Mar. 18,'39
(Exploitation: Mar. 11,'39, p. 57; Apr. 1,'39, pp. 74, 75; Apr. 29,'39, pp. 74, 75; May 13,'39, p. 67; June 10,'39, p. 60; July 15,'39, p. 66.)				
On Trial (G) 323	John Litel-Margaret Lindsay	Apr. 1,'39	61	Mar. 25,'39
Pride of the Blue Grass (G) 418	Edith Fellows-James McCallion	Oct. 7,'39	65	Nov. 11,'39
Private Lives of Elizabeth and Essex, The (G) 402	Bette Davis - Errol Flynn - O. de Havilland-Vincent Price	Nov. 25,'39†	106	Sept. 30,'39
(Exploitation: Dec. 2,'39, p. 72.)				
Roaring Twenties, The (G) 403	Jas. Cagney-Humphrey Bogart-Priscilla Lane-Jeffrey Lynn	Oct. 28,'39†	106	Oct. 21,'39
(Exploitation: Nov. 25,'39, p. 59.)				
Torchy Plays with Dynamite 326	Jane Wyman-Allen Jenkins	Aug. 12,'39		
Torchy Runs for Mayor (G) 322	Glenda Farrell-Barton MacLane	May 13,'39	60	Apr. 1,'39
Waterfront (G) 325	G. Dickson-D. Morgan-M. Wilson	July 15,'39	59	July 22,'39
Women in the Wind (G) 316	K. Francis-W. Gargan-V. Jory	Apr. 15,'39	65	Feb. 4,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All This and Heaven Too				
And It All Came True	Ann Sheridan - Jeffrey Lynn - Humphrey Bogart-Zasu Pitts			
British Intelligence	Boris Karloff-Margaret Lindsay	Jan. 29,'40†		
Brother Orchid	Edward G. Robinson - Wayne Morris - Gale Page			
Brother Rat and the Baby	Wayne Morris - Jane Bryan - R. Reagan-J. Wyman-E. Albert	Jan. 13,'40†		
(See "In the Cutting Room," Nov. 25,'39.)				
Child Is Born, A	Geraldine Fitzgerald - Jeffrey Lynn - Gladys George	Jan. 6,'40†	79	
(See "Give Me a Child," "In the Cutting Room," May 6,'39; exploitation: Dec. 9,'39, p. 96.)				
Enemy Within, The	Ronald Reagan-Lya Lys			
Fighting 69th	J. Cagney-P. O'Brien-J. Lynn-G. Brent-A. Hale-D. Morgan	Jan. 27,'40†		
(See "In the Cutting Room," Nov. 25,'39.)				
Fugitive from Justice	Roger Pryor-Lucille Fairbanks			
Gambling on the High Seas	W. Morris-J. Wyman-J. Litel			
Granny, Get Your Gun	May Robson - H. Davenport - M. Stevenson			
Invisible Stripes	George Raft - William Holden - Humphrey Bogart-Jane Bryan	Dec. 30,'39†		
(See "In the Cutting Room," Oct. 28,'39.)				
King of the Lumberjacks	John Payne-Gloria Dickson			
Life of Dr. Ehrlich	Edw. G. Robinson-Ruth Gordon-Donald Crisp-Otto Kruger			
Mad Empress, The (G) 420	M. Novara-C. Nagel-L. Atwill		*95	Apr. 22,'39
(Reviewed under the title, "Jaurez and Maximilian.")				
Philo Vance Comes Back	J. Stephenson-Margot Stevenson			
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne			
Tear Gas Squad	D. Morgan-J. Payne-G. Dickson			
Virginia City	Errol Flynn-Miriam Hopkirs-Randolph Scott-Alan Hale			
We Shall Meet Again	Merle Oberon - George Brent - Pat O'Brien-Binnie Barnes			
Years Without Days	John Garfield - Pat O'Brien - Ann Sheridan			
(See "In the Cutting Room," Oct. 28,'39.)				

STATE RIGHTS

Coming Attractions

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Hell's Harbor	Lupe Velez	Leichter	Dec. 10,'39†	80	
Pocomania (G)	Nina Mae McKinney	Lenwal	Dec. 9,'39	65	Dec. 9,'39
She Goes to War (A)		Leichter	Nov. 10,'39†	55	Nov. 25,'39
Sudan		Leichter	Oct. 10,'39	58	
Texas Wildcats	Tim McCoy	Victory	Apr. 10,'39		

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Affair Lafont, The (A)	Corinne Luchaire	Transatlantic	Nov. 4,'39	85	Nov. 4,'39
All at Sea* (G)	Sandy Powell	British Lion		74	Dec. 9,'39
Behind the Facade (Derriere la Facade) (A)	Lucien Baroux	Francinex		85	May 27,'39
Betrayal (A)	Annie Vernay	World	Sept. 15,'39	78	Sept. 23,'39
Black Limelight (A)	Raymond Massey	Alliance	Sept. 15,'39	68	July 8,'39
Boys' School	E. Von Stroheim	Columbia	June 5,'39	90	June 17,'39
Brivele Der Mamen (A)	Lucy & Misha Gehrman	Sphinx	Sept. 14,'39	106	
Come On, George (G)	George Formby			88	Dec. 2,'39
Darks Eyes of London (A)	Bela Lugosi	Pathe		76	Nov. 18,'39
Dead Men Tell No Tales (A)	Emlyn Williams	Alliance	Aug. 15,'39	70	July 29,'39
Demon Barber of Fleet Street, The (A)	Tod Slaughter	Select	Sept. 29,'39	67	Oct. 7,'39
Devil Is an Empress, The* (G)	Conrad Veidt	Columbia	Dec. 1,'39	70	Dec. 9,'39
Discoveries	Carroll Levis	Grand National		66	Sept. 2,'39
Down Our Alley (G)	Hughie Green	British Screen		65	Aug. 12,'39
End of Day, The (A)	Victor Fancen	Juno	Oct. 1,'39	94	Sept. 16,'39
Englishman's Home, An (A)	Edmund Gwenn	United Artists		72	Nov. 11,'39
First Film Concert* (G)		World	Oct. 31,'39	53	Nov. 18,'39
Frozen Limits, The* (G)	Jimmy Nervo	General		80	Nov. 18,'39
Harvest (A)	Gabriel Gabrio	French Film Center		80	Aug. 5,'39
(Exploitation: Oct. 21,'39, p. 63.)					
Heartbeat (A)	Orane Demagis	French M. P. Co.	Sept. 4,'39	90	Sept. 16,'39
Home from Home (G)	Sandy Powell	British Lion		73	June 3,'39
Housemaster (G)	Otto Kruger	Alliance	Oct. 15,'39	83	Feb. 26,'38
I Killed the Count (A)	Syd Walker	Grand National		89	Sept. 2,'39
I Met a Murderer (A)	James Mason	York	Oct. 2,'39	70	Oct. 14,'39
Just William (G)	Dicky Lupino	Assoc. British		75	Sept. 9,'39
Katia (G)	Danielle Darrieux		Dec. 25,'39	90	Dec. 2,'39
La Inmaculada (A)	Fortunio Bonanova	United Artists		85	July 22,'39
La Noche de los Maxas (The Night of the Mayas) (G)	Arturo Cordoba	Fama	Sept. 16,'39	96	Oct. 21,'39
Mademoiselle Ma Mere (A)	Danielle Darrieux	Hoffberg	Sept. 18,'39	82	Sept. 30,'39
Marseillaise (G)	Pierre Renoir	World	Nov. 3,'39	80	Nov. 18,'39
Mill on the Floss, The (G)	Geraldine Fitzgerald	Standard	Nov. 14,'39	90	Feb. 13,'37
Mirele Efros (G)	Berta Gersten	Credo	Oct. 19,'39	90	Nov. 4,'39
Ninety Degrees South	Scott Expedition	World	July 1,'39		
Papa's Misadventures (Los Enredos de Papa) (A)	Chato Ortin	Zacarias		98	Sept. 2,'39
Poisoned Pen (A)	Flora Robson	Assoc. British		78	July 15,'39
Rasputin (A)	Harry Baur	Concord	Oct. 16,'39	93	Oct. 21,'39
Singing Charro, The (Cu-and Canta La Ley) (G)	Tito Guizar	Paramount		77	June 3,'39
Song of the Street (A)	V. Sokoloff	Mayer-Burstyn	Sept. 1,'39	75	Aug. 26,'39
Still Water* (Acqua Cheta) (G)	Germana Paolieri	Modern	Nov. 18,'39		
Ten Days in Paris (A)	Rex Harrison	Columbia		82	Oct. 28,'39
That They May Live (A)	Victor Francen	Mayer-Burstyn	Nov. 6,'39	73	Nov. 4,'39
There Ain't No Justice (A)	Jimmy Hanley	A.B.F.D.		83	June 24,'39
What Would You Do, Chum? (A)	Syd Walker	Anglo American		75	Sept. 2,'39
Where's That Fire (G)	Will Hay	20th Cent.-Fox		74	Aug. 19,'39
Young Man's Fancy (A)	Anna Lee	Assoc. British		77	Sept. 2,'39

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-5-39) August 5, 1939. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
A-Ducking They Did Go (4-22-39) 9406 (3 Stooges)	April 7,'39	16½
All American Blondes (11-11-39) 1423 Andy Clyde	Oct. 20,'39†	16½
Andy Clyde Gets Spring Chicken 1426	Dec. 15,'39†	2 rls.
Awful Goof, The 1427 Charley Chase	Dec. 22,'39†	2 rls.
Boom Goes the Groom 9431 Andy Clyde	Mar. 25,'39	17½
Calling All Curs (9-9-39) 1401 (3 Stooges)	Aug. 25,'39†	17½
Chump Takes a Bump, The 9433 Charley Chase	May 5,'39	18
Glove Slingers 1425 (All Star)	Nov. 24,'39†	2 rls.
Mooching Through Georgia (9-9-39) 9438 (All Star)	Aug. 11,'39	19
Mutiny on the Body 9129 Smith & Dale	Feb. 10,'39	17½
Now It Can Be Sold 9434 Andy Clyde	June 2,'39	17
Oily to Bed, Oily to Rise (10-14-39) 1402 (3 Stooges)	Oct. 6,'39†	18½
Pest from the West (6-17-39) 9435 Buster Keaton	June 16,'39	19
Rattling Roemo 9436 Charley Chase	July 14,'39	17
Sap Takes a Wrap, The 9430 Charley Chase	Mar. 10,'39	15½
Saved by the Belle (8-2-39) 9408 (3 Stooges)	June 30,'39	17
Skinny the Moocher 1421 Charley Chase	Sept. 8,'39†	16½
Star Is Shorn, A 9432 (All Star)	Apr. 21,'39	17
Static in the Attic 1422 Walter Catlett	Sept. 22,'39†	19
Teacher's Pest 1424 Charley Chase	Nov. 3,'39†	16½
Three Sappy People 1403 (3 Stooges)	Dec. 1,'39†	18½
Trouble Finds Andy Clyde 9437	July 28,'39	18
We Want Our Mummy 9045 (3 Stooges)	Feb. 24,'39	17
Yes, We Have No Bonanza 9407 (3 Stooges)	May 19,'39	16

CINESCOPES

Title	Rel. Date	Min.
World of 1960 (Futurama) 1971	Nov. 3,'39	1 rl.

COLOR RHAPSODIES

Title	Rel. Date	Min.
Boy, a Gun and Birds, A 1506	Jan. 12,'40†	1 rl.
Crop Chasers (10-14-39) 1502	Sept. 22,'39†	8
Dreams On Ice (10-7-39) 1504	Oct. 20,'39†	6½
Gorilla Hunt, The 9507	Feb. 24,'39	8
Happy Tots (4-22-39) 9508	Mar. 31,'39	7
Hollywood Sweepstakes (8-12-39) 9512	July 28,'39	8
House That Jack Built, The 9509	Apr. 14,'39	7
Jitterbug Knights (9-9-39) 1501	Aug. 11,'39†	7
Lucky Pigs (6-17-39) 9510	May 26,'38	7
Mother Goose in Swingtime 1505	Dec. 18,'39†	1 rl.
Mountain Ears (11-11-39) 1503	Nov. 3,'39†	7
Nell's Yells 9511	June 30,'39	7

COLUMBIA TOURS

Title	Rel. Date	Min.
Beautiful Switzerland 1553	Nov. 17,'39†	1 rl.
Big Town Commuters (New York) 9553	Feb. 3,'39	9
Historic Cities of India 1552	Oct. 27,'39†	10
Holland and the Zuyder Zee (11-25-39) 1551	Sept. 15,'39†	10
Man-Made Island (6-17-39) 9554 (Frisco Fair)	May 26,'39	9
Morocco 9556	Aug. 11,'39	10½
New Hampshire 1554	Dec. 22,'39†	1 rl.
Sojourn in India 9555	July 7,'39	9½

COMMUNITY SING

Title	Rel. Date	Min.
No. 6 9656 (Moon Songs)	Feb. 24,'39	10½
No. 7 9657 (Parade of Hits)	Mar. 24,'39	9½
No. 8 (4-29-39) 9658 (Strauss Music)	Apr. 21,'39	8
No. 9 9659 (Songs of the West)	May 19,'39	10
No. 10 (6-17-39) 9660 (Romance Songs)	June 16,'39	10
(New Series)		
No. 1 (9-939) 1651 (Crosby Hit Songs)	Aug. 4,'39†	9
No. 2 1652 (Old Time Songs)	Sept. 8,'39†	9½
No. 3 1653 (College Songs)	Oct. 13,'39†	10
No. 4 1654 (Stephen Foster Songs)	Nov. 17,'39†	1 rl.
No. 5 1655	Dec. 22,'39†	1 rl.

FABLE CARTOONS

Title	Rel. Date	Min.
Park Your Baby 175	Dec. 22,'39†	1 rl.
Little Lost Sheep 1751	Oct. 6,'39†	7

FOOLS WHO MADE HISTORY

Title	Rel. Date	Min.
No. 1 (Elias Howe) (10-2-39) 1601	Sept. 1,'39†	11
No. 2 (Charles Goodyear) 1602	Oct. 6,'39†	10½

HAPPY HOUR

Know Your History

(Remakes from "March of Years")

Title	Rel. Date	Min.
No. 1 9471	Feb. 22,'39	10½
No. 2 9472	Mar. 23,'39	10½
No. 3 9473	Apr. 21,'39	11

SPECIAL (HAPPY HOUR)

Title	Rel. Date	Min.
No. 1 (11-11-39) 1520 (Book of Books)	Oct. 6,'39†	10
No. 2 1521 (Building of Boys)	Oct. 12,'39†	11

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
29. Krazy's Bear Tale 9704	Feb. 17,'39	7½
30. Golf Chumps 9705	Apr. 6,'39	7
31. Krazy's Shoe Shop 9706	May 12,'39	6

MUSIC HALL VANITIES

Title	Rel. Date	Min.
Montmartre Madness (6-3-39) 9964	June 30,'39	10½
Night at the Troc 9962	Mar. 2,'39	10½
Yankee Doodle Home (5-27-39) 9963	May 19,'39	10

PHANTASIES CARTOON

Title	Rel. Date	Min.
Charm Bracelet, The (9-9-39) 1701	Sept. 1,'39†	6½
Millionaire Hobo 1702	Nov. 24,'39†	1 rl.
Mouse Exterminator, The 1703	Jan. 26,'40†	1 rl.

PICTUREGRAPH

Title	Rel. Date	Min.
No. 1 9951	Feb. 10,'39	

SCRAPPY CARTOONS

Title	Rel. Date	Min.
Scrappy's Added Attraction 9753	Feb. 3,'39	6½
Scrappy's Rodeo 9756	June 2,'39	6
Scrappy's Sideshow 9754	Mar. 3,'39	7
Worm's Eye View, A (5-20-39) 9755	Apr. 28,'39	7

SCREEN SNAPSHOTS

Title	Rel. Date	Min.
No. 7 9857	Mar. 17,'39	10
No. 8 (4-29-39) 9858	Apr. 8,'39	9½
No. 9 (5-20-39) 9859	May 12,'39	10
No. 10 9860	May 26,'39	10
No. 11 9861	June 15,'39	10
No. 12 (8-19-39) 9862	July 28,'39	10
(New Series)		
No. 1 (10-14-39) 1851	Sept. 22,'39†	9½
No. 2 (11-18-39) 1852	Oct. 27,'39†	10
No. 3 1853	Nov. 24,'39†	1 rl.
No. 4 1854	Jan. 5,'40†	1 rl.

SPECIAL

SPORT THRILLS

Title	Rel. Date	Min.
Big Fish (9-9-39) 9810	Aug. 18,'39	10
Bows and Arrows 1801	Oct. 6,'39†	1 rl.
Diving Rhythm (5-20-39) 9806	Apr. 21,'39	10
Jai Alai 1802	Nov. 3,'39†	1 rl.
Jockeys Up (6-17-39) 9807	June 2,'39	9½
Navy Champions (4-22-39) 9805	Mar. 17,'39	9½
Odd Sports 9804	Feb. 10,'39	10½
Technique of Tennis (6-17-39) 9808	June 30,'39	8½
There Goes Rusty (8-26-39) 9809	July 15,'39	10½

WASHINGTON PARADE

Title	Rel. Date	Min.
No. 2 (2-18-39) 9902 (Inside the White House)	Feb. 21,'39	11
No. 3 (5-27-39) 9903 (Inside the Capitol)	Apr. 28,'39	10
No. 4 9904 (Library of Congress)	Aug. 4,'39	10
1939-40		
No. 1 (11-25-39) 1991 (Smithsonian Institution)	Oct. 20,'39†	10½
No. 2 1991	Dec. 8,'39†	1 rl.

MGM

CARTOONS

Title	Rel. Date	Min.
Art Gallery (6-3-39) W-886 (Color)	May 13,'39	9
Bear That Couldn't Sleep (7-15-39) W-887 (Sepia)	June 10,'39	9
Blue Danube, The W-891	Oct. 28,'39	1 rl.
Bookworm, The (9-16-39) W-889 (Color)	Aug. 26,'39	9
Goldilocks and the Three Bears (7-22-39) W-888	July 15,'39	11
Jitterbug Follies (3-25-39) W-883 (Sepia)	Feb. 25,'39	9
Little Goldfish, The (4-22-39) W-885 (Color)	Apr. 15, '39	8
One Mother's Family (11-11-39) W-890	Sept. 30,'39	9
Peace on Earth (12-9-39) W-81	Dec. 9,'39†	10

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 21—Money to Loan (3-25-39) P-812 Alan Dinehart-Paul Guilfoyle	Mar. 11,'39	21
No. 22—While America Sleeps (4-22-39) P-813 Dick Purcell	Apr. 15,'39	21
No. 23—Help Wanted (7-1-39) P-814 Tom Neal-Jo Ann Sayers	June 10,'39	21
No. 24—Think First (10-21-39) P-815 Laraine Day-Ann Morriss	Sept. 9,'39	21
No. 25—Drunk Driving (10-28-39) P-816 Dick Purcell-Jo Ann Sayers	Oct. 28,'39	21

FITZPATRICK TRAVEL TALKS

Title	Rel. Date	Min.
Colorful Curacao (7-29-39) T-862	May 27,'39	9
Day on Treasure Island, A (9-30-39) T-51	Sept. 2,'39†	10
Glimpses of Australia .... (5-27-39) T-859	Apr. 15,'39	9
Land of Alaska Nellie T-55	Dec. 23,'39†	9
Natural Wonders of Washington State (10-21-39) T-52	Oct. 7,'39†	9
Picturesque Udaipur (7-15-39) T-861	May 13,'39	8
Quaint St. Augustine (12-2-39) T-53	Nov. 4,'39†	9
Rural Hungary (6-24-39) T-860	Apr. 29,'39	9
Sydney, Pride of Australia (2-4-39) T-854	Dec. 3,'38	9
Valiant Venezuela T-54	Nov. 25,'39†	9

MGM MINIATURES

Title	Rel. Date	Min.
Ash Can Fleet (10-21-39) M-72 Robert Warwick	Sept. 9,'39†	11
Failure at 50, A (11-18-39) M-73 Truman Bradley-Jack Mulhall	Oct. 7,'39†	10
Greener Hills, The (7-15-39) M-880 Emmett Vogan-Grace Stafford	May 27, '39	11
Hollywood Hobbies (6-17-39) M-878 Sally Payne-Joyce Compton	May 13,'39	10
Love On Tap M-877 Mary Howard (Sepia)	Mar. 18,'39	11
Mendelssohn's Wedding March (12-2-39) M-74	Nov. 4,'39†	8
Miracles at Lourdes M-75 (Sepia)	Dec. 30,'39†	11
Prophet Without Honor (6-17-39) M-879 Tom Neal	May 20,'39	11
Rhumba Rhythm (9-9-39) M-71 Mary Teen-Sally Blaine (Sepia)	Sept. 2,'39†	11
Where Turf Meets Surf (Sepia)		11

MUSICAL COMEDIES

Title	Rel. Date	Min.
Happily Buried (6-3-39) R-805 Anthony Allen-Rita Oehman	Apr. 15,'39	20

OUR GANG

Title	Rel. Date	Min.
Auto Antics (9-16-39) C-942	July 22,'39	10
Captain Spanky's Showboat (10-28-39) C-131	Sept. 9,'39†	11
Clown Princess (6-3-39) C-938	Apr. 15,'39	10
Cousin Wilbur (6-17-39) C-939	Apr. 29,'39	10
Dad or a Day (12-2-39) C-132	Oct. 21,'39†	11
Dog Daze (7-29-39)	July 1,'39	11
Time Out for Lessons C-133	Dec. 2,'39†	11
Joy Scouts (7-29-39)	June 24,'39	10
Tiny Troubles (3-25-39) C-936	Feb. 18,'39	10

PASSING PARADE

(Sepia)

Title	Rel. Date	Min.
No. 5—(6-17-39) K-925 (Angel of Mercy) (Sepia)	May 20,'39	10
No. 6—(6-17-39) K-926 (Yankee Doodle Goes to Town)	June 17,'39	9
No. 7—Giant of Norway (7-22-39) K-927	June 24,'39	11
No. 8—Story That Couldn't Be Printed (9-16-39) K-928	July 22,'39	11
No. 9—One Against the World (9-16-39) K-929	Aug. 19,'39	11
No. 10—Unseen Guardians (10-14-39) K-930	Aug. 26,'39	11
No. 11—Forgotten Victory K-121 (Sepia)	Dec. 9,'39†	11

PETE SMITH SPECIALTIES

Title	Rel. Date	Min.
Culinary Carving (8-12-39) S-910	July 1,'39	9
Football Thrills of 1938 (10-14-39) S-912	Sept. 16,'39	10
Let's Talk Turkey (12-2-39) S-101	Oct. 28,'39†	11
Poetry of Nature (7-8-39) (Sepia)	May 17,'39	10
Radio Hams (6-17-39) S-908	May 20,'39	10
Romance of the Potato S-103 (Sepia)	Dec. 9,'39†	9
Set 'Em Up (10-21-39) S-913	Oct. 7,'39	10
Ski Birds (11-25-39) S-102	Nov. 18,'39†	8
Take a Cue (9-16-39) S-911 (Sepia)	Aug. 12,'39	9
Weather Wizards (4-22-39) S-907	Apr. 8,'39	9

ROBERT BENCHLEY

Title	Rel. Date	Min.
Dark Magic (5-27-39) F-956	May 13,'39	10
Day of Rest, The (10-21-39) F-141	Sept. 6,'39†	9
Home Early (6-17-39) F-957	May 27,'39	9
F-958	June 10,'39	10
See Your Doctor F-142	Dec. 16,'39†	8
That Inferior Feeling F-143	Dec. 9,'39†	9

MONOGRAM

Title	Rel. Date	Min.
Raiders Over England 3830	Nov. 15,'39†	2 rls.

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Musical Mountaineers (5-27-39) T8-8	May 12,'39	7
Rhythm on the Reservation (7-22-39) T8-10	July 7,'39	7
Scared Crows, The (7-8-39) T8-9	June 9,'39	7

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
So Does an Automobile T8-7	Mar. 31,'39	1 rl.
Yip Yip Yippy (7-29-39) J8-6	July 28,'39	7

COLOR CLASSICS

Title	Rel. Date	Min.
Barnyard Brat (7-15-39) C8-5	June 30,'39	7
Fresh Vegetable Mystery, The (10-14-39) C9-1	Sept. 22,'39†	1 rl.
Small Fry (5-6-38) C8-4	Apr. 21,'39	7

COLOR CRUISES

Title	Rel. Date	Min.
Chile K9-3	Nov. 10,'39†	1 rl.
Colombia (8-12-39) K8-7	July 21,'39	10
Ecuador (9-16-39) K9-1	Sept. 1,'39†	10
Jamaica (7-15-39) K8-6	May 26,'39	10
Peru (10-14-39) K9-2	Oct. 6,'39†	1 rl.
Republic of Panama K8-5	Mar. 24,'39	1 rl.

HEADLINERS

Title	Rel. Date	Min.
Artie Shaw's Class In Swing (8-26-39) A9-1	Sept. 8,'39†	10
Champagne Music of Lawrence Welk (3-4-39) A8-8	Mar. 3,'39	10
Here's Hal A9-4	Nov. 24,'39†	1 rl.
Moments of Charm of 1940 (10-4-39) (A9-2) Phil Spitalny & Girl Orch.	Oct. 13,'39†	11
Music Through the Years (2-25-39) A8-7 Jan Garber and Orch.	Feb. 3,'39	11
Paramount Presents Hoagy Carmichael (6-3-39) A8-10	May 5,'39	10
Sweet Moments (9-9-39) A8-12 Russ Morgan and Orch.	Aug. 11,'39	11
Ted Fio Rito and His Orchestra (11-18-39) A9-2	Oct. 6,'39†	11
Tempo of Tomorrow (7-1-39) A8-11 Richard Himber and Orch.	June 2,'39	10
Three Kings and a Queen A8-9 Vincent Lopez and Orch.	Apr. 7,'39	1 rl.

PARAGRAPHICS

Title	Rel. Date	Min.
Breaking the News (9-2-39) J8-12	Aug. 25,'39	10
Busy Little Bears (11-18-39) V9-2	Oct. 20,'39†	10
Circus Co-ed (3-11-39) V8-8	Mar. 10,'39	10
Farewell Vienna (7-15-39) V8-11	June 23,'39	10
Fisherman's Pluck V8-9	Apr. 14,'39	1 rl.
Public Hobby No. 1 (9-16-39) V9-1	Sept. 22,'39†	11
Swans (5-27-39) V8-10	May 19,'39	10
That's Africa (3-4-39) V8-7	Feb. 10,'39	10

PARAMOUNT PICTORIAL

(New Series)

Title	Rel. Date	Min.
No. 8—(3-11-39) P8-8	Mar. 3,'39	10
No. 9—(5-20-39) P8-9	Mar. 31,'39	10
No. 10—P8-10	May 5,'39	1 rl.
No. 11—(6-24-39) P8-11	June 2,'39	10
No. 12—(8-12-39) P8-12	July 14,'39	10

POPEYE THE SAILOR

Title	Rel. Date	Min.
Aladdin and His Wonderful Lamp (4-29-39) EE8-1 (Special)	Apr. 7,'39	22
Ghost Is the Bunk (7-22-39) E8-9	June 16,'39	7
Hello How Am I? (8-12-39) E8-10	July 14,'39	7
It's the Natural Thing to Do (8-26-39) E8-11	July 28,'39	7
Never Sock a Baby (11-25-39) E9-1	Nov. 3,'39†	6
Wotta Nitemare (7-15-39) T8-8	Mar. 24,'39	7

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE

(In Color)

Title	Rel. Date	Min.
No. 5—(5-27-39) J8-5	May 12,'39	11
No. 6—(7-29-39) J8-6	Aug. 4,'39	11

1939-40

Title	Rel. Date	Min.
No. 1—J9-1	Sept. 15,'39†	10
No. 2—(12-2-39) J9-2	Nov. 3,'39†	10

GRANTLAND RICE SPORTLIGHTS

Title	Rel. Date	Min.
No. 61—The Sporting Irish (3-4-39) R8-9	Mar. 17,'39	10
No. 62—Good Skates (5-6-39) R8-10	Apr. 14,'39	10
No. 63—Diamond Dust (6-3-39) R8-11	May 12,'39	10
No. 64—Death Valley Thrills (6-24-39) R8-12	June 9,'39	10
No. 65—Watch Your Step (8-19-39) R8-13	July 7,'39	10
No. 66—Hydro-Maniacs (9-9-39) R9-1	Sept. 1,'39†	10
No. 66—A Desert Adventure (9-16-39) R9-2	Sept. 22,'39†	10
No. 67—Catching Whoppers (9-16-39) R9-3	Oct. 13,'39†	10
No. 68—A Day Is Born (11-11-39) R9-4	Nov. 3,'39†	10
No. 69—Aqua-Rhyhtm (11-18-39) R9-5	Nov. 24,'39†	10

SYMPHONIC SERIES

Title	Rel. Date	Min.
Merry Wives of Windsor (11-18-39)		9

UNUSUAL OCCUPATIONS

(In Color)

Title	Rel. Date	Min.
No. 5—(5-6-39 L8-5	Apr. 14,'39	11
No. 6—(7-29-39) L8-6	June 16,'39	10

(New Series)

Title	Rel. Date	Min.
No. 1—(10-14-39) L9-1	Oct. 13,'39†	1 rl.
No. 2—L9-2	Nov. 17,'39†	1 rl.

RKO RADIO

LEON ERROL COMEDIES

Title	Rel. Date	Min.
Home Boner 93,704	Mar. 10,'39	20
Moving Vanities (5-6-39) 93,705	May 5,'39	17
Ring Madness 9370	June 30,'39	19
Scrappily Married 03,703	Jan. 12,'40†	20
Truth Aches 03,702	Nov. 3,'39†	19
Wrong Room, The (9-30-39) 03,701	Sept. 22,'39†	19

HEADLINERS

Title	Rel. Date	Min.
No. 3—Swing Vacation 93,603	Feb. 24,'39	17
No. 4—Sales Slips 93,604	June 2,'39	17

EDGAR KENNEDY COMEDIES

Title	Rel. Date	Min.
Act Your Age (10-14-39) 03,401	Oct. 6,'39†	18
Baby Daze 93,405	May 19,'39	15
Clock Wise (4-1-39) 93,404	Mar. 24,'39	18
Feathered Pests 93,406	July 14,'39	16
Kennedy the Great 03,402	Dec. 8,'39†	19
Maid to Order 93,403	Jan. 27,'39	18
Slightly at Sea 03,403	Feb. 9,'40†	16

INFORMATION PLEASE

Title	Rel. Date	Min.
No. 1—(10-14-39) 04,201	Sept. 8,'39†	10
No. 2—(10-28-39) 04,202	Oct. 6,'39†	11
No. 3—(12-2-39) 04,203	Nov. 3,'39†	10

MARCH OF TIME

1938-39

Title	Rel. Date	Min.
No. 8—Background for War: The Mediterranean (3-18-39) 93,108	Mar. 17,'39	18
No. 9—Japan: Master of the Orient (4-15-39) 93,109	Apr. 14,'39	19
No. 10—Dixie-U.S.A. (5-13-39) 93,110	May 12,'39	19
No. 11—War, Peace and Propaganda (6-10-39) 93,111	June 9,'39	19
No. 12—The Movies March On (7-8-39) 93,112	July 7,'39	22
No. 13—Metropolis—1939 (8-5-39) 93,113	Aug. 4,'39	18

1939-40

Title	Rel. Date	Min.
No. 1—Soldiers with Wings (9-9-39) 03,101	Sept. 1,'39†	19
No. 2—Battle Fleets of England (10-7-39) 03,102	Sept. 29,'39†	18
No. 3—Uncle Sam — The Farmer (10-28-39) 03,103	Oct. 27,'39†	18
No. 4—Newsfronts of War —1940 (11-25-39) 03,104	Nov. 24,'39†	19

NU-ATLAS PRODUCTIONS

Title	Rel. Date	Min.
Arcade Varieties (5-20-39) 94,210 Lillian Roth	May 12,'39	11
Hello Mama (4-1-39) 94,209 George Jessel	Apr. 14,'39	11
Samovar Serenade 94,208 Luba Malina	Mar. 17,'39	10
Tropical Topics 94,206 Rosita Ortega	Jan. 20,'39	10

PATHE NEWS

Released twice a week

PATHE REVIEWS

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Title	Rel. Date	Min.
Blamed for a Blonde (10-14-39) 03,201	Oct. 20,'39†	16
Chicken Feed 03,203	Jan. 19,'40†	18
Coat Tails 03.202	Nov. 17.'39†	18
Marriage Go-Round 93,204	July 28,'39	18
Dog-Gone 93,208	Apr. 21,'39	16
Twincuplets 03,204	Jan. 26,'40†	20

RAY WHITLEY COMEDIES

Title	Rel. Date	Min.
Bandit and Ballads 03,502	Dec. 15,'39†	2 rls.
Cupid Rides the Range (10-14-39) 03,501	Sept. 8,'39†	18
Ranch House Romeo (4-1-38) 93,503	Apr. 7,'39	17
Sagebrush Serenade 93,504	June 6,'39	19

REELISMS

Title	Rel. Date	Min.
Acres of Plenty (11-18-39) 04,602	Oct. 13,'39†	9
Air Waves (3-17-39) 94,607	Mar. 10,'39	10
American Royal (11-18-39)	Nov. 10,'39†	9
Kennel Kings (8-26-39) 94,612	July 12,'39	9
Nevada Unlimited (9-16-39) 04,601	Sept. 15,'39†	8
Pack Trip (9-16-39) 94,613	Aug. 18,'39	9
Soldiers of Sea 94,608	Apr. 7,'39	9
Television (5-6-39) 94,609	May 5,'39	9
Swinquet (7-15-39) 94,610	May 26,'39	8
World of Tomorrow (7-15-39) 94,611	June 23,'39	9
Zoo (8-12-39) 94,612	July 21,'39	9

RKO PATHE SPORTSCOPE

Title	Rel. Date	Min.
Big Leaguers (4-29-39) 94,309	Apr. 21,'39	9
Devil Drivers (7-15-39) 94,311	June 16,'39	9
Gun Play (10-14-39) 04,301	Sept. 1,'39†	1 rl.
Hunting Hounds (11-18-39) 04,302	Sept. 29,'39†	9
Ice Cutters (11-4-39) 04,303	Oct. 27,'39†	9
Riding the Crest (7-8-39) 94,312	July 14,'39	9
Smooth Approach (5-20-39) 94,310	May 19,'39	9½
Snow Falls (3-18-39) 94,307	Feb. 24,'39	1 rl.
Sporting Wings (4-1-39) 94,308	Mar. 24,'39	9
West Wall 04,604	Dec. 8,'39†	10
Winter Playground 04,304	Nov. 24,'39†	9

SPECIAL

Title	Rel. Date	Min.
Five Times Five (9-16-39) 93,801	July 23,'39	20

WALT DISNEY CARTOONS

Title	Rel. Date	Min.
Autograph Hound 94,116	Sept. 1,'39	8
Beach Picnic (5-27-39) 94,114	June 9,'39	8
Donald's Cousin Gus (5-20-39) 94,113	May 19,'39	8
Donald's Penguin (5-27-39) 94,117	Aug. 11,'39	8
Goofy and Wilbur (10-1-38) 94,110	Mar. 17,'39	8
Hockey Champ (5-20-39) 94,110	Mar. 17,'39	7
Officer Duck 04,101	Sept. 22,'39†	8
Practical Pig, The (10-1-38) 94,109	Feb. 24,'39	
Sea Scout 94,115	June 30,'39	8
Ugly Duckling, The (10-1-38) 94,111	Apr. 7,'39	8

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Conquering the Colorado (8-26-39) 0201	Aug. 18,'39†	11
Filming the Fleet (9-23-39) 0202	Oct. 27,'39†	11
Sand Hogs 9205	May 12,'39	10
Sky Fighters (12-9-39) 0203	Dec. 8,'39†	11

FASHIONS (In Color)

Title	Rel. Date	Min.
Fashion Forecast, No. 3 9603	Mar. 31,'39	10
Fashion Forecast, No. 4 9604	July 7,'39	1 rl.
Fashion Forecast, No. 5 0601	Sept. 15,'39†	10
Fashion Forecast, No. 6 0602	Dec. 22,'39†	1 rl.

FATHER HUBBARD'S ALASKAN ADVENTURES

Title	Rel. Date	Min.
Aghileen Pinnacles (10-21-39) 0103	Nov. 10,'29†	11
Birthplace of Icebergs (9-2-39) 0101	Aug. 4,'39†	11
Valley of 10,000 Smokes 0105	Feb. 16,'0†	10

LEW LEHR

Title	Rel. Date	Min.
Monkeys Is the Cwaziest People (9-30-39) 0401	Sept. 29,'39†	10
Muscle Maulers (5-6-39) 9404	Apr. 14,'39	11
Silly Season, The 0402	Dec. 8,'39‡	
Silly Season, The (12-2-39) 0402	Dec. 8,'39†	1 rl.

MAGIC CARPET SERIES

(Lowell Thomas)

Title	Rel. Date	Min.
Evergreen Empire, The (10-21-39) 0102	Oct. 13,'39†	11
Good Neighbors 9106	May 26,'39	11
Isle of Pleasure (11-19-38) 9103	Feb. 3,'39	11
Kangaroo Country (12-9-39) 0104	Feb. 2,'40†	10
Mystic Siam (5-6-39) 9105	Mar. 17,'39	10
Tempest Over Tunis 9107	June 9,'39	11
Viking Trail (12-31-38) 9104	Feb. 17,'39	10

TERRY-TOONS

Title	Rel. Date	Min.
Africa Squawks 9516	June 30,'39	7
Barnyard Baseball 9517	July 14,'39	7
Barnyard Egg-citement (5-6-39) 9528 (color)	May 5,'39	7
Cuckoo Bird, The 9511	Apr. 7,'39	7
Dog in a Mansion, A 0507	Jan. 12,'40†	1 rl.
Edgar Runs Again 0508	Jan. 26,'40†	1 rl.
First Robin, The 0555 (color)	Dec. 29,'39†	1 rl.
Frozen Feet 9509	Feb. 24,'39	7
Gandy Goose in a Bully Romance 9515	June 16,'39	7
Gandy Goose in G Man Jitters 9510	Mar. 10,'39	7
Gandy the Goose in the Frame Up 9507	Dec. 30,'38	7
Golden West, The (8-26-39) 0501	Aug. 25,'39†	7
Harvest Time 0556 (color)	Feb. 9,'40†	1 rl.
Hitch-Hiker, The 0505	Dec. 1,'39†	1 rl.
Hook Line and Sinker 0552	Sept. 8,'39†	7
Ice Pond, The 0506	Dec. 15,'39†	1 rl.
Nick's Coffee Pot 9513	May 19,'39	7
Nutty Network, The 9527 (color)	Mar. 24,'39	7
One Mouse in a Million (12-9-39) 0504	Nov. 3,'39†	7
Orphan Duck, The (10-14-39) 0553	Oct. 6,'39†	7
Prize Guest, The, 9514	June 2,'39	7
Sheep in the Meadow (10-14-39) 0502	Sept. 22,'39†	7
Their Last Bean (4-29-39) 9512	Apr. 21,'39	7
Three Bears, The 9526 (color)	Feb. 10,'39	7
Two Headed Giant (8-12-39) 0551	Aug. 11,'39†	7
Watchdog, The 0503	Oct. 20,'39†	1 rl.
Wicky-Wacky Romance, A (12-9-39) 0554 (color)	Nov. 17,'39†	7

ED THORGERSEN (Sports)

Title	Rel. Date	Min.
Big Game Fishing 0301	Sept. 1,'39†	10
Clocking the Jockies (10-7-39) 0302	Nov. 24,'39†	11
Hunting Dogs (5-6-39) 9303	Mar. 3,'39	11
Inside Baseball 9304	Apr. 28,'39	11
Sports Immortals 9305	June 23,'39	11
Topnotch Tennis 0303	Feb. 19,'40†	1 rl.

UNITED ARTISTS

WORLD WINDOWS

(Color)

Title	Rel. Date	Min.
Arabian Bazaar (12-31-38)	Sept. 1,'39	10
Eternal Fire, The (1-28-39)	Sept. 21,'39	10
Jerusalem (1-14-39)	May 1,'39	10
Labanon Coast	Dec. 1,'39	10
Petra (1-14-39)	Aug. 1,'39	10
River Thames (4-15-39)	Nov. 1,'39	10
Ruins of Palmyra	Oct. 1,'39	10
Wanderers of the Desert	July 1,'39	10

UNIVERSAL

GOING PLACES WITH GRAHAM McNAMEE

Title	Rel. Date	Min.
No. 60—(3-11-39) 3358	Feb. 20,'39	9½
No. 61—(4-15-39) 3359	Mar. 13,'39	9
No. 62—(5-20-39) 3360 (Reviewed under title, "America Takes to Skies.")	Apr. 10,'39	9

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 63—(6-3-39) 3361 (Reviewed under the title, "Theatre of the Sky.")	May 15,'39	9½
No. 64—(7-15-39) 3362	June 26,'39	9½
No. 65—(7-29-39) 3363	July 17,'39	9
No. 66—(9-30-39) 4351	Sept. 25,'39†	9
No. 67—(10-14-39 4352	Oct. 16,'39†	9
No. 68—(10-14-39) 4353	Nov. 13,'39†	9
No. 69—4354	Dec. 11,'39†	8
No. 70—4355	Dec. 25,'39†	8
No. 71—4356	Jan. 15,'40†	9

LANTZ CARTUNES

Arabs with Dirty Fezzes (8-26-39) 3259	July 31,'39	7
Bird on Nellie's Hat (7-8-39) 3257	June 19,'39	7
Bola Mola Land (5-27-39) 3256	May 29,'39	7
Charlie Cuckoo (5-13-39) 3254	Apr. 24,'39	7
Crack Pot Cruise 3253	Apr. 10,'39	6½
Little Tough Mice (4-15-39) 3251	Mar. 13,'39	7
Nellie of the Circus (5-20-39) 3255	May 8,'39	7
One Armed Bandit (4-8-39) 3252	Mar. 27,'39	7
Silly Superstition (9-23-39) 3262	Aug. 28,'39	7
Slap Happy Valley 3261	Aug. 21,'39	7
Snuffy Skunk's Party (9-23-39) 3260	Aug. 7,'39	7
Stubborn Mule (8-12-39) 3258	July 3,'39	7

LANTZ COLORED CARTOONS

A-Haunting We Will Go (7-15-39) 4621	Sept. 4,'39†	7
Life Begins for Andy Panda (9-23-39) 4262	Oct. 9,'39†	8½
Scrambled Eggs 4263	Nov. 20,'39†	8¾
Sleeping Princess, The (12-2-39) 4264	Dec. 4,'39†	9

MENTONE MUSICAL COMEDIES

Bank Notes (3-11-39) 3228 Gus Van	Mar. 15,'39	19
Cafe Boheme (4-1-39) 3229 Ray Smeck & Islanders	Apr. 12,'39	17
Gals and Gallons (6-3-39) 3232 East and Dumke	July 12,'39	17½
Pharmacy Frolics (5-20-39) 3230 Three Playboys	May 17,'39	18
Swing Sanitarium (5-20-39) 3231 Dorothy Stone-Chas. Collins	June 14,'39	18
With Best Dishes (6-3-39) 3233 Charles Kemper	Aug. 9,'39	17

SPECIAL

March of Freedom (5-20-39) 4110	Sept. 6,'39†	20

STRANGER THAN FICTION SERIES

No. 61—Novelty (4-22-39) 3372	Apr. 3,'39	9
No. 62—Novelty (5-20-39) 3373	May 1,'39	9
No. 63—Novelty (6-3-39) 3374	June 5,'39	9
No. 64—Novelty (9-9-39) 3375	July 3,'39	10
No. 65—Novelty (7-15-39) 3376	Aug. 7,'39	9½
No. 66—Novelty (10-21-39) 4371	Sept. 18,'39†	8½
No. 67—Novelty (10-14-39) 4372	Oct. 9,'39†	9
No. 68—Novelty (10-28-39) 4373	Nov. 6,'39†	9
No. 69—Novelty 4374	Dec. 4,'39†	9
No. 70—Novelty 4375	Dec. 25,'39†	9
No. 71—Novelty 4376	Jan. 8,'40†	1 rl.

TWO-REEL MUSICALS

Boy Meets Joy (11-18-39) 4221 Pinky Tomlin-Joy Hodges	Sept. 6,'39†	17
Rhumba Land 4223 Wini Shaw	Nov. 15,'39	18
Rhythm Jamboree 4225 Judy Starr	Jan. 17,'40†	2 rls.
Snow Follies 4224 Lillian Roth	Dec. 13,'39†	18
Swing Hotel (10-14-39) 4222 Wini Shaw	Oct. 18,'39†	18

VITAPHONE

BROADWAY BREVITIES

Title	Rel. Date	Min.
Projection Room 4022 Arthur and Case	Mar. 4,'39	2 rls.
Home Cheap Home 4023 Henry Armetta	Mar. 18,'39	2 rls.
A Fat Chance 4024 Johnny Perkins	Mar. 25,'39	2 rls.
Rollin' in Rhythm 4025	Apr. 15,'39	2 rls.
Seeing Spots 4026 Duke McHale	Apr. 29,'39	2 rls.
You're Next to Closing 4027 Cross and Dunn	May 13,'39	2 rls.
Broadway Buckaroo (6-17-39) 4028 Red Skelton	June 3,'39	20
Quiet Please (5-27-39) 4006 Fritz Feld (Color)	July 1,'39	20
Wardrobe Girl 4029 Ginger Manners	June 17,'39	
A Swing Opera 4030 Tess Gardella	July 22,'39	2 rls.
Seeing Red (8-26-39) 4018 Red Skelton	Aug. 26,'39	20
Slapsie Maxie (9-16-39) 5303 Maxie Rosenbloom	Sept. 10,'39†	17
Remember When (9-16-39) 5101 Eaton Boys		20
Ride, Cowboy, Ride (10-21-39) 4008 Dennis Morgan	Sept. 9,'39	20
Ice Frolic (10-14-39) 5102 Eleanor Gardner	Oct. 28,'39†	20
World's Fair Junior (10-28-39) 5104	Dec. 9,'39†	20
Royal Rodeo, The (12-9-39) John Payne		15

COLOR PARADE

The Roaming Camera (4-15-39) 4608	Mar. 25,'39	11
Mechanix Illustrated, No. 4 (5-27-39) 4609	Apr. 22,'39	10
For Your Convenience (6-17-39) 4610	May 20,'39	10
Mechanix Illustrated, No. 5 4612	June 17,'39	1 rl.
Modern Methods (8-12-39) 4611	July 15,'39	10
Mechanix Illustrated, No. 6 4613	Aug. 5,'39	1 rl.
Mechanix Illustrated, No. 1 (9-2-39) 5401	Sept. 30,'39†	10
American Saddle Horses (12-2-39) 5402	Nov. 11,'39†	1 rl.

FLOYD GIBBONS' "YOUR TRUE ADVENTURE"

Chained (4-15-39) 4308	Apr. 1,'39	12
Voodoo Fires (5-27-39) 4309	May 6,'39	12
Haunted House (6-24-39) 4310	June 3,'39	12
Lives in Peril 4311	July 1,'39	1 rl.
Three Minute Fuse (9-2-39) 4312	July 29,'39	11
Verge of Disaster 4313	Aug. 26,'39	1 rl.

HISTORICAL TECHNICOLOR FEATURETTES

Lincoln in the White House (1-14-39) 4004 Frank McGlynn (Color) (Exploitation: Feb. 25,'39, p. 68; May 20,'39, p. 61.)	Feb. 11,'39	20
Sons of Liberty (3-25-39) 4005 Claude Rains	May 20,'39	20
Bill of Rights (9-16-39) 4007	Aug. 19,'39†	20
Monroe Doctrine (10-28-39) 5001	Oct. 14,'39†	16

LOONEY TUNES

No. 66—Porky's Movie Mystery (3-24-39) 4809	Mar. 11,'39	7
No. 67—Chicken Jitters (4-1-39) 4810	Apr. 22,'39	1 rl.
No. 68—Porky and Teabiscuit (5-20-39) 4811	Apr. 1,'39	7
No. 69—Kristopher Kolumbus, Jr. 4812	May 13,'39	1 rl.
No. 70—Polar Pals (6-17-39) 4813	June 3,'39	7
No. 71—Scalp Trouble 4814	June 24,'39	1 rl.
No. 72—Porky's Picnic 4815	July 15,'39	1 rl.
No. 73—Wise Quack (8-19-39) 4816	Aug. 5,'39	7

Title	Rel. Date	Min.
No. 74—Porky's Hotel 5601	Sept. 2,'39†	1 rl.
No. 75—Jeepers Creepers (9-30-39) 5602	Sept. 23,'39†	7
No. 76—Naughty Neighbors (11-4-39) 5063	Nov. 4,'39†	1 rl.
No. 77—Pied Piper Porky (11-25-39) 5604	Nov. 4,'39†	7
No. 78—Porky the Giant Killer 5605	Nov. 18,'39†	1 rl.

MELODY MASTERS

Dave Apollon and Orch. 4711	Apr. 22,'39	1 rl.
Clyde McCoy and Orch. (5-27-39) 4712	Mar. 18,'39	10
Artie Shaw and Orch. (4-8-39) 4713	Apr. 29,'39	10
Larry Clinton and Orch. 4714	May 20,'39	1 rl.
Leith Stevens and Orch. (6-17-39) 4715	June 10,'39	10
Rita Rio and Orch. 4716	July 1,'39	1 rl.
Will Osborne and Orch. (8-5-39) 4717	July 22,'39†	10
Eddie Delange and Orch. 4718	Aug. 12,'39	1 rl.
Swing Styles (9-16-39) 5501	Sept. 2,'39†	10
Vincent Lopez and His Orchestra (10-21-39) 5502	Sept. 30,'39†	10
Rubinoff and His Violin (11-11-39) 5503	Nov. 11,'39†	10
Artie Shaw and His Orchestra (12-9-39) 5504		10

MERRIE MELODIES

(In Color)

No. 77—A Day at the Zoo 4513	Mar. 11,'39	1 rl.
No. 78—Presto Chango 4514	Mar. 25,'39	1 rl.
No. 79—Bars and Stripes Forever 4515	Apr. 8,'39	1 rl.
No. 80—Daffy Duck and Dinosaur (4-22-39) 4516	Apr. 22,'39	7
No. 81—Thugs with Dirty Mugs 4517	May 6,'39	1 rl.
No. 82—Naughty But Mice 4519	May 10,'39	1 rl.
No. 83—Believe It or Else 4520	June 3,'39	1 rl.
No. 84—Hobo Gadget Band (6-17-39) 4518	June 17,'39	7
No. 85—Old Glory (6-17-39) 4521	July 1,'39	10
No. 86—Dangerous Dan McFoo 4522	July 15,'39	1 rl.
No. 87—Snow Man's Land 4523	July 29,'39	1 rl.
No. 88—Hare-Um Scare-Um (8-12-39) 4524	Aug. 12,'39	7
No. 89—Detouring America (9-9-39) 4525	Aug. 26,'39	7
No. 90—Little Brother Rat 4526	Sept. 2,'39	1 rl.
No. 91—Sioux Me 5301	Sept. 9,'39†	1 rl.
No. 92—Land of the Midnight Fun (10-14-39) 5503	Sept. 23,'39†	1 rl.
No. 93—Little Lion Hunter 5302	Oct. 7,'39†	1 rl.
No. 94—The Good Egg 5304	Oct. 21,'39†	1 rl.
No. 95—Fresh Fish (11-18-39) 5305	Nov. 4,'39†	7
No. 96—Fagin's Freshmen (12-2-39) 5306	Nov. 18,'39†	1 rl.

TECHNICOLOR SPECIALS

Romance in Color 4404	Aug. 19,'39	1 rl.

VITAPHONE VARIETIES

Tax Trouble 4907 Grouch Club	Mar. 18,'39	1 rl.
The Crawfords "At Home" 4909	Apr. 15,'39	1 rl.
Dean of the Pasteboards (5-27-39) 4910 Luis Zingone	May 27,'39	10
Right Way, The (6-17-39) 4908 Irene Rich	July 1,'39	9
Witness Trouble 4911 Grouch Club	July 29,'39	1 rl.
One Day Stand (8-26-39) 4912	Aug. 19,'39	10
Vote Trouble (9-16-39) 5701 Grouch Club	Sept. 9,'39†	9
History Repeats Itself (10-14-39)		10
Sword Fishing (10-14-39) 5702	Oct. 21,'39†	10
An Organ Novelty (11-4-39) Mr. & Mrs. Jesse Crawford		9

OTHER PRODUCT

ABPC

Title	Rel. Date	Min.
Come Back to Erin (5-20-39)		33

ALLIANCE

Birth of the Movies	Sept. 1,'39	22
Warning, The (4-1-39)	Aug. 1,'39	32

AMERICAN RED CROSS

Footsteps (5-27-39)		11

ASSOC. OF SCHOOL FILM LIBRARIES

New World for Old (6-3-39)		25

BRITISH

Border Collie (8-12-39)		
Reporter Investigates Liberty (5-6-39)		17

CENTRAL

Chinook's Children (6-3-39)		10
Zoo in Manhattan (11-18-39)		10

ENNIS

Memory Lingers On, The (8-5-39)		10

FRENCH FILM EXCHANGE

Ave Maria (7-15-39)		
Rembrandt (7-15-39)		
Trip to the Sky (7-1-39)		10
Violin, The (9-23-39)		10

G. P. O.

"Do It Now" (9-30-39)		11
Health for the Nation (7-15-39)		
Spare Time (6-17-39)		
Men in Danger (6-17-39)		

LENAUER INTERNATIONAL

Getting Your Money's Worth, No. 3 (10-21-39)		1 rl.

PARAMOUNT BRITISH

'Arf a Mo' Hitler (10-28-39)		28

PATHE COMMERCIAL

Homes of Today (11-18-39)		11
Miracles of Modernization (7-8-39)		8

SPECTATOR-DENNING

Point of View (6-3-39)		

U. S. FOREST SERVICE

4,000 Gifts of the Forest (8-26-39)		2 rls.

WORLD

City, The (5-20-39)		44

YORKE

Couriers of the Nation (12-9-39)		17
Ninth State, The (10-7-39)		22

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Overland with Kit Carson (9-2-39) Bill Elliott-Iris Meredith	July 21,'39	
Shadow, The 1140 Victor Jory-Veda Ann Borg (15 episodes)	Nov. 24,'39†	

REPUBLIC

Title	Rel. Date	Min.
Daredevils of the Red Circle (6-10-39) 871 Charles Quigley-Herman Brix	June 10,'39	18 (each) (1st episode 30 min.)
Dick Tracy's G-Men (8-19-39) 872 Ralph Byrd (15 episodes)	Sept. 2,'39	(1st episode 29 min.)
Zorro's Fighting Legion (12-2-39) 873 Reed Hadley		18 (each) (1st episode 30 min.)

UNIVERSAL

Title	Rel. Date	Min.
Flash Gordon in Conquering the Universe 4881-92	Apr. 9,'40†	
Green Hornet, The (12-2-39) 4781-93 Gordon Jones-Anne Nagel (13 episodes)	Jan. 9,'40†	21 (each)
Oregon Trail, The (5-20-39) 4581-95 John Mack Brown-Louise Stanley (15 episodes)	July 4,'39†	21 (each)
Phantom Creeps, The (9-2-39) 4681-92 Bela Lugosi-Dorothy Arnold	Oct. 17,'39†	21 (each)

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SHIRLEY TEMPLE	**SONJA HENIE**

. . as designated by the nation's exhibitors, reporting on their box office experience in the annual poll by Motion Picture Herald

VOL. 137, NO. 12 DECEMBER 23, 1939

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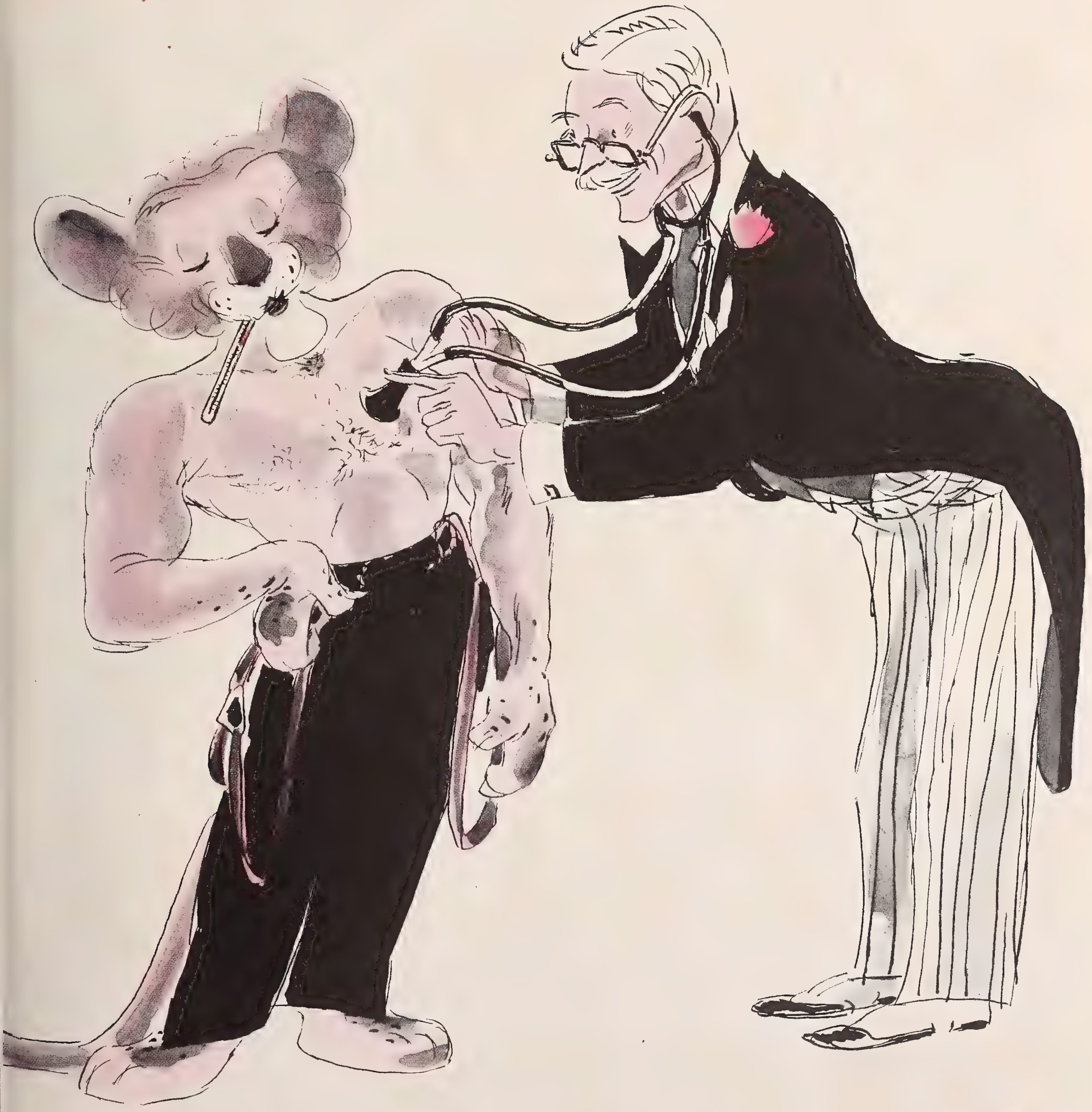
CAN
M-G-M
KEEP UP
THAT
SIZZLING
PACE?


"How'm I doin', Doc?"
"You've never been in better shape, Leo!"

The Talk of The Industry! See Page 19.

HOLIDAY CH

“Four W

Priscilla Lane • Rosemary Lane
Lola Lane • Gale Page
in “FOUR WIVES”
with Claude Rains
JEFFREY LYNN • EDDIE ALBERT • MAY ROBSON
FRANK McHUGH • DICK FORAN • HENRY O’NEILL
The Character of “Mickey Borden,” as He Appeared
[illegible] Daughters,” Is Portrayed by
JOHN GARFIELD
[illegible] BY MICHAEL CURTIZ
[illegible] G. Epstein and Maurice Hanline
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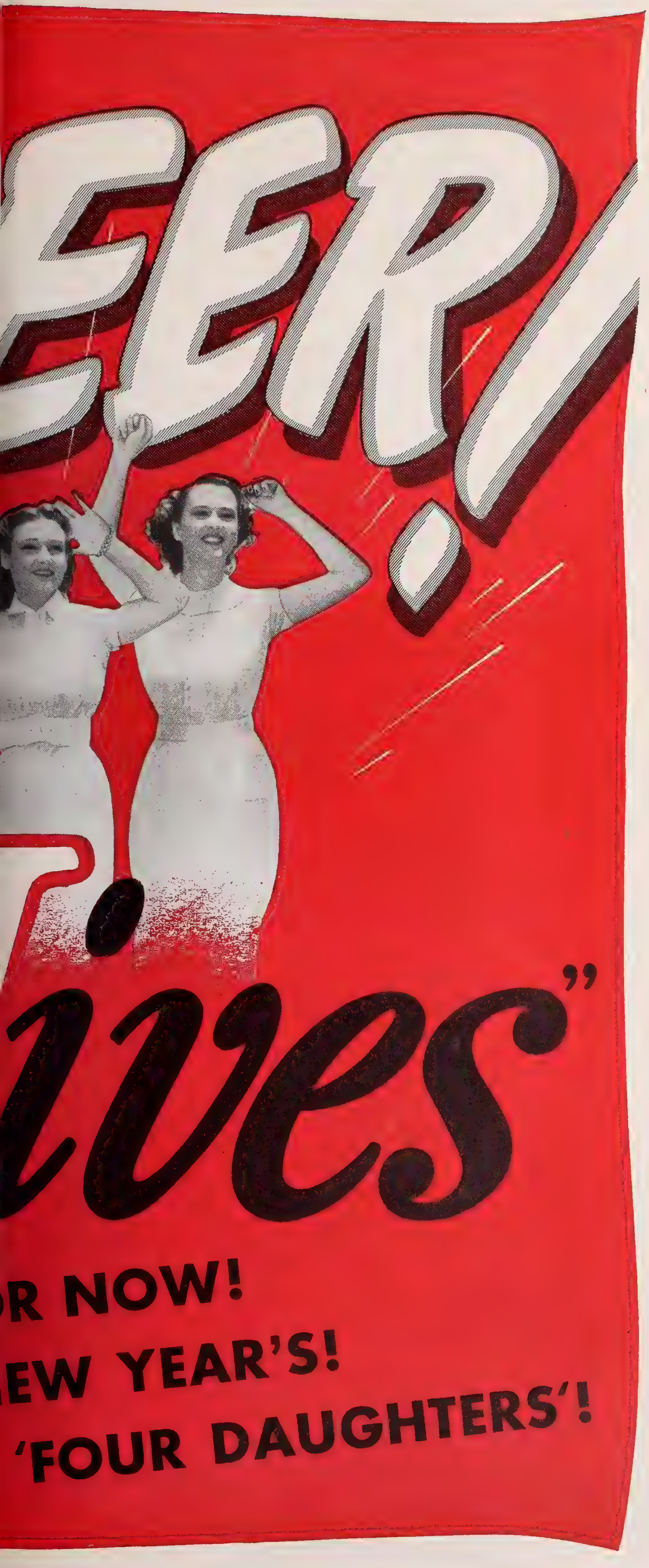
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'FOUR DAUGHTERS'!

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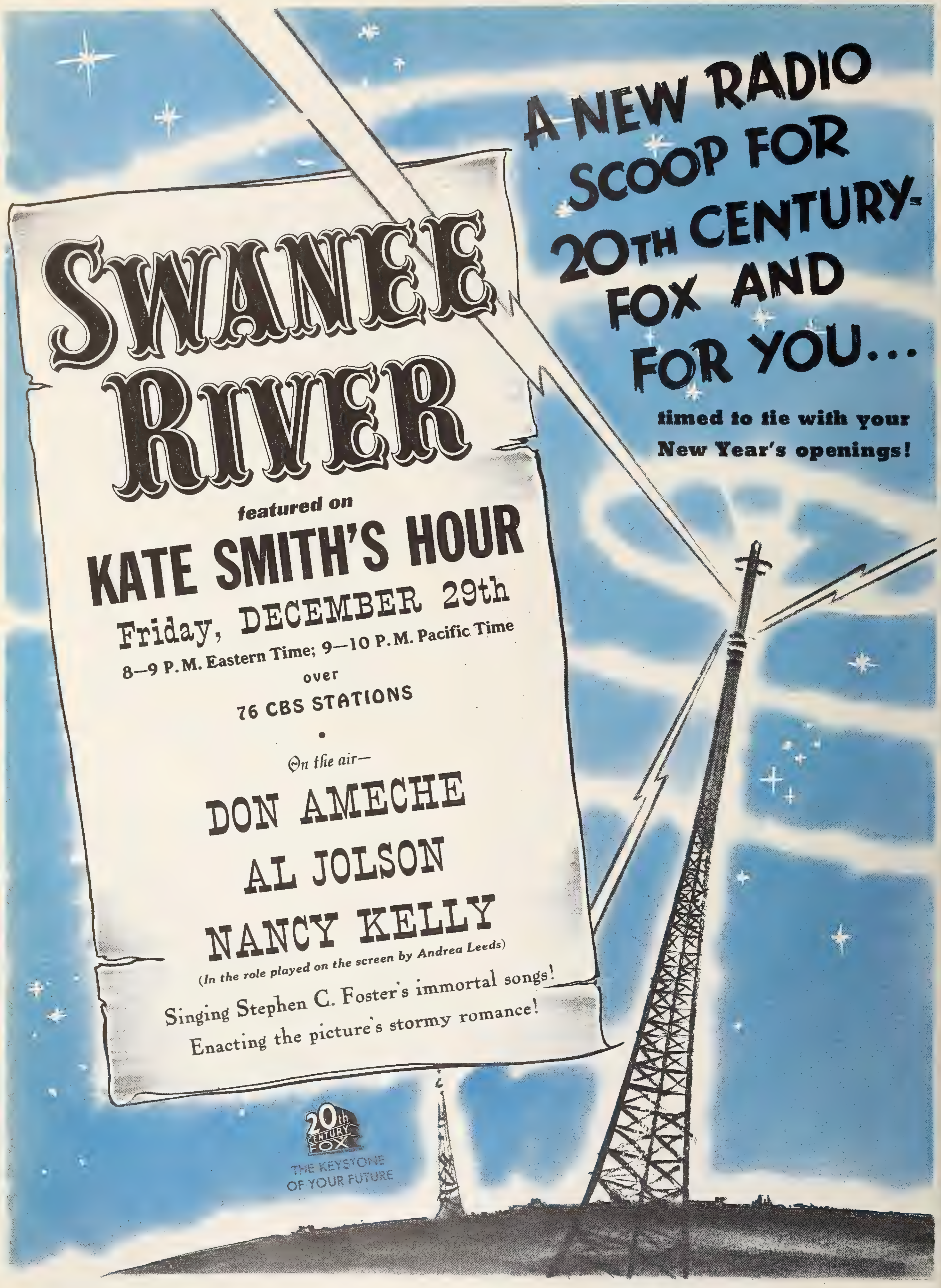

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THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 137, No. 12 December 23, 1939

MICKEYS' YEAR

THIS year it's top honors for the two Mickeys, Rooney for long, Mouse for short. That is the result of the annual examination of the exhibitors' measure of the money makers of the year.

For the years that this poll of the showmen of the box office has been conducted by Motion Picture Herald, and Fame, it is to be observed that the results reflect from the American public a certain gemütlich genuineness of comfortable preference for sheer engaging personality, without concern for age, sex or art.

Conspicuously, no "glamour girl" has ever been found at the top. Successively the topmost have been Marie Dressler, Will Rogers, Shirley Temple and now little Mickey Rooney.

All of them are great in the tradition of the screen—none of them nearly so competent as actors as they have been triumphant as personalities.

We are to be mindful that they did not do it all on their own. They not only "got the breaks"—which mostly they won by work—but also by that election they got the productive pressures of support and exploitation of the great production machine which is Hollywood and the great presentation machine which is Exhibition.

THESE superlatively famous folk owe a considerable part of what they have attained and enjoyed to a great array of skills—writers, gaffers, carpenters, directors, cameramen, make-up experts, even such remote factors as the Chase bank betting on Joseph M. Schenck, or the demise of Irving Thalberg changing an accent in production.

Obviously the quality which the public seeks is one of humanity, not art, no matter how much art may have to do with the presentation and purveyance. Add up Will and Marie and Shirley and Mickey, as they are known on the screen, and what have you? It is a commonplace something which makes all of the intricacy of frothing ingenuity look futile. It is almost too simple.

A salty old trouper, a gum-chewing cowhand, a bright-eyed little girl full of little girl tricks, an artlessly artful youth, hand-hammered from vaudeville. The real answer is that in these people a sufficiently large proportion of the audience have been able to identify traits of themselves, to make these persons their vicarious agents for the big job of the bigger entertainment. This does not deny a place for the exotics. It does, however, question the merits of sundry costly importations of skill and Eve's flesh and assorted costly promotions of them. Possibly most of that has gone with the coming of the war.

One might guess for example that if, way back then, David Selznick had not had a certain awareness of the "world market" he would not have found it so necessary to find an English actress to play a major role in so utterly American a story as "Gone With the Wind." The fact that he did find one available, able, is no argument. He was obviously looking for one where they were scarce. He was in great luck, as of then. Just now, the way things are, maybe he'd have been even luckier to have found one in Dixie. But it so happens that the commercial story of his project is likely to be written mostly in returns from regions where they couldn't tell beaten biscuits from shortenin' bread, anyway.

FOR the first time in the eight years of the Money Makers poll, the questionaires have gone out to both the independent exhibitors, always covered, and to circuit theatres. While there is a decided unanimity of judgment, the selections are identical for the first three positions, divergences do occur. We find little Miss Temple—for so many years first—in fourth position with the independents, in sixth with the circuit showmen. We observe Errol Flynn and James Cagney rating better with the circuits than the independents, and Alice Faye more highly considered by the independents than the circuits.

Examination of the nature of the productions and vehicles concerned and their relative appeals to big town circuit houses as compared with their status in the farflung country will explain most of the differences. The differences, however, are minor and of much less significance than the big over all agreement of the picture public of America, unanimous about the topmost, from hamlet to Broadway.

BUT as to that English actress, mentioned above, Vivien Leigh, her performance in "Gone With the Wind" will be found vindication enough of the casting of Scarlett O'Hara. She is the big news in that remarkable production, and the important competition for the able performance of Clark Gable in the rich role of Rhett Butler. The work of the two of them will linger in the spectator's mind after the burning of Atlanta and the background theme of a civilization destroyed has indeed gone with the wind.

"The death of a nation" is but spectacular history with which mostly the customers are not primarily concerned, but that ordeal by fire and gunpowder illumines traits of humanity, sex and hunger with which the customers are intensely and always concerned.

In selling a picture a while back M-G-M cut deeply into the product with a line: "Garbo loves Taylor in 'Camille'." In this one the basic line is "Gable gets Leigh—and gets gone".

△ △ △

COLOR TODAY

COLOR, so long an embattled issue of screen technology, has made emphatic its swiftly accelerated progress with "Gone With the Wind". Like music, color has not had much of intelligent, critical attention beyond the terms of laymen's reactions and appreciations. But as of today and now color has taken its place among the instruments of narration along with sound. This does not mean that pictures of topmost rank may not be made without color; it does mean that the use of color must always now be considered as available to the narrator.

It has been observed that the Whitney interests, so concerned with Technicolor, were investing in production of an order calculated to make color a production necessity. If so,

[*Continued on following page, column* 1]

This Week in the News

"Sabotage!" Says U. S.

WASHINGTON reporters and correspondents making routine stops in the big white stone Department of Justice building on Pennsylvania Avenue, shortly after four o'clock Wednesday afternoon picked up in the small fifth floor pressroom opposite the private suite of Attorney General Frank Murphy, a mimeographed "hand-out" formally denying "repeated rumors" that the Government's key anti-trust case in New York against the eight large producer-distributor-circuits would be settled without trial, or at least without court decision.

Reporters assigned to cover the Department, accustomed to flat statements affecting or referring to the large industries, had elaboration from Department sub-attorneys, adding unofficially to the official statement, presumably written under direct orders of Thurman Arnold who is prosecuting films, labor unions, patents, the petroleum and fertilizer industries, and others, and prepared mechanically for distribution by "Mr. Mulcahey" of the department. The correspondents were told that the "tactics" of the organized film industry in raising one obstacle after another to a quick disposition of the suit constituted "attempted sabotage" of the Government's prosecution of the case.

With the New York case now set for trial on May 1, as further explained on page 29, the Department of Justice pointed out that more than 21 months will have elapsed between the filing of the suit on July 20, 1938 and its presentation in federal courts in May.

In its formal statement the Department said:

"Information has reached the Department that reports are being circulated in the motion picture industry that the equity action of United States vs. Paramount Pictures, Inc., et al, pending in the District Court for the Southern District of New York, will not go to trial.

"These reports are being circulated notwithstanding the fact that it was stipulated by counsel for the Government and the defendants that the case will proceed to trial on May 1, 1940.

"Any such reports as are being circulated to the above effect are utterly without foundation. The Department fully expects that the case will go to trial on that date. All necessary steps for preparation are being taken.

"Through pre-trial conferences to be held commencing March 1, 1940, it is hoped that the length of the trial may be materially shortened," concluded the statement issued to the press by Mr. Arnold's Department of Justice anti-trust division.

COLOR TODAY

[*Continued from preceding page*]

the campaign prospers by demonstration. The color treatments of "Gone With the Wind" vary in quality from mild competence to magnificence, and the magnificence is in the restraints where it is used in effective under-statement.

Examination of the progress of color as denoted in the current product demands also attention to an utterly different but also strikingly effective application in "Elizabeth and Essex". Persistently color in that spectacular drama was used in artful over-statement, in the development of skillful application of the impact of contrast—specifically the adroit use of ostensibly negligible areas of cold blue to make the warm colors positively glow with intensity.

Interested anticipation can be enjoyed for what may be the color treatments of "The Blue Bird", shortly to be presented. Again because of certain most imaginative and fantasy-laden elements of that story color may make yet another important contribution, a new demonstration of the emotional power of hue.

—*Terry Ramsaye*

Reviving Fairbanks

REVIVALS of Douglas Fairbanks films have started. The Century on lower Second Avenue played last week "Reaching for the Moon" but reported that due to "the pre-Christmas slump" business was not particularly good and that more Fairbanks revivals were not planned. The Miami on Sixth Avenue, formerly specializing in sex and other "sensational" films, has changed to revivals. The Miami was playing this week "The Americano," a Fairbanks Triangle release.

"Reaching for the Moon," Fairbanks' last studio picture (United Artists 1930), is being distributed in the New York area by Treo Film Exchange. The exchange said they had had about 100 bookings recently with "more coming in every day."

The showing at the Miami theatre, which plans a policy of mid-way between side-show type of revivals and the showings at the Museum of Modern Art, is perhaps one of the very rare theatrical exhibitions in New York with 16mm film. The theatre reported that the audience expects an old film and the 16mm. causes no complaints. They will use all the Fairbanks films they can get. Business is "fair."

The professional motion picture department of the Eastman Kodak Company reported only two bookings on the picture "The Americano." The thought was expressed that more bookings might be had if they had some short Fairbanks pictures. People do not seem to be very interested in a long, silent 16mm picture.

Arrangements would have to be made with the Film Library of the Musuem of Modern Art before any large number of Fairbanks pictures could be revived for Mr. Fairbanks gave the Library all the film he had.

MGM Money

METRO-GOLDWYN-MAYER this week placed on the market $4,000,000 worth of "Gone With the Wind," for which it anticipates a gross up to $20,000,000, while Loew's, Inc., its corporate parent, released to stockholders its annual statement of earnings, showing that the lion for years in motion picture income did very nicely, again, in 1939, as witness the very black figures of $9,841,520 and sixty-one cents, net, only $83,404 and a few odd pennies less than the $9,924,934 net of 1938.

Cash on hand as of August 31st, 1939, was $13,781,161. There was another $3,380,651 in United States Government bonds tucked away in neat piles in the home office safe of Treasurer David Bernstein, all in all a much stronger cash situation than in August of 1938, when Loew's listed cash at $4,527,128 and a mere $317,696 in U. S. Government securities—Loew's buy of more than $3,000,000 of the U. S. bonds in a twelvemonth indicating that the management figures Uncle Sam a good investment.

Of much interest corporately, financially and productwise is the August 1939 item of $44,354,138 in film inventories, i.e., productions filming, productions completed and not released, productions released, plus books and rights. This total is well over three times the year's gross income of $12,860,741 from film rentals, and has been mounting steadily over recent years, the while income from film rentals has remained nearly the same, as witness:

	INVENTORIES	GROSS RENTALS
1937	$38,470,519	$13,508,352
1938	42,925,194	12,596,773
1939	44,354,138	12,860,741

Comparison of Loew's financial statement, profit and loss and surplus accounts for the past two years appears on page 46.

Labor, Bioff

WHILE William "Willie" Bioff, West Coast studio union leader this week enjoyed a freedom that might prove merely temporary, proceedings on his extradition to Chicago on a 17-year-old charge, continued in the Illinois State capital, Springfield, before Governor Henry Horner. Attorneys for Mr. Bioff and the state were directed to file briefs by January 10th.

Mr. Bioff won his freedom from arrest in Los Angeles two weeks ago, after local authorities had arrested him at the request of Chicago authorities, and after he had posted $1,000 bail. The arrest was discontinued because the Chicago authorities failed to follow up the arrest with an immediate request for extradition. It appears that this request may still come. The charge against Mr. Bioff is that he failed to serve a 1922 jail sentence in Chicago. He has since maintained the case was revived to embarrass him in recent labor negotiations.

Mr. Bioff and other American Federation of Labor studio union representatives are scheduled to confer with producers in Hollywood on February 15th, on retention of the 10 per cent general wage increase given to studio unions over the protest of the producers. Mr. Bioff's appearance in Illinois, or even in a Chicago jail, at that time, might impede his duties in Hollywood.

Meanwhile, in Los Angeles, police authorities shunted to one another, without result, a wired request by Illinois State's Attorney Thomas J. Courtney, that they re-arrest Mr. Bioff. The Los Angeles police last week said they needed a fugitive complaint from the local district attorney's office; the latter said no complaint would be issued until the police asked for it.

The Screen Actors' Guild this week resigned from the Los Angeles Central Labor Council, accusing it of conceiving "as its primary duty the protection of William Bioff, from enforcement of criminal justice".

The Guild apparently objected to the council's resolution calling upon Chicago labor to intervene before the Governor of Illinois, to oppose extradition of Mr. Bioff from California.

Westbrook Pegler, syndicated columnist, whose reporting had "dug up" the information that Mr. Bioff had not finished his jail term, last week renewed his attacks on the labor leader.

In St. Louis, a hearing on a permanent ousting of John P. "Big" Nick, deposed president, and Clyde Weston, business agent, of the local projectionists' union, was begun on Monday before Circuit Judge Ernest F. Oakley. The judge's order, temporarily banning the two from union activities, is still operative. Mr. Nick's third trial for extortion from St. Louis theatre owners, ended last Monday, again in mistrial. There will be a fourth effort.

Taxes Tell

INDICATIONS that the amusement business, of which the motion picture is the principal member, is operating at the best level touched in the past two years are seen in figures made public Wednesday by the U. S. Internal Revenue Bureau, at Washington, showing that admission tax collections in November amounted to $2,117,644.

The November total was not only nearly $390,000 above the $1,727,931 reported for October and $132,500 above the $1,985,128 of November, 1939, but was the largest figure reported since December, 1937.

The fourth consecutive month to show an increase, the November collections brought the total for the first 11 months of the year to $17,901,777, compared with $17,640,960 the total for the first 11 months of 1938.

Aylesworth Moves

SEEING SPECIAL opportunity in today's confusion of the industrial scene, Merlin H. Aylesworth this week resigned as publisher of the New York *World-Telegram,* of the Scripps-Howard newspaper chain, effective January 1, and announced entry into the field of service to industry-in-general. He was admitted to the bar of the State of New York with due formality by Francis Martin, presiding justice of the Appellate Division.

There was an editorial for the *World-Telegram* from the hand of Roy Howard, whose piece remarked: "Faced with the towering bulk of law involving corporate action, new types of taxation, wages and hours and labor conditions, industry has more and more found itself in need of men of wide experience with legal training."

Mr. Aylesworth, after garnering sundry university degrees, practised law and so early as 1914 became chairman of the Colorado Public Utilities Commission. His subsequent experiences have included the National Electric Light Association, the National Broadcasting company where as president he became a national figure, RKO Pictures and assorted related affairs, prior to his newspaper connection.

To Broadway Mr. Aylesworth is known as "Deac," familiarly, but not too presumptively.

Probably Bigamy

A NUMBER of events in which the motion picture has figured with broadcasting have been hailed as a "wedding of the arts." On Tuesday night there was another "wedding of the arts": radio's first cousin, television, lent its first support to the motion picture in conjunction with the New York opening of "Gone with the Wind."

The occasion was a great night for television as well as for David O. Selznick, Metro-Goldwyn-Mayer, "Wind," et al.

To cover the premiere NBC set up a television camera in the lobby of the Capitol and one outside under the marquee. Ben-Grauer was the official announcer for NBC in the lobby and and Howard Dietz, director of advertising and publicity for MGM, himself starred as he ushered many of the distinguished guests to the televisor. Among those who appeared for the television audience were David O. Selznick, Olivia de Havilland, Ona Munson, Ann Rutherford, Constance Bennett, James Stewart and Louella Parsons.

The television program of the premiere of "Gone with the Wind" was for the amusement world the most notable of the "outside" special events presented up to this time. Special events and motion pictures each have occupied 30% of the NBC television time since its regular telecasting began on April 30th. "Live" talent studio shows supplied the other 40% of the television programs.

In the eight months period there have been 600 hours of television from the NBC station in New York. Films that have supplied about 180 hours have been independent, foreign or commercial pictures.

Television is still traveling a rocky road. The latest difficulty is that television stations in various cities are interfering with each other. The first case of the kind involved the new CBS transmitter in New York and the Philco television station in Philadelphia. CBS and Philco have had to split up the week. The CBS station has every afternoon and four evenings a week and the Philadelphia station has the rest of the week. The NBC and CBS television do not appear to interfere with each other in the New York area.

FOR READY REFERENCE TO THE BUSY READER

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THIS WEEK IN PICTURES

THIS was a week for openings. With a plethora of top product available distributors went on a world premiere spree for which the high spots were Atlanta, with "Gone with the Wind;" Miami with "Gulliver's Travels," and Hollywood with "The Hunchback of Notre Dame." Celebrities at these and other openings are pictured on this and the opposite page; eye witness reports are on pages 26, 27 and 28.

IN FLORIDA, at Miami's Roney Plaza Hotel, where executives and society gathered before and after the premiere of the Paramount-Max Fleischer "Gulliver's Travels," an event seized upon by the Chamber of Commerce as the signal for the winter season opening. Seated, left to right: Stanton Griffis, Mrs. S. A. Lynch, and S. A. Lynch. Standing: W. R. Lynch, Robert M. Gillham, Leonard Goldenson, and Oscar Morgan.

DINNER by the Phoenix Chamber of Commerce honoring Monogram's "Gentleman from Arizona": Earl Halsey, director; W. Ray Johnston, Monogram president; Charles Goetz, producer, and, standing, George Hill and Frank Snell, representing the Governor.

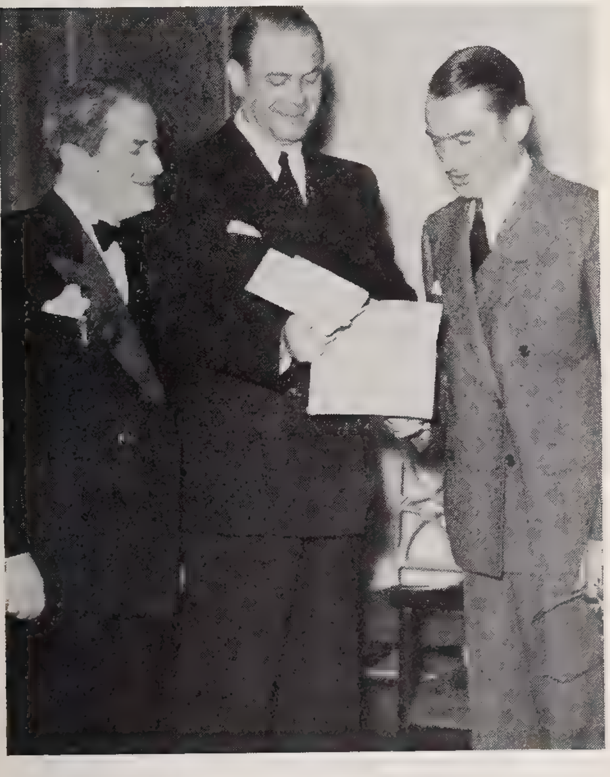
M. H. AYLESWORTH, left, of Radio Corporation of America, Radio Pictures Corporation, and most recently publisher of the Scripps-Howard New York *World Telegram*, has resigned and, this week, was admitted to practice at the New York State bar.

IN HOLLYWOOD at the Pantages, RKO launches its modern version of "The Hunchback of Notre Dame," Victor Hugo classic given screen immortality by Lon Chaney. Above left, at the opening of the new Charles Laughton vehicle, are Sid Rogell, RKO studio manager, and Mrs. Rogell, and, above right, Maureen O'Hara, feminine lead of the picture, is interviewed at the microphone.

OPENING under less favorable auspices at the Belmont in New York was "Last Desire," new French film sponsored by Transatlantic Films, from which the scene above of Jacqueline Delubac, fourth wife of Sascha Guitry and star of the picture, was taken. The New York censors objected to certain sequences, but Transatlantic planned to show the film to the press at a champagne party this week.

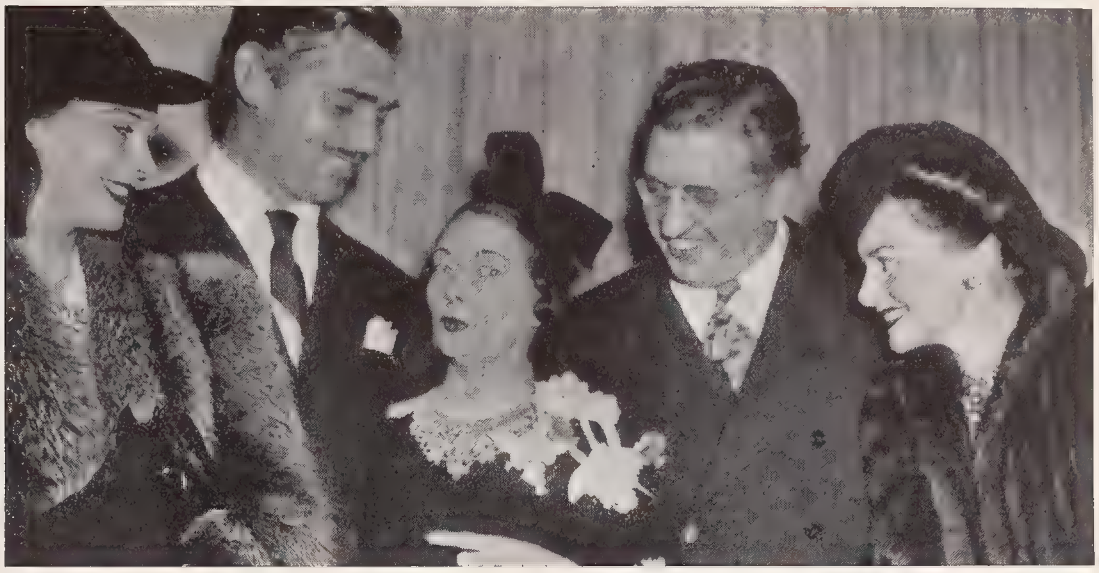
By Staff Photographer

DAVE PALFREYMAN, chairman of the exhibition committee of the MPPDA, long known as the only Hays office attache who never made a speech. He lost his amateur standing at a luncheon of the Associated Motion Picture Advertisers in New York at which discussions were had about the Neely Bill. Story on page 17.



FORMER MAYOR James J. Walker of New York, above right, was the toastmaster at the annual banquet of the Philadelphia Variety Club, Tent 13, at the Bellevue-Stratford Hotel. With the ex-Mayor here are Jack Beresin, left, new chief barker, and Ted Schlanger, chairman of the dais committee.

COMES THE BIG "WIND"



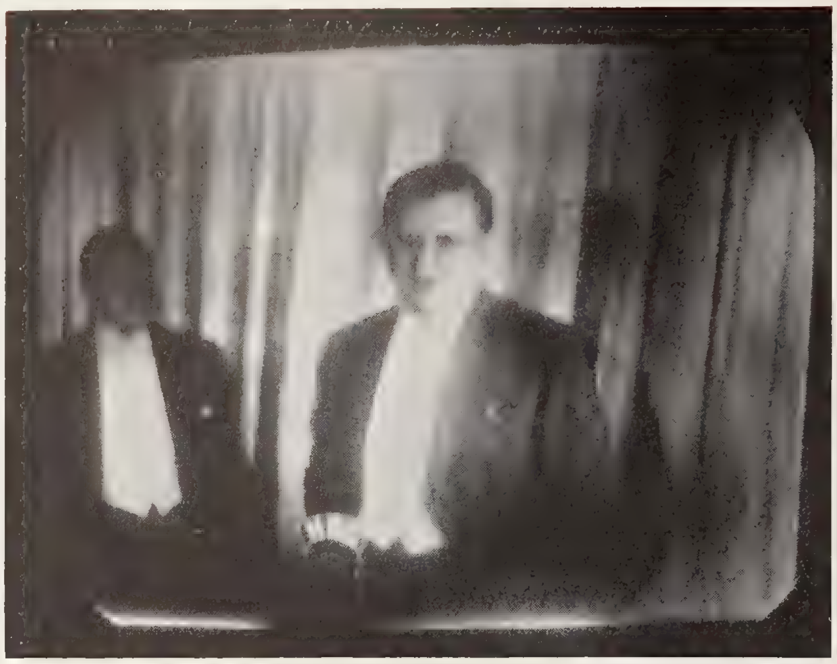
THE PRINCIPALS in Atlanta's biggest event since the Confederacy are pictured above at one of the receptions which marked the three-day celebration preceding the opening of "Gone with the Wind." Vivien Leigh, Clark Gable, Margaret Mitchell, David O. Selznick and Olivia de Havilland.

CROWDS numbering almost to the total of the Army of the Confederacy throng Atlanta streets, above, to see, hear and attend the opening.

ON BROADWAY, the Astor front proclaims to the New York public that "Wind" has come to town. [Additional pictures on next page.]

HE WIND
LL HOUSE
ASTOR
ENTATI
Gaiety
andwiches·Doughnuts

JOHN HAY WHITNEY, hand on his pocketbook, attends the "Gone with the Wind" premiere. He is chairman of the board of Selznick International, the producer, and financially associated with Technicolor, the process of which the film is the newest—and most expensive—product.



RCA Photo by Sidney Desfors

DAVID O. SELZNICK is broadcast on the winds of Fame, through RCA television. The picture is the scene in the Capitol theatre lobby as it appeared on television receiving set screens Tuesday night.

IN THE LOBBY of the Capitol, scene of half the dual New York premiere; William F. Rodgers, above left, in charge of purveying the film to exhibitors, and Mrs. Rodgers; and, above right, Joseph R. Vogel of Loew's Theatres and Howard Dietz, charged with the attraction of public interest to the picture.

By Staff Photographer

MARK WOODS, above, vice-president and treasurer of NBC, asks actors to withhold demands for a Guild scale for television performances until the medium is put on a commercial basis. He is in charge of negotiations with the actor units.

AWARDS, above. James A. FitzPatrick, Pete Smith, Carey Wilson and John Nesbitt with the statuettes awarded to their various MGM short subjects by the Tele-View Newsreel theatre of Hollywood in a shorts popularity poll conducted by the theatre among its patrons. The subjects which brought them the awards were "Australia," "Follow the Arrow," "While America Sleeps" and "Yankee Doodle."

THE BIGGEST MONEY MAKING STARS OF 1939

Independent and circuit exhibitors judge the box office value of more than 200 players

by WILLIAM R. WEAVER

The Ten Winning Players

	Combined Vote	Per Cent		Independent Only	Per Cent		Circuit Only	Per Cent
1.	Mickey Rooney	870	1.	Mickey Rooney	900	1.	Mickey Rooney	840
2.	Tyrone Power	677	2.	Tyrone Power	666	2.	Tyrone Power	688
3.	Spencer Tracy	556	3.	Spencer Tracy	540	3.	Spencer Tracy	572
4.	Clark Gable	412	4.	Shirley Temple	402	4.	Clark Gable	428
5.	Shirley Temple	339	5.	Clark Gable	396	5.	Bette Davis	356
6.	Bette Davis	315	6.	Alice Faye	298	6.	Shirley Temple	276
7.	Alice Faye	271	7.	Bette Davis	274	7.	Errol Flynn	264
8.	Errol Flynn	253	8.	Errol Flynn	242	8.	Alice Faye	244
9.	James Cagney	226	9.	Sonja Henie	234	9.	James Cagney Bing Crosby	224 224
10.	Sonja Henie	219	10.	Jane Withers	228	10.	Sonja Henie	204

THE hottest news story of the Hollywood year is this one out of New York, Podunk and the in-between places where plain people write with hard cash the blunt truth about who's who in motion pictures. Each year it breaks some hearts, gladdens some others, and each year some contracts are revised upward and down, release schedules changed, budgets adjusted, by way of supplying New York and Podunk with more of what it wants, less of what it doesn't, in exchange for more of that blunt truth next year and more of that hard cash right now.

Just how far down to the dollars-and-cents root of the matter the Fame-Motion Picture Herald poll of Money Making Stars really goes Hollywood does not precisely know, has not been told until now. Neither does that other branch of the industry, Distribution. Exhibition knows well and has been reminded each year since the poll started in 1932. So that Production and Distribution may be caught up with Exhibition in this important background detail, the exact phraseology of the question put to exhibitor subscribers this year, and to an approximately identical number every previous year, is now made public.

Independent Votes in Majority

Exhibitors are asked to "Please list in the order of their box office strength the 10 players whose pictures drew the greatest number of patrons to your theatre from September 1, 1938, to September 1, 1939, without regard to age of picture, net profit, length of run, nature of competition or other conditions (weather, etc.) during exhibition."

Clear and true are the responses to this questionnaire, mailed this year to 12,273 exhibitors, 8,069 independents and 4,204 operators of circuit theatres. Thus the preponderance of independent exhibitors was almost two to one in the questionnaires sent out, and in the replies the majority of independents' participation was even greater. Strictly observed are the conditions imposed, and immensely interesting as private reading, though irrelevant, the marginal remarks anent personal likings. A Kansas admirer of Hedy LaMarr can't understand why his town didn't turn out in a body for her last picture, half a dozen grass roots showmen want to know why Bob Burns doesn't draw the way they think he should and half a hundred would have Bing Crosby topping their lists if they could find their personal enthusiasm echoed in the cash receipts, but these are wishes—these men reported facts.

This year Hollywood has been guessing correctly on one position, missing widely and variously on nine. It's been a practically unanimous guess that Mickey Rooney would move up into the Number One spot. It wasn't a very difficult guess. The young man has been box office dynamite in every picture he's appeared in, and he's been in more pictures, year in and year out, than just about anybody else.

Appearance of Tyrone Power in second place, across the list and by a wide margin, will surprise the experts. This son and grandson of distinguished actors has been victim of one of those friendly rumors that generally put a star out of business. Starting as far back as "Alexander's Ragtime Band," people hereabouts, led by the newspaper critics, have been feeling "sorry for poor, miscast Tyrone—such a nice boy, too." Quite evidently the people who buy the tickets didn't detect any miscasting.

Tracy Is Model

Hollywood will be happy about Spencer Tracy' rise from fifth position last year to third place in the current listing. This experienced trouper is perhaps the town's most unanimously admired actor, model of all the young players not self-pledged to emulation of Clark Gable or Paul Muni, as likeable off the screen as on and sincere as any hero he ever played.

Clark Gable's continuing command of public favor will be something of a surprise to the professional predictors but they'll be glad to have guessed wrong. They've been expecting him to drop practically into the subcellar this year, through no fault of his own but because "Idiot's Delight," which didn't seem to delight anybody, and the as yet unseen performance in "Gone With the Wind" have engaged all of his time. Unaware are most predictors that Mr. Gable in a sorrier picture than "Idiot's Delight" is a more potent box office attraction than almost any other ranking star in a hit, a fact somewhat emphatically attested by his unmatched record in the *Fame*-MOTION PICTURE HERALD poll. This consists of 4 seconds, 1 third, 1 fourth, 1 seventh and 1 eighth. He has never finished out of the money since the poll started. This can be said of no other player.

Circuit Vote Varies

Mr. Gable's standing this year is the first in the total listing to call for cross-list scrutiny. It will be noted that he finished fourth in the circuit theatre poll, fifth in the independent exhibitor voting.

Independent and circuit findings varied even more widely in the case of Shirley Temple, Number One star of the four years preceding 1939, an all-time record quite likely to stand as perpetual tribute to this wonder child's personality. This year the circuit poll dropped her to sixth position, while the independents reported her in fourth, the composite results establishing her in fifth.

The Brothers Warner will be feeling pretty good about Bette Davis' climb from approximately nowhere to sixth position. So will Hollywood find it reassuring. This indisputably talented lady has been something of a problem star, commercially speaking, as well as a star problem in the contract and payroll sense. Winning an Academy Award is no novelty for Miss Davis. Turning in a sterling performance in almost any kind of role or picture is as easy for her as breathing is for most people. Hers have not been, however, the kind of roles that the millions love, the kind of characters which beget a

(*Continued on page 16, column 2*)

BIGGEST MONEY

MICKEY ROONEY

TYRONE POWER

SPENCER TRACY

CLARK GABLE

The Leaders

	Combined Independent and Circuit Percentage
Mickey Rooney	870
Tyrone Power	677
Spencer Tracy	556
Clark Gable	412
Shirley Temple	339
Bette Davis	315
Alice Faye	271
Errol Flynn	253
James Cagney	226
Sonja Henie	219

On this and the opposite page is a complete compilation of the returns in the canvass to determine "The Biggest Money Making Stars of 1939". The ranking is based upon the number of points each player received, a mention for first place receiving ten points, down to one point for a tenth place ballot. The percentages are drawn from the total pointages.

While in total agreement, in the ratios indicated, on the ten leaders named above and on the 15 honor stars, exhibitors also named nearly two hundred other players, each reflecting the influences of personal preferences and varying sectional interests. These nominations fall into three natural groupings, classified by ratio of mentions.

Group I

Jean Arthur
Lew Ayres
Lionel Barrymore
Warner Baxter
Jack Benny
Charles Boyer
Joe E. Brown
Claudette Colbert
Jackie Cooper
Dead End Kids

Fifteen Honor Stars

Combined Vote

		Per Cent
1.	Bing Crosby	218
2.	Deanna Durbin	192
3.	Jane Withers	158
4.	Robert Taylor	157
5.	Wallace Beery	144
6.	Myrna Loy	140
7.	Bob Burns	124
8.	Gary Cooper	106
9.	Jeanette MacDonald	105
10.	Don Ameche	90
11.	Ginger Rogers	87
12.	Henry Fonda	85
13.	Paul Muni	84
14.	Irene Dunne	72
15.	Cary Grant	71

Independent Only

		Per Cent
1.	Jane Withers	228
2.	Bing Crosby	212
3.	Wallace Beery	192
4.	Deanna Durbin	191
5.	Robert Taylor	182
6.	Bob Burns	180
7.	Myrna Loy	152
8.	Gary Cooper	104
9.	Jeanette MacDonald	102
10.	Ginger Rogers	101
11.	Don Ameche	100
12.	Henry Fonda	98
13.	Loretta Young	78
14.	Irene Dunne	76
15.	Dorothy Lamour	74

Circuit Only

		Per Cent
1.	Bing Crosby	224
2.	Deanna Durbin	192
3.	Robert Taylor	132
4.	Myrna Loy	128
5.	Paul Muni	124
6.	Gary Cooper	108
7.	Jeanette MacDonald	107
8.	MacDonald and Eddy	101
9.	Cary Grant	100
10.	Wallace Beery	96
11.	Jane Withers	88
12.	Don Ameche	80
13.	Robert Donat	73
14.	Ginger Rogers	72
15.	Henry Fonda	71

SHIRLEY TEMPLE

MAKING STARS OF 1939

Olivia de Havilland
Nelson Eddy
Dick Foran
John Garfield
Richard Greene
Hardy Family
Priscilla Lane
Lane Sisters
Carole Lombard
Fred MacMurray
Charlie McCarthy
Joel McCrea
Wayne Morris
Pat O'Brien
Dick Powell
Eleanor Powell
William Powell
George Raft
Edward G. Robinson
Ginger Rogers and Fred Astaire
Norma Shearer
Ann Sheridan
Barbara Stanwyck
James Stewart
Johnny Weissmuller

Group II

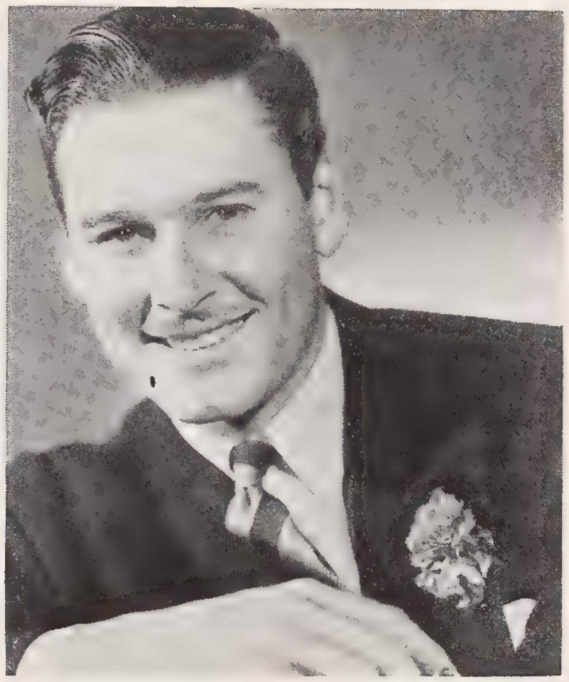
Fred Astaire
Joan Bennett
Humphrey Bogart
Bobby Breen
George Brent
Ronald Colman
Joan Crawford
Melvyn Douglas
Irene Dunne and Charles Boyer
Douglas Fairbanks, Jr.
Alice Faye and Tyrone Power
W. C. Fields
Judy Garland
Sandy Henville
Jack Holt
Bob Hope
Leslie Howard
Jones Family
Boris Karloff
Nancy Kelly
Hedy Lamarr
Lane Sisters with Gale Page
Charles Laughton
Laurel and Hardy
Fredric March
Victor McLaglen
Robert Montgomery
Merle Oberon
Martha Raye
Ritz Brothers
Randolph Scott
Penny Singleton and Arthur Lake
Lewis Stone
Margaret Sullavan
Robert Young

Group III

Brian Aherne
Gracie Allen
Annabella
Louis Armstrong
Robert Armstrong
Edward Arnold
Mischa Auer
Binnie Barnes
Kenny Baker
Wendy Barrie
John Barrymore
Lionel Barrymore and Lew Ayres
Louise Beavers
Ralph Bellamy
Constance Bennett
Joan Blondell
Walter Brennan
George Burns
Virginia Bruce
Spring Byington
Ralph Byrd
Bruce Cabot
Harry Carey
Leo Carillo
Madeleine Carroll
Douglas Corrigan
Johnnie Davis
Marlene Dietrich
Dionne Quintuplets
Richard Dix
Irene Dunne and Douglas Fairbanks, Jr.
Jimmy Durante
Edward Ellis
Leon Errol
Alice Faye and Don Ameche
Alice Faye, Tyrone Power and Don Ameche
Gracie Fields
Preston Foster
Kay Francis
Greta Garbo
Greer Garson
Janet Gaynor
Bonita Granville
Fernand Gravet
Nan Grey
Sigrid Gurie
Jon Hall
Oliver Hardy
Louis Hayward
Sonja Henie and Tyrone Power
Katharine Hepburn
Jean Hersholt
Irene Hervey
Wendy Hiller
Miriam Hopkins
John Howard
Gloria Jean
Allan Jones
Tommy Kelly
Militza Korjus
Lola Lane
Rosemary Lane
Francis Lederer
Andrea Leeds
John Litel
Little Tough Guys
Peter Lorre
Joe Louis
Myrna Loy and Robert Taylor
Myrna Loy and William Powell
Bela Lugosi
Lulu Belle and Scotty
Jeffrey Lynn
Barton MacLane
Tony Martin
Marx Brothers
Ray Milland
Chester Morris
Movita
J. Carrol Naish
Anna Neagle
David Niven
Lloyd Nolan
Dennis O'Keefe
Lawrence Olivier
Maureen O'Sullivan
Maureen O'Sullivan and Johnny Weissmuller
Jean Parker
John Payne
Joe Penner
Walter Pidgeon
Jed Prouty
Luise Rainer
Claude Rains
Basil Rathbone
Ronald Reagan
Paul Robeson
Bill Robinson
May Robson
Cesar Romero
Shirley Ross
Rosalind Russell
Sabu
Anne Shirley
Sylvia Sidney
Penny Singleton
Larry Sims
Ann Sothern
Maxine Sullivan
Akim Tamiroff
Kent Taylor
Franchot Tone
Claire Trevor
Lana Turner
John Wayne
Weaver Brothers
Charles Winninger
Donald Woods
Fay Wray
Loretta Young and Richard Greene

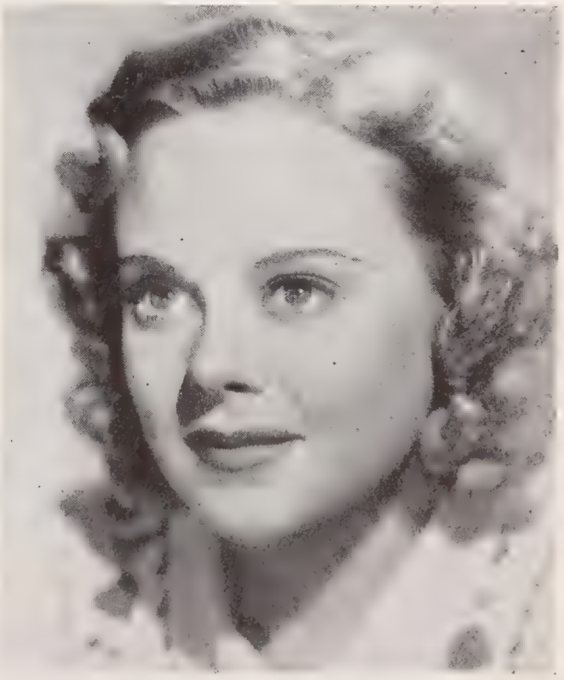
BETTE DAVIS

ALICE FAYE



ERROL FLYNN

JAMES CAGNEY



SONJA HENIE

MONEY MAKING WESTERNS

GENE AUTRY RIDES AGAIN

The Exhibitors' Ten Best

	Combined Vote	Per Cent	Independent Only	Per Cent	Circuit Only	Per Cent
1.	Gene Autry	603	Gene Autry	938	Bill Boyd	640
2.	Bill Boyd	511	Roy Rogers	398	George O'Brien	334
3.	Roy Rogers	333	Bill Boyd	382	Gene Autry	268
4.	George O'Brien	332	George O'Brien	330	Roy Rogers	267
5.	Charles Starrett	197	Charles Starrett	250	Three Mesquiteers	190
6.	Three Mesquiteers	196	Three Mesquiteers	202	Charles Starrett	144
7.	Tex Ritter	111	Tex Ritter	146	Buck Jones	84
8.	Buck Jones	99	Buck Jones	114	Tex Ritter	76
9.	John Wayne	61	John Wayne	58	John Wayne	64
10.	Bob Baker	55	Bob Baker	56	Bob Baker	56

Honorable Mention

	Combined Vote	Independent Only	Circuit Only
1.	Bob Steele	Bob Steele	Bob Steele
2.	Smiley Burnette	Smiley Burnette	Bill Elliott
3.	Bill Elliott	Jack Randall	Tim McCoy
4.	Jack Randall	Bill Elliott	Johnny Mack Brown
5.	Tim McCoy	Tim McCoy	Jack Randall
6.	Johnny Mack Brown	Johnny Mack Brown	Smiley Burnette
7.	Ken Maynard	Ken Maynard	Fred Scott
8.	George Hayes	George Hayes	Autry and Burnette
9.	Bob Livingston	Bob Livingston	Lone Ranger
10.	Fred Scott	Lone Ranger	George Hayes Ken Maynard Kermit Maynard Tom Mix
11.	Lone Ranger	Fred Scott	Gordon Elliott
12.	Autry and Burnette	Russell Hayden	
13.	Russell Hayden	Autry and Burnette	
14.	Tom Tyler	Tom Tyler	
15.	Smith Ballew	Smith Ballew	
16.	Kermit Maynard	R. Rogers and Mary Hart	
17.	R. Rogers and Mary Hart	Kermit Maynard Fuzzy Knight	
18.	Fuzzy Knight	Ray Corrigan	
19.	Ray Corrigan	Tom Keene	
20.	Gordon Elliott Tom Mix Tom Keene	Dorothy Page Max Terhune	
21.	Max Terhune Dorothy Page	Gordon Elliott	

THE devotees of the western are as constant in their loyalties as any of their heroes. Having selected three years ago the straight shooting Gene Autry, as dexterous with a cowboy ballad as he is sure fire in the saddle, as the Money Making Western Star, exhibitors recording their audiences' preference in this year's poll named him again, the third successive season, for first position.

The singing Texan's popularity is further enhanced in the voting by his standing in the analysis of the vote from independent exhibitors who rated him approximately a two hundred per cent better draw than his nearest rival. It is in the independent houses that the true followers of the quick death to the villain reels worship. In the circuit vote Autry trailed both William Boyd, whose Hopalong Cassidy characterizations achieve greater circulation in that field, and George O'Brien.

Boyd, in the combined vote this year, gallops closely on the heels of the winner, gaining slightly in the race continued from last year.

First of three new members in the honored ten is Roy Rogers, vaulting into third place from a standing start two years ago when he made his first singing western. Last year he was third among the Honorable Mentions. George O'Brien last year eased his mustang into fourth place and there he remains. Charles Starrett and the Three Mesquiteers are fifth and sixth, the reverse of their last year's relationship, and in seventh place is Tex Ritter, two lengths ahead of his 1938 standing. Buck Jones, a little late on the draw, dropped from third to eighth.

John Wayne and Bob Baker complete the honor roll, both moving in from the Honorable Mention list of last year. Baker needed only one stride to make it to tenth from his 1938 rating, but Wayne, with several outstanding parts to his credit, jumped from half way down the list.

Exhibitors were asked the same question as in the general poll of Money Making Stars. The questionnaire read: "Name, in order, the ten players in Westerns whose pictures drew the greatest attendance."

Form Shown By Newcomers

(*Continued from page* 13)

star who portrays them a purely emotional adulation.

The rise of Alice Faye to seventh position from last year's ninth makes Hollywood dopesters look pretty ridiculous. They found it no trick at all to explain last year's rise from nowhere to ninth, simply mentioning "Alexander's Ragtime Band" and "In Old Chicago" as amply explanatory. Miss Faye has had no such hits as these since. Yet she is eighth in the circuit poll and sixth in the independent. About the only plausible explanation of that gain in both divisions would seem to be that the people who buy the tickets like her better than anybody has had reason to believe they do.

Flynn in Broad Jump

There's more good news for the Warners in the enthronement of Errol Flynn in eighth place. They've never doubted that the man had it in him, have never hesitated to spend money with both hands for the purpose of bringing it out. "Robin Hood" and "Dodge City," to name but two of his pictures, cost more to make than most presidencies. Now snug in place among the leaders, and a peg higher than that in the circuit poll, it is to be noted that he passed 13 contenders since last year to get there. A gentleman of known momentum, he'd be a good bet to go higher.

Cagney's Comeback

James Cagney's return to distinguished company, following a disastrous sag last year due to conditions beyond everybody's control but his, is one for the books. The doughty redhead ran 10th in 1935, 12th in 1936, dropped back with the tail-enders in 1937 and 1938, whilst preoccupied with lawing and so forth, and here he is again, doughtier than ever on the highest rung he's ever trod. True, he's had the kind and number of pictures he needed to prove it, but prove his point he manifestly has.

Nordic Sonja Henie's continuing presence in the top flight of box office personalities is the sort of thing that makes picture players happy, reaffirms their essential faith in themselves. For actors do not consider Miss Henie an actress. They do consider her the world's best skater. And they do consider her personality distinctive, a sort of "grown up Shirley Temple" personality which actors are somehow happy to know can exist and function in their world of shadowy values. Miss Henie was in 8th position in 1937, her first year in pictures; rose to 3d last year, and is 10th this year.

AMPA JOINS NEELY BILL ATTACK AS INDUSTRY OPENS NEW CAMPAIGN

Pettijohn and Palfreyman Begin Drive at New York Luncheon; Danger to Small Independents Seen in Legislation

The organized motion picture industry last Thursday fired the opening gun in its attack on the anti-block selling and blind buying bill of Senator Matthew Mansfield, when Charles C. Pettijohn, general counsel of the Hays organization, and David Palfreyman, MPPDA exhibitor organization contact, appeared before the Associated Motion Picture Advertisers in New York, and got that organization's agreement to use its motion picture publicity and press agent talents to familiarize film men, exhibitors and the public with the potential "evil" effects of the bill.

Soundings Seen

It is presumed, in view of expressed feelings of pessimism in certain film quarters over the industry's chances with Congress on block booking legislation in the approaching Congressional session, that the organized industry already is taking under-surface soundings for the Neely bill attack.

Appearance of Mr. Pettijohn and Mr. Palfreyman last week in behalf of the campaign was the first public denouncement by spokesmen for the organized industry in the present campaign, and follows a series of meetings held the week before on the subject by top executives of the large companies.

Motion Picture Herald last week, page 17, reported Washington opinion as holding that the bill this time has a 50-50 chance of Congressional enactment.

How passage of the Neely bill would affect the motion picture industry was described by Mr. Pettijohn and by Mr. Palfreyman, for the MPPDA, and by Leo Brecher, a New York independent exhibitor, at the regular luncheon meeting of the AMPA at Stouffer's restaurant in New York.

To Form Committee

The AMPA voted unanimously to form a committee to cooperate with Mr. Pettijohn and his associates on a campaign to defeat the Bill, which has already passed the Senate and will be introduced in the House sometime after the next session of Congress opens on January 3rd. The campaign, it is planned, will familiarize men in the industry with the bill and will be extended to exhibitors and to the general public in order to build articulate opposition. Unless the Representatives are informed by their constituents that they should vote against the bill, the opinion was expressed that the Neely bill would pass. Paul Lazarus, Jr., president of AMPA, presided.

Sees "Compounded Confusion"

Mr. Pettijohn said that the title of the bill was "to prohibit and to prevent" the trade practices known as "compulsory block-booking" and "blind selling" but the act really provides for a law that would "compound confusion, multiply difficulties, literally raise costs and hike admission prices." The duty of each member of the industry to acquaint himself with the full significance of the bill was stressed.

The value of motion pictures as public entertainment was reiterated by Mr. Pettijohn. The motion pictures are "more satisfactory today than in any other period in the history of the screen. There are 85,000,000 votes a week to express satisfaction." The admission prices here in America are not, Mr. Pettijohn said, "too high," as the bill might indicate. "It is the achievement of the selling system attacked by this bill which has made it possible for pictures to be so distributed that even under the most depressed economic conditions the poorest in the land are able to see, in time, the best that the art produces."

GRAF SPEE NEWSREELS DELAYED IN SHIPMENT

At midweek, in New York, newsreel editors were uncertain when they'd receive footage taken in Montevideo harbor of the German warship Graf Spee. Films had been shipped by air express to Paramount News and Movietonews; but it appeared doubtful that they would arrive in time for Wednesday night releases.

The films were believed to cover the ship's maneuverings prior to its settling.

Pictures of the scuttling and subsequent explosions and fire will arrive later.

Self-Regulation Lauded

If the bill passed it would be "too bad for the little fellow," Mr. Pettijohn continued. The industry has met the challenge of the depression and made more and better pictures, through self-regulation; more theatres are operating than a few years ago, according to the speaker. Mr. Pettijohn said, "no industry deserves less government regulation, and no industry has had less."

The Neely Bill, Mr. Pettijohn said would not increase, but decrease production and admission prices would be raised. The wording of the title of the bill had deceived people in the industry who should know better, according to the MPPDA attorney.

Mr. Pettijohn said "the little fellow will be literally thrown to the dogs under the Neely Bill. The weakest not the strongest would fall first." The bill sets up a "new and more costly system of distribution." The difficulties are so many that "the little fellow would be behind the 8 ball." The speaker also noted that "40% of the exhibitors in the United States pay less rental than the cost of travel to the centers where trade showings are held."

Penalties Cited

The $5,000 fine and the year's imprisonment provided under Section 5 of the bill for every person who violates any provision of the act, including the furnishing of an "accurate" synopsis, was cited as a factor that would wreck the present distribution and production system.

The idea of local censorship, Mr. Pettijohn said, is introduced in the bill.

"The Neely bill offers public interest as a motive for its attack on the industry. In this case the alleged public interest masquerades under the fancy name of 'community selection.' It might better be called 'local censorship.'" Mr. Pettijohn appealed to the "voice of the box office" as proof of the public approval of the present system, so the bill could not be "in the best interests of the public" as it states.

The speaker urged the members to recognize that the fight is for the public, too, but that the burden must fall on the representatives of the industry. In conclusion Mr. Pettijohn said that the present system of selling, production and distribution had brought the business from the peep shows days to "the great thing it is today, the beautiful industry of which we all are a part."

Palfreyman Traces History

David Palfreyman was the second speaker and his part in the program was to explain in detail the provisions of the Neely bill. He traced the origin of the movement against "block-booking" and "blind selling" to a "cease and desist" order of the Federal Trade Commission, in 1927. The rule was thrown out by the Federal Court of Appeals in 1932. This order has been incorporated "almost word for word" in the Neely Bill according to Mr. Palfreyman. The Motion Picture Research Council, friend of the bill, was formed about the same time as the Federal Trade Commission ruling.

The anti block-booking blind-selling proposal has been made a political football and has a strong appeal to exhibitors, Mr. Palfreyman added. He enumerated a unmber of arguments off the point that proponents of the Neely bill have advanced a large number of arguments have been advanced but few are relevent. Mr. Palfreyman further pointed out that the Neely bill is different from any other type of legislation that aims at price control in that the price is not controlled among different customers but for the very same customer. He also said that any person, the opposition theatre man for instance, could file a complaint.

Mr. Palfreyman also attacked the "accurate" synopsis which is required in the act and must be made a part of the contract. The word "accurate" had been substituted in an amendment for "complete and true" synopsis. He pointed out that it would be difficult to determine just what was or was not an accurate contract.

Leo Brecher, speaking as a representative exhibitor, said that an exhibitor must keep open 365 days a year and there "aren't enough good pictures to keep anyone's theatre running all year." He said some patrons come to see program pictures because they have nothing else to do or like the shorts or newsreel or for some other reason. He questioned Mr. Pettijohn's use of the expression "voice of the box office" and suggested as a substitute, "voice of the community" because he said the box office of the theatre reflects the views of the community. He also said "no one goes out to make a bad picture and no law can require the making of a good one." Mr. Brecher did say that blind buying was not very satisfactory from the exhibitors' viewpoint. The exhibitors want more knowledge and specific information when buying but, he declared, the Neely bill will not even supply that.

In the open forum that followed the speaking, members wanted definite action started in the campaign. It was pointed out that the bill can not be beaten from New York and Hollywood but pressure must be put on all the congressmen.

The following were appointed to the special committee by Mr. Lazarus, president of the AMPA:

Leon T. Bamberger, RKO; Herbert Berg Paramount; Louis Pollock, Universal; Martin Starr, station WMCA and Eli Sugarman, *Billboard*. Ex-officio members are Arthur James and Mr. Lazarus. The duties of the members, according to the resolution, are to assist Mr. Pettijohn and his cohorts in their campaign against the Neely bill.

NEELY BILL UNREAD BY 90%: BRANDT; COHEN CODE PARLEY IN JANUARY

New York Independent Returns from Campaign Tour of Country; Claims Assurances of Radio Appearance Curtailment

Harry Brandt, president of the local New York Independent Theatre Owners Association, returned to his Hotel Astor hearthstone, last Friday, after touring the country as an apparently self-appointed self-paying trade practice ambassador to exhibitors, during which, he said, he spoke to 1,300 of them in 21 cities. He said, too, that 90 per cent of exhibitors do not know whether the Neely anti-block selling bill in Congress would aid or harm them, because they hadn't read the bill—but they will read it now, his office added, after having heard from him. Of the remaining 10 per cent, half are for the bill, half against it, said Mr. Brandt.

Seeks 1,000,000 Letters

Last week, in Hollywood, ending the first half of his journey, Mr. Brandt told all and sundry that he is out to get 1,000,000 letters addressed to Congressmen in protest against the Neely bill, but even then, he said, he still sees passage of the measure.

Also on his return, Mr. Brandt elaborated on his attacks against film stars' radio appearances, this week claiming that he had "assurances" from "all the producing heads" in Hollywood that the studios would severely curtail, if not entirely bar the practice. Last week, while in Hollywood, he told exhibitors that he had, tucked away in his pockets, plans for boycotts by 10,000 owners, of films of stars who continue on the air.

New York executives of the majors this week were completely uninformed of any "assurances" or agreements by their studios in Hollywood with Mr. Brandt on the matter of film player air show prohibitions, nor was there any indication from Mr. Brandt's office in Times Square when he would disclose identities of these threatening boycott, or the who and when and where any such action would take place.

Working "Night and Day"

In a statement issued Monday from the local exhibitor leader's office, Lionel Toll, his press agent, declared: "Mr. Brandt told them (exhibitors) that the Neely bill would surely put all independent subsequent run theatre owners out of business, and he is working night and day to arouse enough public opinion to make legislators in Washington aware of the harm it will do the motion picture industry."

"Brandt reiterated the point that the Neely bill is so worded as to practically cut production to the bone, raise film rental to the skies and prevent any further progress being made in the industry," the statement said.

"Mr. Brandt, president of the ITOA, continued the Toll statement, explaining that he spoke in Pittsburg, Cleveland, Detroit, Chicago, St. Louis, Salt Lake City, San Francisco, Denver, Los Angeles, Dallas, Kansas City, Philadelphia and other cities, said:

"In each spot, he addressed members of various organizations, many of whom had never before sat in the same room with each other. In Chicago, Brandt addressed a meeting of Allied which was attended by the Allied regional vice-presidents as well as Al Steffes (Allied of the Northwest) who asked Brandt to join the others and fight for the Neely Bill. Brandt replied that he would be willing to pay half the legal fee of the most outstanding lawyer in Chicago, if Steffes paid the other, and if that lawyer decided the Neely bill was good for the industry, Brandt would fight for its passage. If the lawyer declared it was no good, then Steffes would fight against its passage. Steffes gave the stock reply to that challenge—that Allied is for the Neely Bill."

"In Dallas, home territory of Colonel Cole, national president of Allied, his brother, who operates three theatres in which Colonel Cole is a partner in one, stood up on the floor of a meeting of Allied attended by 33 members and spoke lengthly against the Neely bill.

"In Hollywood, Brandt met with all the producing heads of the studios and was given assurances by each that no new players would be signed unless radio appearances were restricted; that contract players would be kept from broadcasting when possible. He said the greatest trouble was with free lance players and efforts to restrain them were being made. He said that the original committee of ten exhibitors from all over the country organized to combat screen stars on the air was being enlarged to 60 and the campaign was rapidly gaining momentum.

"In his last speech to exhibitors before returning home, Brandt spoke in Philadelphia to 100 theatre owners. Members of Allied, a great many of whom were present, were reported before the meeting ready to start a lot of fireworks from the floor as soon as Brandt finished speaking. Brandt spoke for a little over an hour, flaying Ed. Kuykendall, Abram Myers, Colonel Cole, the Neely bill, radio stars on the air, the arbitrary tactics of affiliated circuits and the necessity of an arbitration code in the industry, and when he finished there was not one question, thrown at him. The only remarks heard were those of praise. Sidney Samuelson, Moe Wax and Pete Harrison fired no questions although they were asked to.

"Brandt revealed that in his trip around the country, he found that the leaders of Allied differed greatly in their opinions on industry matters from those of their members. He is positive, he said, that many men are now campaigning against the Neely Bill who heretofore believed it was beneficial.

"In Hollywood, Brandt found a willingness to cooperate that he did not believe would exist. He found producers of the mind that stars, overusing their drawing powers in radio appearances, ruin themselves as surely as songs which are overplayed on the air.

"With regard to arbitration, exhibitors want it, Brandt said and if it is not secured it will not be the fault of theatre owners," concluded the Toll statement.

"CHIPS", "LOVE AFFAIR" HELD BUDAPEST TOPS

The most successful pictures of the fall season in Budapest were "Stolen Life", "Good-Bye, Mr. Chips" (a very big success), "Three Musketeers", "Union Pacific", "Love Affair" (very well received), "Les Miserables". In addition, a number of French pictures have had excellent runs in the deluxe theatres, while new Hungarian pictures are doing a steady business, especially in neighborhood houses.

The Hungarian Board of Censors banned "Jesse James", "The Frontier Marshal" and "Jamaica Inn".

Cohen Says Conciliation Set-up Discussions Will Start Soon; Distributors Reported to Favor Plan as Test for Code

Conferences of his organization with distributors in New York State, in order to set up state-wide conciliation, will begin after January 1st, Max Cohen, president of the New York Allied, said in New York this week. The plan for such boards was announced at a state-membership meeting in Buffalo last Wednesday.

Favored as Test

Distribution circles this week reported favoring a trial of the idea, if it could be used as a testing-board for a national plan of conciliation.

Understood to be willing to cooperate with Mr. Cohen's organization are all the majors, and Republic, and Monogram.

Mr. Cohen, on Monday, was optimistic about the conciliation boards' changes of alleviating many of the grievances independent exhibitors now hold.

At last Wednesday's meeting, the conciliation boards were described as part of a planned "New York State code" which would include sales policies and cancellation.

At the meeting, the vote was 14 to 4 against the Neely Bill. The vote came after an open forum. Mr. Cohen had opposed the bill, and asked the industry to unite against it.

Elections resulted in the naming of Mr. Cohen as president, once again; of Joseph Rosensweig, treasurer; Thomas Di Lorenzo, assistant treasurer; Abe Levy, secretary; and Ray Pasley, vice-president. Elected as regional vice-presidents were Irving Sherman, of Pearl River, for the New York City area; William Tishkoff, Rochester; Rapley P. Merriman, Syracuse; Herman Lorenz, Buffalo; Mitchell Conery, Albany.

New directors are Minna Rosen, Max Fogel, John Gardner, Sidney L. Grossman, Frank Allen, Abe Stone, B. M. Pearlman, Joseph G. Abramson, and Walter Neathold.

The unit's constitution was revised, for centralization and efficiency. The date of the fiscal year was made to coincide with that of the calendar year. The annual meetings are to be held on the first Wednesday in December, in the future. Prospective members are to file their applications with regional bodies, from now on. Members owning more than one theatre must join for all or none, in payment of dues. There are now provisions for suspension or expulsion of members. They have the rights, however, of hearings before a conciliation board, and an appeal to the main body.

The five regional units are, henceforth, New York, Albany, Buffalo, Syracuse, and Rochester, the regional vice-president presiding, aided by a working secretary and a grievance committee.

Representatives of distributors, based in Buffalo, attended the meeting. One of them, Charles Harris of Warners, was quoted, on the conciliation board and state trade practice code plan, as endorsing it.

Activities of Other Exhibitor Organizations

The Allied Theatre Owners of Western Pennsylvania has named a "board of strategy" in pursuance of its drive against 16mm exhibition in the territory. On the board are M. A. Rosenberg, the organization's president;

(Continued on page 48, bottom of column 1)

LOUDER THAN EVER!

(*Turn please*)

To "The Women"
To "Thunder Afloat"
To "Babes in Arms"
To "Another Thin Man"
To "Ninotchka"
To "Judge Hardy & Son"
To "Balalaika"

HATS OFF!

It's really a great achievement and we're proud of it. Above are just a few out of the remarkable parade of hits delivered by M-G-M in the first few months of the 1939-40 season. The pace is terrific! Can M-G-M keep it up? Look!

BEAT THE DRUM

See what's coming!

JUDGE HARDY AND SON Lewis Stone, Mickey Rooney. BALALAIKA Nelson Eddy, Ilona Massey. THE EARL OF CHICAGO Robert Montgomery, Edward Arnold. CONGO MAISIE Ann Sothern, John Carroll. THE SHOP AROUND THE CORNER Margaret Sullavan, James Stewart. BROADWAY MELODY OF 1940 Fred Astaire, Eleanor Powell. NORTHWEST PASSAGE in Technicolor, Spencer Tracy. AROUSE AND BEWARE Wallace Beery, Dolores Del Rio, John Howard. STRANGE CARGO Clark Gable, Joan Crawford, Peter Lorre. I TAKE THIS WOMAN Spencer Tracy, Hedy Lamarr. NEW MOON Jeanette MacDonald, Nelson Eddy. YOUNG TOM EDISON Mickey Rooney, Fay Bainter, Virginia Weidler. FORTY LITTLE MOTHERS Eddie Cantor. SUSAN AND GOD Fredric March, Greer Garson...NEW HARDY PICTURE...NEW KILDARE PICTURE...GO WEST The Marx Brothers. I LOVE YOU AGAIN William Powell, Myrna Loy. WATERLOO BRIDGE Vivien Leigh...THE YEARLING...GOOD NEWS Mickey Rooney, Judy Garland, June Preisser, Douglas McPhail. TWENTY MULE TEAM Wallace Beery. NEW TARZAN Johnny Weissmuller, Maureen O'Sullivan. BOOM TOWN Clark Gable. NEW THIN MAN William Powell, Myrna Loy. TONIGHT AT 8:30 Norma Shearer. SMILIN' THROUGH Jeanette MacDonald. HELL CATS Robert Taylor. ZIEGFELD GIRL Margaret Sullavan, Hedy Lamarr, Lana Turner...ESCAPE ...I MARRIED AN ANGEL Jeanette MacDonald, Nelson Eddy. **THE FRIENDLY COMPANY!**

(next page, please)

"From our family to yours, happy holiday, good cheer all year!"

FRIENDLY 1940!

PRINTED IN U.S.A.

PRODUCT, POLICY AND PERSONNEL CHANGES ALTER HOLLYWOOD PICTURE

Elimination of "B" Films and Curtailment of Programs Lead Policy Innovations Announced by Studio Executives

An unusually large number of policy and personnel changes transpiring this week in Hollywood may be expected to have considerable effect in the moulding of new product, immediate and future.

Started last week with Paramount's elimination of "B" pictures, Sidney Kent's expression of the necessity of a 25 per cent cut in product budgets, and the decision of some producers to curtail programs, with others maintaining the status quo, the Hollywood picture this week underwent still further changes as a result of the following:

Warner Brothers joined the trend away from "B's", to "A's" exclusively, maintaining an annual program of 48.

Republic reduced the number in its three western series from eight each to six.

Universal's increasing acquisition of stars prompted the calling of a special district sales managers meeting.

Nearly every major studio's heavily stacked product shelves were being tapped for films "in the can" to peg release dates for the next three months.

Samuel Goldwyn withdrew from United Artists, James Roosevelt became a Goldwyn producer, David Selznick announced his continuance with U.A. and Edward Small, the complete performance of his current season's commitments—all of which are reported in relation to United Artists on page 35.

Universal gave A. H. McCausland a special production position; MGM signed Irving Asher as an executive producer, and will return Ben Goetz to production in England; Columbia signed Charles R. Rogers to produce for three years. Republic signed Rudy Vallee, crooner, to produce two musicals.

Dropping "B" Pictures

Complete elimination of "B" pictures in favor of an annual program of 48 "A" features was announced Tuesday by Jack L. Warner, vice-president in charge of production.

At the same time Mr. Warner announced the promotion of Bryan Foy to the post of assistant to Hal B. Wallis, executive producer. Mr. Foy has been producing "in-betweens."

"We shall make only pictures that rate preferred playing time," said Mr. Warner, who also disclosed that "five of the most important pictures on the Warner program will start shooting about January 15," according to a schedule of Mr. Wallis. The features: "The Sea Hawk," starring Errol Flynn, direction, Michael Curtiz; "The Prime Minister," co-starring Geraldine Fitzgerald and Laurence Olivier; "All This and Heaven, Too," starring Bette Davis, with Anatole Litvak directing; "City for Conquest," starring James Cagney; "The Patent Leather Kid" with George Raft.

Republic will reduce the number in three current series of western pictures from eight each to six each and introduce a new western group to be made with a new player yet to be selected. Interviews were being held at the studio this week with candidates. Roy Rogers, Gene Autry and "Three Mesquiteer" groups will be reduced to six apiece for the new season.

"Universal's increasing acquisition of stars and a completion of production plans for this year" induced Nate Blumberg, president, to call a special meeting in New York of district sales managers less than 24 hours after his return from Hollywood.

The meeting, presided over by W. A. Scully, general sales manager, took place over the week-end, with individual plan-making sessions

(*Continued on following page*)

Arizona's Governor Jones Chides LaGuardia On Production Proposal

Reverberations to the proposal to return part of production to New York made by doughty Mayor Fiorello LaGuardia continued this week as expressions from the trade and other sources further criticized the idea.

Governor R. T. Jones of Arizona chided Mayor LaGuardia. He said the New York Mayor, "who spent his boyhood in Prescott (Arizona), apparently has forgotten what he should have remembered regarding the climatic and scenic characteristics of Phoenix (Arizona) because, if his memory hasn't failed him completely, he must have been kidding when he was recommending New York and its facilities for film production."

"We think," he said, "the Mayor has bitten off a chew that even he cannot digest. During the current year and in 1940, at least $10,000,000 will be expended by the motion picture industry in this state. Among those who have adopted Arizona as a second Hollywood are Samuel Goldwyn, who is spending over $1,000,000 in producing 'The Westerner'.

"Other major producing companies are following Mr. Goldwyn in his selection of this state, among them being Warner Brothers, Metro-Goldwyn-Mayer, Twentieth Century-Fox and Paramount. I suspect Mayor LaGuardia is a bit jealous that the film industry has selected his native state over his adopted city."

From Newark comes word of an offer to the film companies to take over the $1,500,000 hangars vacated by the major airlines when they transferred their eastern base of operations from Newark to LaGuardia Field in Queens, N. Y., as sound studios and possible nucleus of an eastern film plant.

Mayor Meyer Ellenstein of Newark thinks it might be a good joke on the New York Mayor if Newark could lure the coast studios.

Wilkes-Barre, Pa., also puts in a bid as a site for production if the coast producers take Mayor LaGuardia's suggestion to go east. The Wilkes-Barre Record, *in an editorial last week, pointed out that the old Black Diamond studios were located at Forty-Fort, a suburb. The* Record *observes: "What Wilkes-Barre did before in the film industry she can do again."*

In a repercussion in the east Motion Picture Daily *reported that executives of two of the major companies agreed with the New York Mayor that it was not an ideal situation to have administrative offices located on one coast and production on the other and therefore they were giving serious thought to moving their executive offices to Hollywood.*

Supporting this idea, one executive pointed out that, if any change was to be made, it would be completely illogical to abandon millions of dollars of west coast properties and invest new millions in eastern production facilities when executive offices could be moved merely by termination or settlement of leases, with an immediate saving of thousands of dollars to be realized from the consolidation of executive with production headquarters.

Nate Blumberg, president of Universal, returned to New York from Hollywood this week and said his company had no plans for producing in the east.

David Selznick, arriving in New York from Atlanta and the premiere of "Gone With the Wind", said he thinks some pictures should be made in the east; but that the industry, with its great investments in Hollywood, could not be taken from there. Moreover, he said, film persons love California. He added, however, that some certain types of production are suitable for New York, stage plays for instance.

Jesse L. Lasky said in Hollywood last week before leaving for New York that the eastern city will never take the place of the coast city, but that it had possibilities for picture making.

PRODUCT QUANTITY HOLDS UP

(Continued from preceding page)

presided over by J. A. McCarthy and W. J. Heineman, eastern and western sales managers, respectively.

Also attending were foreign sales manager J. H. Seidelman; short subject sales manager, Leo Abrams; branch operations manager, F. T. Murray, and district managers A. J. O'Keefe, Los Angeles; E. T. Gomersall, Chicago; P. T. Dana, Kansas City; H. D. Graham, Atlanta; Dave Miller, Cleveland; A. J. Herman, New York; Dave Levy, of "Big U"; Paul Nathanson, Canada, and Tom Murray, Lou Pollock, Hank Linet and James Jordan, all of the home office.

Universal Plans Call for 58

It is expected that Universal will make the same number of films in 1940-41 as this year—58, including westerns.

Mr. Blumberg listed the following pictures as completed and awaiting release dates:

"Charlie McCarthy, Detective," starring Edgar Bergen and Charlie McCarthy; "Green Hell," first of the Harry Edington productions for Universal, starring Douglas Fairbanks, Jr., and Joan Bennett; "The Invisible Man Returns," the H. G. Wells sequel to "The Invisible Man," with Sir Cedric Hardwicke, Vincent Price; "Oh, Johnny, How You Can Love," based on the hit-tune, with Tom Brown, Alan Jenkins.

In the last stages of production is the Mae West-W. C. Fields "My Little Chickadee."

For the balance of the current season, Mr. Blumberg announced the following:

Deanna Durbin in two pictures, the first, "It Happened in Kaloa," already partially cast with Kay Francis, Cissie Loftus, Samuel S. Hinds; and the Straus operetta, "Spring Parade," to be directed by Henry Koster and produced by Joe Pasternak.

Bing Crosby and Gloria Jean in "If I Had My Way," to be directed by David Butler.

A hitherto unannounced production which will be ready for early summer release, is the Tay Garnett production, "World Cruise," starring Loretta Young.

Irene Dunne is set for one more. The story is now in preparation.

Another new acquisition is the stage show, "The Boys from Syracuse," to star the Ritz Brothers and Mischa Auer. Rogers and Hart will write the songs.

Bob Burns is to star in "Alias the Deacon."

"House of Seven Gables" will also be made.

"Sandy Is a Lady" was announced as the next picture starring Baby Sandy.

Production activity at Universal will increase to "record proportions" immediately after the holidays when Mr. Blumberg returns to the Coast to complete plans for future output, said the company. Mr. Blumberg then will continue discussions with studio executives and producers on the balance of product to be delivered on the 1939-40 program, and also initiate a series of conferences pertaining to next year's schedule.

Boyer Picture Due Early

Charles Boyer has been signed to a four-year contract by Universal, and will report for his first picture under the agreement in August. The Boyer picture, which will be produced and directed by Joe Pasternak and Henry Koster, respectively, will be made for early release on the 1940-41 schedule.

With better than half of the Universal product for the current season already delivered, plans are being rushed for the release of four additional productions during the next 30 days.

Plans for a William A. Scully anniversary sales campaign and the results of the recent exhibitor-sponsored drive were revealed to the Universal district sales managers. The Scully drive will extend from January 1 through April for record billings and sales.

FILM MEASURE VETO UPHELD

The Illinois supreme court this week upheld the veto by Governor Henry Horner of the measure which would limit the time of film shows to 2 hours and 15 minutes.

The court held that the governor has 10 days to act upon legislation approved by the General Assembly regardless of whether he received it after adjournment of the legislature. The ruling involved writs of mandamus concerning two bills which, with 39 others, were vetoed by the governor after expiration of 10 days from the sine die adjournment of the Assembly.

William Heineman's western division was the winner of the exhibitor-sponsored drive and the winning district was Al O'Keefe's Los Angeles office. Al Herman's New York district came in second while third place went to Pete Dana's Kansas City district. L. J. McGinley, captain of the western division, came in for a share of the award.

Winning offices in the East were Washington, New Orleans, Memphis, New Haven and Pittsburgh. Western branch winners were Los Angeles, San Francisco, Portland, St. Louis and Denver.

A. H. McCausland, a vice-president and director of the Harry Edington production organization, will join Universal in a special capacity at the studio.

Mr. McCausland, formerly the Irving Trust Company's representative in RKO, will handle labor relations besides special assignments.

Mr. Edington plans to put his second release for Universal into production about February 1. Although not definitely decided yet, the production may be "Le Chien," with Cary Grant. Distribution arrangements beyond that have not been set.

RKO Schedules 26 by May

RKO Radio Pictures New Year's schedule points to a total of 26 films to be released by May 10th, including "The Hunchback of Notre Dame," "Pinocchio," and "Abe Lincoln in Illinois," according to an announcement by vice-president Ned E. Depinet, who added that many units of the program are now completed and that eight are shooting and eight are in the cutting rooms.

By a special process, one sequence in Herbert Wilcox's production of "Irene" for RKO release will show the star, Anna Neagle, in color, while all other objects and persons will be seen in black and white. There will be several color scenes in the musical, although it is not an all-color picture.

Orson Welles, now in Hollywood to make his film debut as film producer, director, writer and actor for RKO in "Heart of Darkness," will make two feature pictures this winter instead of one for the company.

While awaiting the completion of preparations on the Joseph Conrad story, Mr. Welles will start on the immediate production of "The Smiler with the Knife," new English "thriller" by Nicholas Blake.

RKOs annual billing drive this year will be known as the Ned Depinet Drive and will run from January 27 to May 10.

Herb MacIntyre, northeastern district manager, has been named drive captain, succeeding Walter Branson. Mr. MacIntyre and Harry Gittleson, editor of *Flash*, company house organ, will tour the exchanges after January 1 in behalf of the drive.

No Reduction at Twentieth Century-Fox

"Twentieth Century-Fox will not cut the number of pictures it will make next season, nor will any economies be effected that will in any way impair the quality of the company's product lineup," Sidney R. Kent, president, said Monday, when he returned to New York after a five-day conference at the studio with Darryl F. Zanuck, Herman Wobber and Joseph M. Schenck.

Charles McCarthy, Twentieth Century-Fox publicity and advertising director, also returned from the Coast.

Nine pictures, two starting in December, four in January and three in February, will complete the 1939-40 production program for Sol M. Wurtzel's unit at Twentieth Century-Fox, it was announced this week. Mr. Wurtzel will divide supervision duties with John Stone, associate producer. The production schedule follows:

December 13th—Second "Hotel for Women," untitled as yet; December 18th—second "Cisco Kid," untitled, starring Cesar Romero with Jean Rogers and Chris-Pin Martin; January 3d—"Marriage in Transit," featuring Jean Rogers and Joan Davis; "Charlie Chan's Oriental Cruise," starring Sidney Toler; January 15th—"Earthbound"; "Sweetheart of Turret One," feauring Jon Hall and Nancy Kelly; February 4th—"Jones Family" picture, untitled; third "Cisco Kid," untitled, starring Cesar Romero with Chris-Pin Martin, and third "Hotel for Women," untitled.

Rogers Signs With Columbia

Columbia Pictures announced Monday that it had concluded a three-year contract with Charles R. Rogers for the production and distribution of three pictures annually. Production will start after the first of the year at Columbia Studios, with "Jane Addams and Hull House" and "Senate Page Boys" as the first.

Jack Cohn, Columbia vice-president, returned to New York Monday from Hollywood, where he had been in conference with studio officials since November 17th.

Two new Columbia productions, "His Girl Friday" and "Music in My Heart," also arrived.

Mr. Cohn said that work at the studio is "booming," with three other major films in work and a number of other productions ready for early shooting.

Irving Asher, until recently head of his own independent British production company, for Columbia, and with Alexander Korda, in London, has been signed as a producer for Metro-Goldwyn-Mayer, and will join the executive staff at Culver City immediately. His most recent pictures were "Clouds Over Europe" and "U-Boat 29."

Ben Goetz will return to London as head of Metro's production in Great Britain.

"Baker's Wife" Rights Bought

Joseph Malcolm and Nat Sanders, in New York, on Tuesday purchased United States distribution rights to Marcel Pagnol's production of "La Femme de Boulanger" (The Baker's Wife), from Rafael Hakim.

The interior lobby of Radio City Music Hall. Block-long lines outside wait to see "Balalaika."

IMPOSSIBLE!

They should be doing Christmas shopping!
They prefer to see M-G-M's "BALALAIKA"!
Bringing new records to Radio City Music Hall!
Biggest December opening in its history!
Greatest Pre-Xmas Week it ever enjoyed!
Held Over! Who said "Seasonal slump"?
"BALALAIKA" has proved itself the hard way!
A rousing, thrilling musical comedy sensation
Destined for front rank in M-G-M's Parade of Hits!

"BALALAIKA" starring NELSON EDDY, Ilona Massey with Charlie Ruggles • Frank Morgan • Lionel Atwill • C. Aubrey Smith • Joyce Compton Dalies Frantz • Screen Play by Leon Gordon, Charles Bennett, Jacques Deval • Based upon the Play "Balalaika" • Book and Lyrics by Eric Maschwitz • Music by George Posford and Bernard Grun • Directed by Reinhold Schunzel • Produced by Lawrence Weingarten • An M-G-M Picture

EAST "WIND" BRINGS GOLDEN SHOWER OF SPACE ESTIMATED AT 20 MILLION

Three Wire Services Send Actual Reviews to Clients; Newspapers' Featured Writers at Openings; What Critics Say

"Gone with the Wind" this week rode eastward from Hollywood to Atlanta's Peachtree Street and Loew's Grand, then on north to Broadway's Astor and Capitol theatres, to the biggest press attention ever given a motion picture, voluminously as great as the publicity in print received for the three solid years of the film's preparation and production preceding this week's first public exhibitions—Damon Runyon, in rough estimation, placed at $20,000,0000 the price of advertising rates for the space that had been given in news pages.

Reviews on Wire Services

Associated Press, United Press, International News Service, for the first time, put actual reviews of a picture on their wires to their hundreds of newspaper clients; they, along with individual metropolitan papers, wire-photoed scores of pictures of the Atlanta scene, taking hundreds of pictures at both Atlanta, Friday night, and Broadway's dual Astor, Capitol openings on Tuesday night.

Leading newspapers sent feature writers hundreds of miles to the scene at Atlanta, and at their own expense, the New York *Times'* assignment of Meyer Berger being typical.

Page one attention was virtually the makeup editor's order of the day. Most papers gave both reportorial attention and reviews, some of them even running two reviews in adjoining columns, the New York *Daily News* being one of those which thought that one review was not enough for this biggest and longest motion picture ever produced.

300 Invited Guests

Howard Dietz, director of advertising and publicity for Metro-Goldwyn-Mayer, distributor of "Wind," sent out the longest list ever recorded for the press, of the "Who's Who" of guests invited to the New York opening. It contained a round 300 names, running all the way from John Jacob Astor, of the old Jacob Astors, to Fred Allen, the radio prankster, Bugs Baer, Billy Brandt and Nate Blumberg, the Averell Clarks and the Parnell Crosleys, Jesse Woolworth Donahue and Mrs. Jack Dempsey, the Countess de Mum, James Farley, the Averell Harrimans, Mrs. William Randolph Hearst, Will Hays and Herbert Hoover, Sidney Kent and Elsa Maxwell, John Pierpont Morgan, Thomas Mann and John Otterson, Fred Potts, Nelson Rockefeller, S. Rosenberg and Billy Rose and the Rhinelander Stewarts, Max Steuer and George Schaefer, the Vanderbilts, the Whitneys and Warburgs, Gene Tunney, Sir William Wiseman and Miss Joan Wetmore—to mention but a scattering.

Many of the guests appeared before the televisor in the Capitol's lobby, in the first telecast of a motion picture premiere. (Details of the telecast are on page 9.)

The story of "Wind" at Atlanta was told last week; the story of new details on "Wind" prices and policies, by Mr. Selznick, is told this week, on the opposite page.

The opinions of the film critics of the press on this spectacular second invasion and burning of Atlanta follow, with no mention made of the New York *Telegram's* report of the remark of the Hollywood "Wind" player, who, alighting from the train at Atlanta, heard the welcoming band playing "Dixie," and chirped, excitedly: "Oh, they're playing the song from the picture!"

U. S. NAVY BIG FILM CUSTOMER

The United States Navy is probably as big a customer of the motion picture business as any exhibitor, it was disclosed this week in the annual report of Rear Admiral Chester W. Nimitz, Chief of the Navy's Bureau of Navigation.

The Navy's bill for motion picture programs during the fiscal year ended June 30th last, Admiral Nimitz reported, was $343,000, of which $85,000 was appropriated by Congress and the remainder contributed from ships' store profits, accruing from purchases made by sailors.

New York

TIMES, Frank S. Nugent: "Is it the greatest motion picture ever made? Probably not, although it is the greatest motion picture mural we have seen and the most ambitious film-making venture in Hollywood's spectacular history. . . . By any and all standards, Mr. Selznick's film is a handsome, scrupulous and unstinting version of the 1,037 page-novel, matching it almost scene for scene with a literalness that not even Shakespeare or Dickens were accorded in Hollywood."

HERALD TRIBUNE, Howard Barnes: "Without question it is destined to rank among the major history-making events of the cinema, for it is certain to smash all sorts of box-office records. At the same time, it strikes me that its chief distinction is its sheer size and that its principal appeal resides in the fact that it is a remarkably faithful transcription of an enormously popular book.

DAILY NEWS, Kate Cameron: "There has never been a picture like David O. Selznick's production of 'Gone With the Wind.' . . . The film is of the same epic quality as the book. . . . Vivien Leigh gives a magnificent performance. One must be feeling hale and hearty to stand the strain of the long sitting . . . but for those who can bear it, "Gone With the Wind" is worth every minute of the time."

POST, Archer Winsten: "In the future, one suspects, all monster movie productions will be judged against the bulk and opulence of 'Gone With the Wind.' . . . Just as the 'Birth of a Nation' was a milestone of movie history, 'Gone With the Wind' represents a supreme effort of 1939. . . . 'Gone With the Wind' could not have been made more faithfully into a film . . . it would not be fair to the picture to guarantee that everyone is going to think it is the greatest as well as the biggest picture ever shown."

SUN, Eileen Creelman: "It rushes, like the book, like life itself, from one moment of drama to another. . . . 'Gone With the Wind' is a magnificent production, in spite of its length . . . those four hours may leave an audience exhausted. It also leaves them satisfied."

WORLD-TELEGRAM, William Boehnel: . . . "I'd admit of some doubt about the greatness of the film as a whole, but not about Vivien Leigh's performance of Scarlett . . . for me at least, only the first half of the film matches the extraordinarily beautiful drama of the book. . . . The production itself is magnificent. Technicolor has never been so perfect."

Press Associations

INTERNATIONAL NEWS SERVICE: "The finest motion picture ever made. . . . Miss Mitchell's famous book has been brought to the silver screen intact, with all its undying charm, romance, terror and courage of the South, just before, during and after the war between the States. Her vivid characters live, and with one fell swoop a new star is made—Vivien Leigh" . . .

ASSOCIATED PRESS: "The critical audience sat and laughed, wept and clenched its collective hands in anger while a cast of superb actors gave superb performances. Vivien Leigh carried one of the most difficult roles the screen has ever handed a performer with utmost credit. . . . Only drawback to the picture is its length."

UNITED PRESS: "The picture follows the plot of the novel faithfully. . . . Clark Gable, who was the unanimous choice among movie fans for the part of Rhett Butler did not let them down. The rest of the cast . . . also was excellent."

Atlanta

ATLANTA JOURNAL, Frank Daniel: "The movie is a worthy realization for those who have anticipated it most keenly during the four years since Margaret Mitchell's novel began its triumphant career. . . . As long as there are great novels like 'Gone With the Wind,' there will be men with the special audacity and ability to re-tell them."

CONSTITUTION, Lee Rogers: "It is wonderful. 'Gone With the Wind' opens a new film era. It has everything a great picture could have. It has everything that everybody wanted. Vivien Leigh is 'Scarlett.' And Clark Gable is now, more so than ever, the box office public's choice as 'Rhett Butler'."

Los Angeles

HERALD-EXPRESS, Jimmy Starr: "Greatest motion picture production of all time . . . (the audience) saw and felt more reality than has ever before been attained upon the screen. One is so full of pent-up emotion upon seeing it that one feels like going out and having a good cry."

TIMES, Edwin Schallert: "It will sweep in practically all the awards of the Academy of Motion Picture Arts and Sciences. The Selznick-International organization has scored a lasting triumph for the screen."

DAILY NEWS, Virginia Wright: "A masterpiece of screen craftsmanship . . . deserves to be extravagantly praised. . . . The last half is not quite up to the first, but that is because the sweep of action was in the war and its destructiveness."

Hollywood

CITIZEN NEWS, James Francis Crow: "'Gone With the Wind' is in every department a superior picture. By ordinary standards, there is hardly a foot of the film that is not superlative. The picture demands a critical standard of its own."

SELZNICK EXPECTS 75 PER CENT OF "WIND" GROSS IN FIVE MONTHS

Producer Sees Domestic Receipts at New High Before Summer; Will Continue to Release Product Through UA

"Gone With the Wind" will make up 75 per cent of its domestic gross within the first five months of its exhibition, which would end about mid-May, when the picture is expected to have played in about 6,000 houses in the U. S. This is the anticipation of David Oliver Selznick, producer, who arrived on the scene of the Broadway "Wind" premiere, Tuesday, after the Atlanta opening.

Mr. Selznick, in an interview, was flush with comment about his picture, about continuing his distribution relations with United Artists, about his future product and policy.

To Remain with UA

Mr. Selznick said he is satisfied with United Artists' handling of his "regular" product—MGM is distributing "Wind"—and that he will remain with UA as a producer indefinitely.

Fresh from the Atlanta premiere of his picture—a tumultuous premiere which was also a Confederate "celebration"—Mr. Selznick was in New York for the twin premieres, at the Capitol and Astor theatres, on Tuesday. He is next to attend a "Wind" premiere on the Coast, to do some retakes on his next picture, "Rebecca," and to "take a much needed vacation."

United Artists has done a "wonderful job of handling my pictures," Mr. Selznick reiterated, but added he had rejected an interest in the distributing company, because, "I'm a producer, and I want no part of a distributing company."

He added, though, in response to questioning, that he usually "had a finger in everything."

500 Prints Ordered

The grossing of 75 per cent of domestic revenue within five months is far removed from the goal pursued by the makers of "The Birth of a Nation," he pointed out. That picture took years to cover the whole country. "Gone With the Wind" will do this in phenomenally short time, he added. Five hundred prints are being made for domestic use alone, he said; a similar number will be made for foreign exhibition. Technicolor is producing five prints a day, he said, with about 40 ready now.

He said, "We count on thousands of persons coming to see it twice or oftener. We distributed a questionnaire to the first preview audienece in Santa Barbara and 76 per cent said they'd want to see it over again."

How much money will the picture make?

As much as Loew officials think it will make, Mr. Selznick parried.

(Loew officials, from Al Lichtman to William Rodgers to Nicholas Schenck, have estimated a $10,000,000 to $20,000,000 gross—on a $4,000,000 cost.)

"Nobody really knows," Mr. Selznick said. "However, we know now it'll make money.

"A week ago I was worried. Today I feel better. At that, it'll be a month before we really know." He told reporters he had seen every scene at least 200 times, and viewed the finished product 30 times.

Will he cut the picture, later, from its present running time of three hours, 40 minutes?

"Not if I can help it. I wouldn't know where to start. And I think it would ruin the picture" the producer declared.

67 EDUCATIONAL FILMS SHOWING IN CANADA

There are 67 educational films in circulation in Canada in four traveling film libraries, it was reported at a meeting of the board of directors of the National Film Society of Canada, at Montreal. They have been purchased by the society for educational purposes, with funds provided by the Imperial Relations Trust, and are available for schools and other institutions.

And the admission price will not be cut below the announced 75 cents, either, he asserted.

Mr. Selznick was asked whether, as a producer, he favored the "milking" of a picture to the limit of its run by the exhibitor. He remarked that he did not think the average exhibitor playing "Gone With the Wind" would have to be reminded of such a policy, and that, "anyway, as long as an exhibitor makes money with it, so long will he play a picture, I think."

MGM Paid Part of Cost

How about the 70 per cent terms—did he think them steep?

"That's Mr. Rodgers' problem; the distribution is up to him; he'll answer those questions for you," Mr. Selznick replied.

MGM put up 25 per cent of the production costs, Mr. Selznick said, estimating the amount at "over $1,000,000."

He is still affiliated with John Hay Whitney, in Selznick International, he emphasized.

Reverting again to the film's length, Mr. Selznick said a vote on the coast, among the few who saw the picture prior to its Atlanta premier, was for an intermission; and he thought that the correct thing. He added that the premiere in Atlanta convinced him, also, that people would rather sit through a long "good" picture, rather than through one good one and one bad. The production of such lengthy pictures might be the answer to the double feature problem, he said.

Mr. Selznick did not think he'd produce another picture like "Gone With the Wind," for a while, however.

"It would be a miracle if another book came along to warrant such expense," he said.

The negative cost of the picture, he set at about $3,970,000. Prints cost about $1,100 each.

He believed that the country's first run theatres would get the picture by late January or February, in line with the policy of quickest possible distribution.

He praised MGM's handling of distribution.

His production should do as well in the North as in the South, Mr. Selznick believed. The book has sold all over the country, in equal distribution, he pointed out.

Yearly Revival Proposed

There may even be those people who will see the picture two or three times, he said. His attention was called to a proposal in Atlanta for a yearly revival of the picture—a proposal he doesn't disapprove.

Production in the East?

"I think some pictures could be made in the East. But the industry, the great motion picture industry, could not be taken from Hollywood. For one thing, there's too much investment there.

"And another thing, the motion picture people love California. I love California. And you cannot duplicate the facilities they have there," he continued, and added:

"Still, as I said, pictures can be made in New York; they have been made in New York before. Certain types of pictures are suitable for New York production. A picture like "Dead End," for instance, "and most stage plays where you need only interiors."

Mr. Selznick will not maintain a studio in Hollywood. "I have let the option on the studio lapse," he remarked, "and I hope never to pick it up."

He wants only to rent space, he said: thus, he will not be forced to make pictures to carry a perpetual overhead; he will make pictures when he wants to.

"I will never again line up a big organization," he explained; "even though I am keeping my key people, and my personal staff."

To Deliver Two More

Mr. Selznick is to deliver two more pictures to United Artists, after "Rebecca." The latter is in completion on the coast; he is to do some retakes on it, shortly.

The two new pictures will be delivered by the fall of next year; they will star Vivien Leigh and Ingrid Bergman; but he doesn't know what the stories and titles will be, he said. Both stars are under exclusive contract to him.

Russell Birdwell, publicity representative for Mr. Selznick, said at the interview that $5,500,000 would have to be garnered by the producer before a profit could be realized.

"Gone With the Wind" will not play in any other New York houses than the Astor and Capitol, for at least six weeks, it was indicated in New York this week, after the premiere on Tuesday. The other Loew houses are booked for that period, and it was not regarded likely that it would be necessary to push product aside for the Selznick picture.

Heavy Advance Sale

Advance sale of tickets for the picture, at the Astor (reserved seats), in New York, flowed over the $100,000 figure on Monday. Largest previous advance sale, up to the night before a premiere, had been $14,000.

Advance sale at the RKO Capitol, in Cincinnati, was reported heavy, on Wednesday. The picture opened there on Thursday.

The Selznick film was expected to open in Chicago shortly, as soon as a deal is concluded for the United Artists and Apollo theatres, both operated by Balaban & Katz.

Brandt's 25 Years in Industry Observed

Harry Brandt, New York circuit operator and local exhibitor leader, was given a testimonial dinner Thursday night in New York's Hotel Astor, on the occasion of his 25th year in exhibition, to which came some 800 persons.

Speakers announced in advance included Lieutenant Governor Charles Poletti; Mitchell May, insurance broker; Gil Josephson, theatre operator; William F. Rodgers, MGM sales manager; Louis Nizer, motion picture industry lawyer; Milton C. Weisman, attorney for the Independent Theatre Owners Association, of New York, of which Mr. Brandt is president.

HOLIDAY FILM OPENINGS IN ATLANTA, NEW YORK, MIAMI AND HOLLYWOOD

Distributors Vie with Top Films in "World Premieres" During Christmas Season; Parade to Extend Into New Year

This week before Christmas, and the few days following shortly thereafter, bring another half dozen strong potentialities, with "world premieres", "local premieres" and just plain "premieres" strung over the land for some of the best of Hollywood's latest crop to come from studio to the exhibitor and his customers.

"Gone With the Wind" led the week's parade, of course, in its first presentation to the public, in Atlanta and on Broadway, as described on pages 26 and 27.

Next came Paramount's "Gulliver's Travels," in Miami, to be followed by RKO's "The Hunchback of Notre Dame," transformed from the silent to sound on Thursday; Twentieth Century-Fox's "The Blue Bird" and "Grapes of Wrath" and Walt Disney's-RKO "Pinocchio," shortly after New Year's, among others.

"Gulliver" at Miami

The second feature length cartoon to reach the screen, Max Fleischer's "Gulliver's Travels" opened Monday night, December 18, at Miami's Sheridan and Colony theatres. After the opening of the Paramount release a "Gulliver's Travels Ball" was held at the Roney Plaza Hotel for the benefit of the Parent-teachers Association milk fund. Ben Bernie flew to Miami from New York to conduct the orchestra. Jessica Dragonette, Lanny Ross and Ted Husing, master of ceremonies at the premiere attended the ball.

A luncheon was held the day of the opening for Paramount executives and Max Fleischer. Mayor E. G. Sewell and John C. Hall, head of the Miami Chamber of Commerce pushed the claims of that city for production in opposition to the campaign of Mayor LaGuardia of New York. Full cooperation to Mr. Fleischer and to any other producer that would make pictures in Florida was pledged by the civic group.

The Paramount officials attending the luncheon included Stanton Griffis, chairman of the executive committee; Neil Anew, vice-president in charge of distribution; Oscar Morgan, southern division manager; Lou Diamond, manager of the short subjects department and Paramount music publication interests; Robert M. Gillham, director of publicity, advertising and exploitation and S. A. Lynch, president of Paramount Enterprises, Miami theatre chain.

About 35,000 persons, it is said, jammed the business district last Saturday to witness the arrival of the eight-foot giant, playing "Gulliver." The "Gulliver" appeared in several Miami stores and then with Ted Husing and Miami Chamber of Commerce officials judged the first beauty contest of the year—to pick girls between five and eight years of age for Princess of Lilliput and her six ladies in waiting.

Governor Fred P. Cone of Florida, Senators Claude Pepper and Charles O. Andrews and representative Charles O. Cannon were among the special guests expected for the "Gulliver" opening.

"Gulliver's Travels" opened at the New York Paramount theatre on Wednesday. The stage part of the holiday show is composed of Glen Gray and his Casa Loma orchestra, the Merry Macs and Jimmy Savo. Paramount sponsored three 50-word announcements a day over station WOR in connection with the opening in New York.

Paramount announces a new dance "the Gulliver Travel" will be introduced by the Dance Educators of America next week. The dance is said to be inspired by the picture and was designed to promote ease and grace on the dance floor for couples unmatched in height."

Dave Fleischer, associate producer and director of "Gulliver's Travels" made a personal appearance on the WNEW "Soundtrack" on Tuesday.

"Hunchback" at Music Hall

"The Hunchback of Notre Dame," RKO-Radio's production of Victor Hugo's famous novel and starring Charles Laughton will have its New York premiere at the Radio City Music Hall on December 28th. Five members of the cast are to be at the opening: Charles Laughton, accompanied by his wife, Elsa Lanchester; Edmond O'Brien who plays opposite Maureen O'Hara; Sir Cedric Hardwicke; Walter Hampden and Fred Kohler, Jr. Jean Hersholt is also scheduled to be present.

The Hollywood preview of the "Hunchback" was held December 14th at the Hollywood Pantages theatre. Stars present included Ginger Rogers, Cary Grant, Irene Dunne, Anna Neagle, Maureen O'Hara, Zorina, Mickey Rooney, Lucille Ball, Mae Murray, May Roson, Nancy Kelly, Richard Dix, Chester Morris and Thomas Mitchell.

Among the executives present were Pandro S. Berman, Darryl Zanuck, Mervyn LeRoy, Jack Warner, Harold Lloyd, Hal Roach, William LeBaron, Harry Rapf and Edward J. Mannix.

S. Barret McCormick, director of advertising and publicity for RKO, has announced a billboard campaign in 200 cities in connection with "The Hunchback of Notre Dame." The first postings were made by December 15th to time with the early engagements of the picture and the 24 sheets will be posted for a full month.

Terry Turner has joined RKO for work on special campaigns under the direction of Mr. McCormick. Mr. Turner is now working on special features for the "Hunchback of Notre Dame" and "Abe Lincoln in Illinois."

"Blue Bird" and "Grapes"

"The Blue Bird," Twentieth Century-Fox pictures starring Shirley Temple, will be roadshowed in New York and probably Boston, Detroit and San Francisco and other cities on a two-a-day basis beginning in January. The first roadshow presentation of the Darryl F. Zanuck color production of Maurice Maeterlinck's play will be at the Hollywood theatre, 52nd Street and Broadway on January 17th.

In addition to Shirley Temple, the cast includes Spring Byington, Nigel Bruce, Gale Sondergaard, Eddie Collins, Sybil Jason, Jessie Ralph, Helen Ericson, Johnny Russell, Laura Hope Crews, Russell Hicks, Cecilia Loftus and Al Sheas. Gene Markey was associate producer and Walter Lang directed. Publicity and advertising plans are being prepared by Charles E. McCarthy.

The world premiere of Mr. Zanuck's film version of John Steinbeck's novel "Grapes of Wrath," will be held at the Rivoli theatre, New York, January 24th. It will be shown at popular prices on an extended run. Mr. Zanuck and studio executives will attend the opening.

"Swanee River" Air Preview

The second tie-up between Twentieth Century-Fox and the Kate Smith, Columbia Broadcasting System program, will be made on December 29th when "Swanee River" will be given an air preview. The first 20th-Fox-Kate Smith air show was in connection with "Drums Along the Mohawk." Don Ameche, Al Jolson and Nancy Kelly will come to New York from Hollywood to be guests on the program. The broadcast on "Drums" was made from Hollywood. At that time Kate Smith brought her company to the Coast.

The final details of the December 29th program were approved by Darryl Zanuck and Ted Collins, Miss Smith's manager. Both Don Ameche and Al Jolson, who play starring roles in the picture will sing the Stephen Foster songs from the picture.

"Pinocchio" Books, Masks

Some 150,000 books of Walt Disney's version of Pinocchio" have been sold in the past few weeks by Grosset and Dunlap, publishers, who state that this is a new record for juvenile best sellers. The book was published December 1st and has 39 illustrations from the Disney production. The publisher is also distributing 35,000 large colored broadsides devoted to the appeal of the book.

More than 8,000,000 paper masks of the characters in Walt Disney's second color feature are being distributed by the Gillette Safety Razor Company. The masks are of Pinocchio, Gepetto, the woodcarver; Jiminy Cricket, Pinocchio's conscience; Cleo, the goldfish and Figaro, the kitten.

"Four Wives" Trade Show

The trade showings of Warner Brothers "Four Wives" which were held last Tuesday in 39 exchange centers were an "unparalleled success," according to wires received at the home office. Exhibitors, their wives, representatives of civic and education organizations witnessed the special showings. 2,100 invited guests assembled in the United Artists theatre in Detroit for the showing. The largest exhibitor of any previous trade screening was said to be with only 300 theatre accounts represented.

"Entente Cordiale" Opening

"Entente Cordiale" French film directed by Marcel l'Herbier adopted from the "Edwardian Era" by Andre Maurois had its premiere in New York on Wednesday at the Hotel Pierre as a benefit for the New York Infirmary for Women and Children, Cout de Font-Nouvelles, French Consul General in New York is among the sponsors. A buffet supper and dancing followed the screening.

The film will open Monday at the 55th Street Playhouse and the Fifth Avenue Playhouse, both in New York, in a dual opening.

"Of Mice and Men" December 22nd

The film based on John Steinbeck's novel "Of Mice and Men" will have its premiere at the 4 Star theatre in Los Angeles on December 22nd. The picture is presented by Hal Roach and produced and directed by Lewis Milestone. Burgess Meredith, Lon Chaney, Jr., and Betty Field head the cast.

"North Sea Patrol" Booked

"North Sea Patrol" has been sold to the Interstate Circuit in Dallas by the Sack Amusement Enterprises which holds the Alliance Films franchise in that territory. The picture will play first runs in a number of cities in the Interstate chain. Fabian has booked the picture for New York state first runs in Schenectady and Albany and Warner Brothers has scheduled the first run for Troy.

N. Y. TRUST CASE TO TRIAL MAY 1; GOVERNMENT GETS NEW QUESTIONS

Setting of Date Late in Spring After Long Skirmishing Seen as Minor Victory for Distributor; Cross-fire Continues

Months of legal skirmishes and court maneuvers by both sides over a trial date for the N. Y. trust suit of the United States of America v. the eight large producer-distributors, ended last Thursday with the setting of May 1st, after Federal Judge John C. Knox, from his bench in the Federal Court House, at Foley Square, New York, had previously ordered both plaintiff and defense to agree on a starting date or else he would fix one.

The Government, of course, had been fighting for an early trial, even aiming at this mid-winter, while the defendants quite naturally had been holding out for longer postponement of the opening of trial in this "key" case of the Government's many-sided prosecution of the organized industry.

Department of Justice officials in Washington Wednesday charged that attempts were being made from within the film industry to sabotage the case. (See page eight.)

Columbia Attacks Interrogated

Meanwhile, on the same issue, Columbia Pictures attacked some of the interrogatories propounded some time ago by the Government, and additional majors filed sweeping interrogatories to be answered by the Department of Justice and Thurman Arnold, prosecutors for the U. S.

The setting of May 1st, or after, as a trial date was hedged by provisions for a pre-trial no later than March 1st. The pre-trial will take care of preliminary questions.

Special Attorney General Paul Williams said Judge John C. Knox would name a Federal District judge for the trial, possibly this week.

He added that the stipulations, to which both sides will agree, and which this week were being prepared, will provide that neither side can ask for examination before trial, of witnesses, after March 1st.

By mid-February, he said, all issues on both sides, interrogatories will be decided.

The Government will oppose any majors' question which seeks to find out what witnesses will say on trial, he stated.

He said the Government had no objection to naming witnesses, in answer to interrogatories, but that it would go no further; and that it would file objections to interrogatories which sought to find out what witnesses would testify.

"Pre-trials" are allowed under Rule 16 of the new rules of Federal procedure. They consist of a conference before a district judge; issues are threshed out. There is no testimony, and the proceedings are private, usually.

Time Extended

The Federal Court in New York last Friday received a stipulation extending the Government's time to answer the lately filed interrogatory by Columbia Pictures, to January 10th.

Paramount, Warners, Loew's, Twentieth Century-Fox, and National Theatres served interrogatories on the Government. They were similar to those filed previously by United Artists, RKO, and Columbia.

The defendants last week were said to be planning to file their answers to the Government's interrogatories by February 1st.

The Government has already stated it can file an answer to the United Artists' interrogatories by that date; but, inasmuch as the interrogatories of other companies have since been filed, it seemed to observers this week that the Government would go much beyond February 1st, in answering all questions by all the majors.

The agreement on an "after May 1st" trial date is seen as a victory for the defendants. They had sought to extend trial starting date till Spring, or later. The Government had tried to have a February trial date set.

Object to Nine Questions

Meanwhile, Columbia Pictures this week took exception to nine of the Government's interrogatories as immaterial, improper, and furnishing information to the company's competitors, and said it would apply on December 29th to Federal Judge Vincent T. Leibell for an order striking the questions out, in whole or in part.

In two of the interrogatories, the Government sought a list of features released in 1936-37 in the country, and in four large cities, together with a statement on rentals received, names of theatres in which the features were released, terms of rental, clearance and play date.

The company attacked another interrogatory, because this required similar information on shorts released in 1936-37; and one more interrogatory, because that asked for a complete list of exchanges in operation since 1930, and a statement of the managers and their duties.

Also opposed were interrogatories which sought details on current loans, a list of creditors, dates, and terms, of loans. This particularly, if answered, would be an aid to Columbia's competitors, the company said.

Baltimore Trust Trial Ends; Boston Case Continues; Momand Trial Soon

While the large distributors, as defendants, and the U. S. Government, plaintiff, were this week continuing with legal maneuvers in the "key" anti-trust case in New York, action on additional cases was proceeding in the field, against the majors, as taken by the Government or independent exhibitors.

Judge Reserves Decision In Baltimore Trust Suit

In Baltimore, the anti-trust suit by the Westway Theatre, Inc., against the majors and the Durkee circuit ended this week, counsel for both sides being directed to file briefs, and Federal Judge W. Calvin Chestnut reserving decision, with the comment that "intricate" legal questions were involved, and much study was needed, before decision.

The defense, in summing up their case, said that if the judge found illegal the majors' agreements with the Durkee circuit the motion picture industry's entire distribution machinery would be upset.

Testimony had brought out that one Durkee theatre had 14 days' clearance over an independent house in the same area. This theatre being the Westway, attorneys for that theatre's operators argued that such clearance was restraint of trade.

Operators of the Westway are Leo Homand and J. Marsh Matthews.

Sales Executives Testify In Boston Trust Action

Prominent sales executives testified on Monday, in Boston, in the Morse and Rothenberg anti-trust suit against the majors. They were William F. Rodgers, general sales manager of MGM; George Schaefer, president of RKO; Ned Depinet, its vice-president; and others.

It was the 153rd day of the case.

Momand Expects Early Trial

A. B. Momand's attorneys expect an early trial, in his case against the majors and the Griffith circuit, in the Oklahoma City Federal Court. The anti-trust action seeks $4,500,000, alleging that Momand, operator of one theatre now, was forced from larger holdings by conspiratorial action between majors and the circuit.

Fox West Coast - Majors' Court Motion Is Removed

In Los Angeles, the motion of the majors and the Fox West Coast circuit for a bill of particulars in the Government's criminal contempt action, was removed from the United States District Court calendar last week. Congestion of the calendar was given as the reason.

Nashville Case Has Hearing on January 4th

In Nashville, motions by the film company defendants in the Government's anti-trust suit against Tony Sudekum's Crescent Amusement Company are to be heard in United States District Court on January 4th.

The defense motions include requests for bills of particulars.

Defense Attorneys Ask "Not Guilty" in Chicago

Over the weekend, defense attorneys in the Government's contempt case against Balaban and Katz and the majors for violation of a 1932 consent decree filed conclusion of law briefs denying that the Sherman anti-rust law was violated by the defendants and asking for not-guilty findings.

WAGE INCREASES FOR MORE CRAFTS; NEWSREEL MEN GET NEW CONTRACT

Studio Painters and Exchange Employees Granted Extra Pay; Newsreel Contract Grants Raise Agreed Upon Recently

Industry unions continue to enlarge producer-distributor payrolls, despite the latter's reiterated claims of inability to pay due to diminution in gross income, a result of the European War. Latest in the procession of victorious unions have been the Hollywood Studio Moving Picture Painters' Local 644 which won a 15 per cent wage increase, retroactive to August 25th; and the Film Exchange Employees' Union, which won a new two year contract and pay raises for 600 of its 3,500 members.

The Newsreel Cameramen's Local 644 this week won a new two year contract incorporating a 10 per cent wage raise, agreed to in October and retroactive to October 2nd.

Exchange Workers Get Increase

The exchange employees won their new two year wage agreement over the weekend, in New York, after two weeks of desultory negotiations. Representatives of 31 exchange centers in seven exchange regional districts, representing 3,500 exchange workers, met with representatives of the major distributors at the Warner home offices. The union had asked for a 25 per cent wage increase and better working conditions. The concession to the 600 employees give some wage increases and some improved working conditions, but did not represent a blanket increase or adjustment.

The company spokesmen were understood to have presented figures proving that large scale wage increases were unwise in a time of decreased grosses.

The new contract is effective this week, is retroactive to December 1st, and is to run until December 1st, 1941.

The Moving Picture Painters' Local 644 won its 15 per cent wage boost from the producers last week, after protracted negotiations which included an implied threat, at one time, of a strike. The boost is retroactive to August 25th.

The producers had offered to make a five per cent increase retroactive to August 14th, and a 10 per cent increase retroactive to October 20th. This offer the painters rejected.

Involved in the negotiations were Herbert Sorrell, business agent of the painters, and Y. Frank Freeman, E. J. Mannix and Fred Pelton, for the producers.

Mr. Sorrell this week indicated that, if the painters were given a guarantee of 250 days' work per year, they might be willing to work at 10 per cent below the wage scale.

Raise New Demands

The Newsreel Cameramen's Local 644, last Friday, negotiating details of the new agreement, raised new demands.

The new demands included accident and life insurance policies of $10,000 each for cameramen, two Sundays "off" per month, and a four year term for apprentice cameramen, instead of the present five. These are still to be discussed.

In the new contract a provision stipulates that at least one representative from each newsreel be present at a public event covered by a "pooling" understanding.

In Hollywood, last month, the cameramen were given a ten per cent raise, retroactive to October 2nd, which became effective this week following the signing of the new contract.

ONLY 10 LEGISLATURES TO MEET NEXT YEAR

Only ten state law-making bodies will convene in regular session in the early part of next year; and one other, that of California, will convene specially, on January 15th. The states are Massachusetts, Kentucky, Louisiana, Mississippi, New Jersey, New York, Rhode Island, South Carolina and Virginia. Taxation will probably be the major form of industry irritant introduced in these legislatures.

At last Friday's meeting, Richard Walsh, vice-president of the International Alliance of Theatrical Stage Employees, and Charles Downs, business agent of the Cameramen's Local, represented the union. Five editors of the newsreels represented their companies.

In Hollywood, on Monday, producers and the Screen Actors' Guild postponed, for a week, negotiation on the guild's demand that a 15 per cent wage rise for extras be re-classified.

Musicians Threaten Strike

Hints of a nation-wide strike against Warners' theatres, by musicians, were contained in statements by Philadelphia musicians' local leaders, in their fight against the abandonment of vaudeville by the Warner Earle, and other of its houses, and by the independent Carman, in that city. Rex Riccardi, secretary of the local American Federation of Musicians branch, said on Monday that the local might ask aid from Joseph Weber, national president of the Federation; and he indicated Mr. Weber and the federation executive board might be asked to consider striking against all Warner houses.

The musicians this week were picketing the Fox, Alhambra, Kent, Carman, Oxford and the Stanley, in Camden.

The difficulties began last month, prior to the expiration, December 1st, of the Warner-union contract. Warners asked that it be allowed to hire only as many men as needed, at the Earle; it also asked that the orchestra at the Fox, and in neighborhood houses, be dropped, inasmuch as vaudeville had already been discontinued.

The union refused, and started picketing.

David "Skip" Weshner, central zone manager of Warners, claimed his firm agreed to the same wage and hour terms as the expiring agreement had maintained, but balked only at spending more for music than needed.

The Carman, operated by George T. Graves, balked at signing a contract which would have forced use of vaudeville every week in the year.

Mr. Riccardi this week revealed that Philadelphia exhibitors have been warned that suits in the Federal Court would begin, unless theatre operators agreed to stop using recordings for accompaniment to trailers, in overtures, and as closing music.

In New York, counsel for Local 306, projectionists' union, and for the major circuits were reported in disagreement over topics to be discussed at negotiations for a pay rise and a new contract.

In New York also, Kenneth Thomson, executive secretary of the Screen Actors' Guild, and Ralph Morgan, its president, were conferring this week with other officials of other Associated Actors and Artistes of America unions, over reorganization into "one big union," plans for which are being drawn. The pair arrived in the city from the coast, over the weekend.

Leo Fischer resigned as executive secretary of the American Guild of Musical Artists over the weekend, without giving reasons. Ernest Charles has temporarily succeeded him.

In New York, the American Federation of Actors, expelled last summer from the Four A's, and now without a charter from any national body, voted to continue operation at a meeting last week, attended by 200. Ralph Whitehead, executive secretary, was named as a committee to formulate a national program, to be presented to the membership in a referendum.

In the same city, the Laboratory Technicians' Union, Local 702, held its second organizational meeting last week. Film cutters, assistant cutters, and librarians employed in Eastern laboratories, were represented.

A circuit judge, at Clayton, Missouri, on Monday denied pleas for an injunction against picketing, made by the Fanchon and Marco Service Company. The Eden Theatre Corporation, and the St. Louis Amusement Company. The Fox theatre and six neighborhood and suburban houses in St. Louis are being picketed by Local 143, projectionists.

Felix Snow, IATSE representative in Kansas City, has been elected business agent of the Local 31, stagehands' union, for the 15th consecutive year. Cyril Donovan was elected president; Walter Brown, vice-president.

In Toronto, Charles A. Dentelbeck, director of projection for Famous Players Lasky Canadian Corporation, was reelected president of the Toronto Operators' Local 173.

Ruth Martin has been elected president of the Theatre Employees' Local B-96, of the IATSE, in Wilkes-Barre, Pa. John Lambert was named vice-president; William Tosline, business agent.

National Decency Legion Classifies 11 Pictures

Of 11 pictures reviewed and classified by the National Legion of Decency in its listing for the current week seven were approved, two were listed as unobjectionable for adults and two were cited as objectionable in part. The films and their classification follow:

Class A-1, Unobjectionable for General Patronage: "Emergency Squad," "Escape to Paradise," "Everything Happens at Night," "Gulliver's Travels," "Nick Carter, Master Detective," "South of the Border," "Westbound Stage." Class A-2, Unobjectionable for Adults: "Balalaika," "Citadel of Silence" (La Citadelle du Silence) (French). Class B, Objectionable in Part: "Cafe Hostess," "Lambeth Walk."

Hicks to South America

John Hicks, Paramount vice-president in charge of foreign distribution, will leave the New York home offices on January 12th, for a survey of South American distribution centers. The survey will last about one month. At Panama, Mr. Hicks is scheduled to meet Adolph Zukor, Paramount board chairman, who will accompany him on the rest of the survey.

Believe it or not he's

SANTA CLAUS!

He's Santa Claus in Phoenix!

"GERONIMO!" grosses more in *five* days than "Beau Geste" grossed in *six* days.

He's Santa Claus in Tucson!

"GERONIMO!" in *five* days ties record "Union Pacific" *six*-day gross.

and take it from "VARIETY"

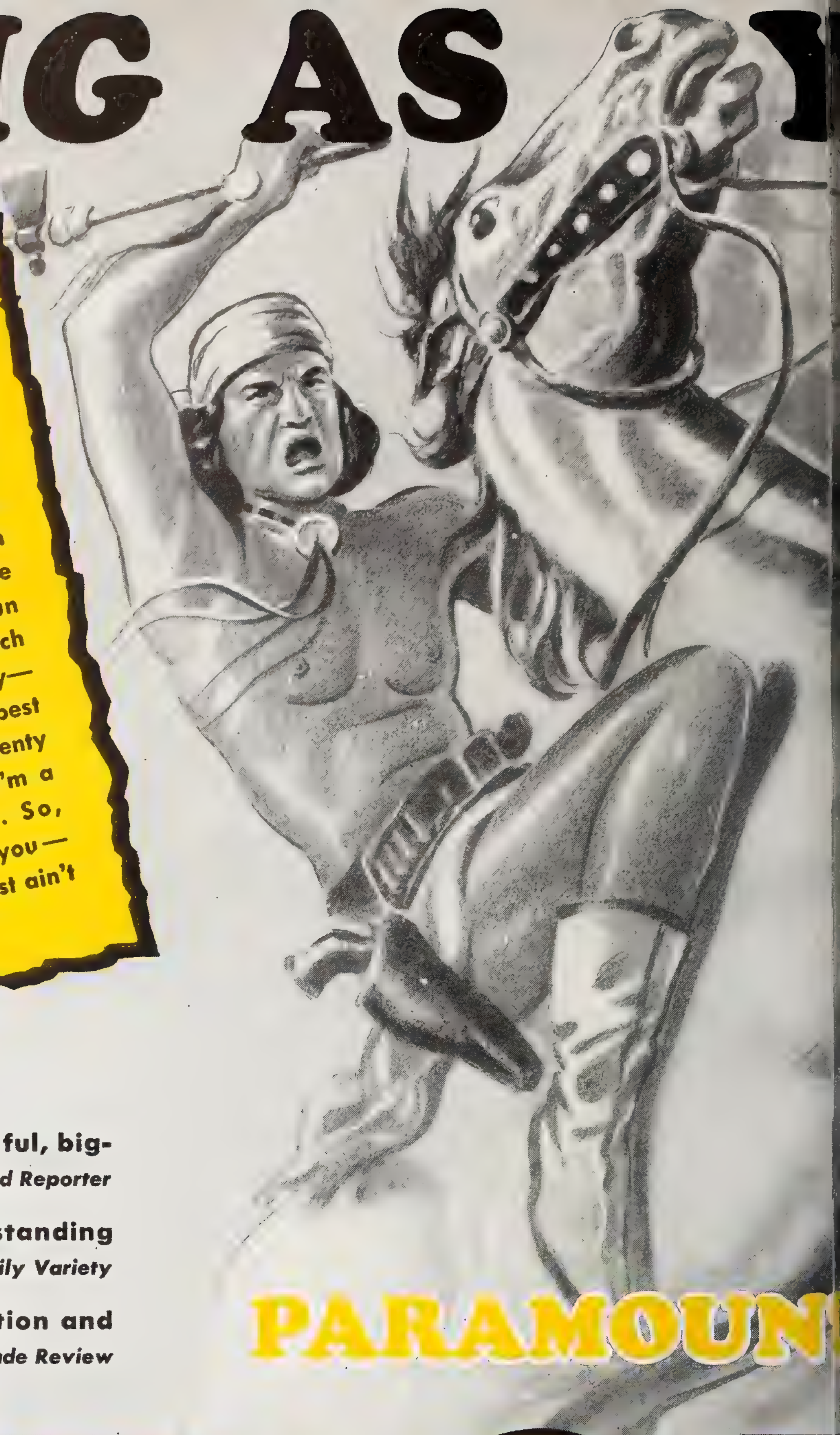
He's Santa Claus in Denver!

"GERONIMO!" WHOOPS UP BIG $11,000 IN DENVER

Denham (Cockrill) (1,750: 25-35-40) —"Geronimo!" (Par.) Strong draw at $11,000 and holds!

In fact, anywhere in the U.S.A., he's...

AS BIG AS



Goin' to Town with MARK HELLINGER

. . . . . **Random Notes About Pictures You're Seeing:** "Wildest, woolliest Western since William S. Hart heard the broncs cheer, may be seen in 'GERONIMO!', a new Paramount offering. Here are the bad Injuns, the crooked white traders, the American soldiers with the hearts of gold, the ambushed stagecoach, the frail beauty they couldn't kill, the comedy Injun scout who smells danger ahead, and the Speech From the President at the Very End. Sounds hokey—and it is hokey. But Ralph Morgan turns in the best job of his career, and Andy Devine provides plenty of laughs, and the action never stops, and I'm a sucker for this type of stuff, anyhow. So, 'GERONIMO!' is hereby recommended to you—and if you fail to get a kick out of it, you jest ain't belonging to this man's army, pard."

"Sock hit! One of the most spectacular, actionful, big-scale outdoor dramas in many a day!"—*Hollywood Reporter*

"Powerful! Will grip adults and youth. Outstanding entertainment. Neat profit for exhibs!" —*Daily Variety*

"Thrilling! Super-Western . . . loaded with action and thrills. Fills the bill to perfection!"—*Showmen's Trade Review*

PARAMOUN

GERO

"GERONIMO!" Preston Foster • Ellen Drew • Andy Devine

OU MAKE HIM!

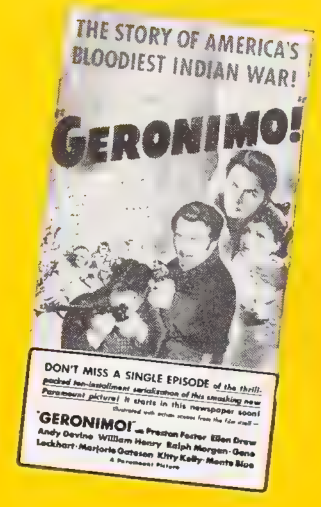
Watch out for GERONIMO
HE'S ON HIS WAY WITH 10,000 YELLING DEMONS
GERONIMO!
WATCH OUT FOR GERONIMO!
GERONIMO IS COMING!
Watch out for GERONIMO the phantom

Three smash styles of teaser one-sheets . . . two styles of teaser 24-sheets with that eye-riveting display!

HE'S ON HIS WAY WITH 10,000 YELLING DEMONS!
"GERONIMO!"
"GERONIMO"
GERONIMO!
GERONIMO! IS COMING
WATCH OUT FOR GERONIMO! THE PHANTOM AVENGER!
"GERONIMO!"
GERONIMO!

Big-time ads that boosted those grosses in Tucson, Phoenix, and Denver!

Two styles of teaser records each with from four to six brief, half-minute teaser announcements...perfect for breakdown time on local radio stations!



THE STORY OF AMERICA'S BLOODIEST INDIAN WAR!

"GERONIMO!"

DON'T MISS A SINGLE EPISODE of the thrill-packed ten-installment serialization of this smashing new Paramount picture! It starts in this newspaper soon!

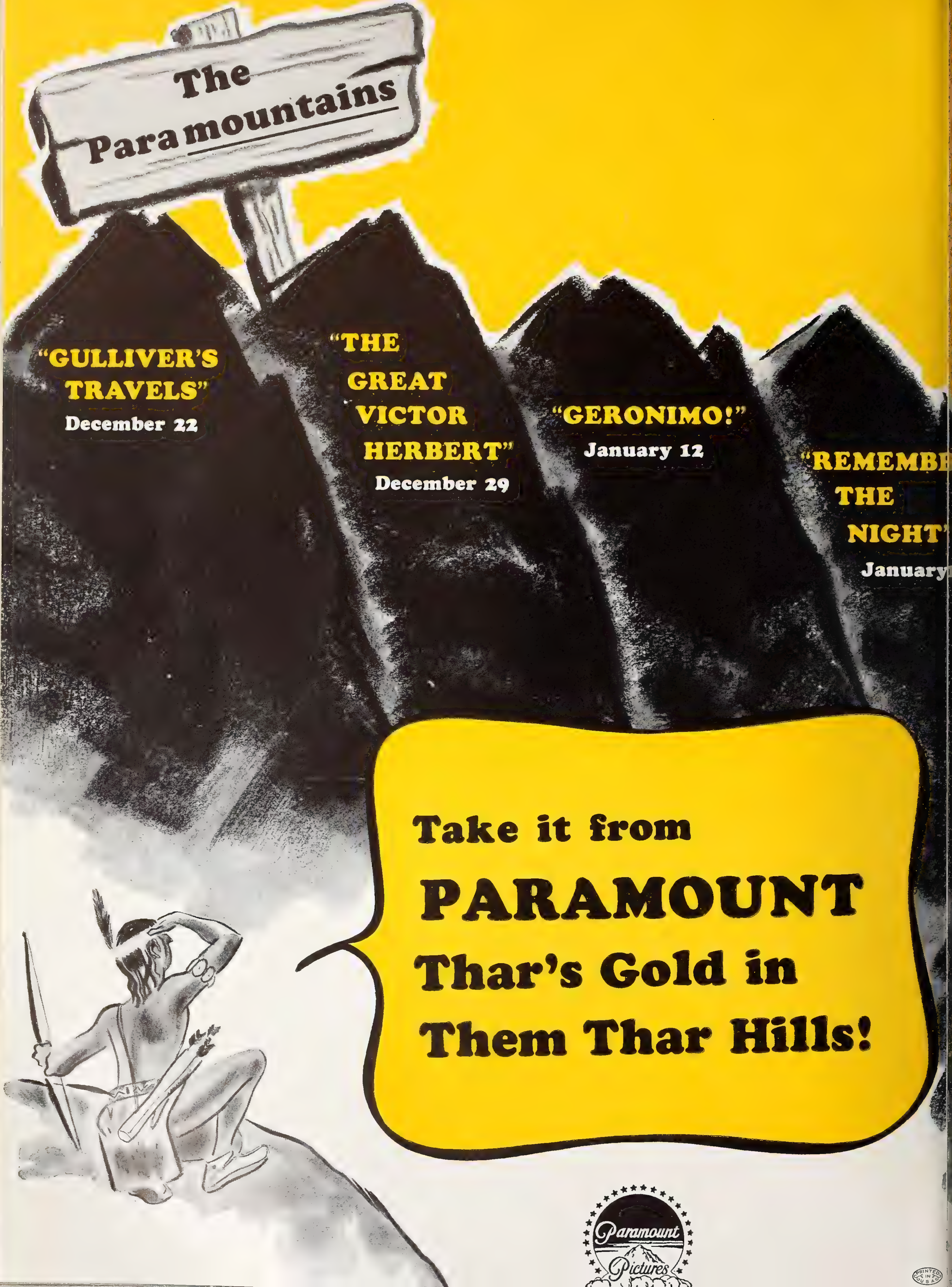
Illustrated with action scenes from the film itself —

"GERONIMO!" with Preston Foster Ellen Drew Andy Devine William Henry Ralph Morgan · Gene Lockhart · Marjorie Gateson Kitty Kelly · Monte Blue

A Paramount Picture

Newspaper serialization, styled to fit the editors' need for a really bang-up feature!

NIMO!


The Paramountains
"GULLIVER'S TRAVELS"
December 22
"THE GREAT VICTOR HERBERT"
December 29
"GERONIMO!"
January 12
"REMEMB
THE
NIGHT'
January
Take it from PARAMOUNT Thar's Gold in Them Thar Hills!
Paramount Pictures
PRINTED IN U.S.A.

GOLDWYN SAYS HE'S OUT OF UA, BUT SILVERSTONE SAYS HE ISN'T

Roosevelt Becomes a Producer; Selznick, Small Continue with UA; Silverstone on Product; Status of Fairbanks Partnership

Climaxing his long and lately open fight with United Artists over corporate and financial factors in the distribution of his pictures—the salient point being Maurice Silverstone's "profit-sharing" plan—Samuel Goldwyn, on Monday, through his attorney, Max Steuer, in New York, served notice of the withdrawal of his pictures from the company's release.

UA To "Protect Contract"

While the announcement was made on Monday, and UA executives were supposed to have received Mr. Steuer's letter, they professed ignorance of the move, until Tuesday afternoon, after a meeting of the board of directors. Mr. Silverstone then said that United Artists regarded its distribution agreement with Mr. Goldwyn as still in effect, and that it would take all legal steps necessary to protect the contract, in the meanwhile living up to its part of the agreement.

The company's executives warned that if Mr. Goldwyn attempted to have another company than United Artists distribute his new picture, "The Westerner," the producer would face a court battle. They pointed out, also, that Mr. Goldwyn's oft-repeated charge that United Artists, by profit sharing arrangements, and by certain company formations of its component producers, had already breached its contract with him, had yet to be ruled upon by the courts.

As it still stands, the Goldwyn contract with the distributing firm runs until September 2, 1945. United Artists holds that it calls for exclusive distribution by them, of all Mr. Goldwyn's pictures.

Effective Immediately

The Steuer letter on Monday, apprising the press and United Artists of Mr. Goldwyn's latest decision, read as follows:

"Samuel Goldwyn, Inc., has today notified the United Artists Corporation of the termination of its contract of distribution.. The termination is effective tomorrow, and applies to all future pictures that may be produced by Mr. Goldwyn or the company. However, pictures previously produced by Mr. Goldwyn or Samuel Goldwyn, Inc., and delivered to the United Artists Corporation, will continue to be distributed by them."

Mr. Steuer's office said Mr. Goldwyn's "Raffles," recently completed, will be distributed by United Artists.

Bracketed with the severance step on Monday was a supplementary statement from the Goldwyn office, which noted that the new move did not affect the producers' one-fifth ownership of United Artists.

Offer to Exchange Stock Reported

In the Goldwyn-United Artists feud, it has been reported that the other partners in the distributing venture have offered, repeatedly, to allow Mr. Goldwyn to step out, if he gives up his stock in the company, for which he reputedly paid nothing.

Use by James Roosevelt's producing company, lately formed, of Mr. Goldwyn's studio is regarded as perhaps a means of escaping the obligation to release through United Artists.

Meanwhile, as the present action added to the Goldwyn-United Artists history, it was disclosed by Charles Schwartz, attorney for United Artists, this week, that Mr. Goldwyn had filed suit in New York Supreme Court, against UA, for the six per cent interest on Mr. Goldwyn's $54,000 producers' bonus from the company for the time from August 25th, when the dividend was declared, until November 15th, when the check was sent out.

LOEW EMPLOYEES GET YULE BONUS

Employees of Loew's, Inc., earning less than $40 a week will receive a Christmas bonus. The bonus will be two weeks' salary, but in no case will it exceed $50. Last year the company distributed bonuses up to $100. The bonuses will be given out at a luncheon for employees of all home office departments and the New York exchange at the Hotel Astor Friday.

New Roosevelt Company

James Roosevelt, eldest son of the President, and former vice-president of Samuel Goldwyn Productions, today heads his own independent producing company. Mr. Roosevelt resigned last Thursday from the Goldwyn production unit, as vice-president; however, he retains the post of president of the Goldwyn Studios, to which he was elevated two weeks ago. His production company will have access to stars, directors, and others under contract to Mr. Goldwyn's companies.

Beyond saying that his new company would make a complete product schedule by January, Mr. Roosevelt, in New York early last week, declined to discuss distribution plans.

Silverstone on Product

Murray Silverstone, chief of worldwide operations for United Artists, returned to his New York headquarters Tuesday from a four-weeks' production conference in Hollywood, bringing back many details on future product.

He disclosed that Ernst Lubitsch had completed work for MGM and would start with United Artists "immediately." Mr. Lubitsch is now endeavoring to select his first story for production, it was said.

Mr. Silverstone added that "at least two other important producers" had been lined up for the United Artists' roster during his recent visit to the coast. He declined to identify them at this time and likewise refused to comment on current reports that negotiations had been held with Frank Capra and James Roosevelt, the new Goldwyn producer.

The executive said the company would have 15 pictures ready between the end of January and the first of June.

He reported that the new Charles Chaplin picture was "three-quarters completed," and that two new pictures would be delivered by Mr. Selznick on his current contract with the company. Decisions on the two productions will be made before Mr. Selznick completes an extended vacation which he plans to start soon.

The United Artists chief executive said that the company would have five or six more pictures this year than last and would have more next season than it did this. He said that the company's domestic gross with its additional number of releases this year was "more than $8,000,000 over a year ago."

Small's Schedule

Seven pictures will be ready for release by United Artists, before the end of the season, Edward Small Productions announced this week. The announcement called it "The most ambitious schedule in Mr. Small's long and highly successful career."

The producer is understood to have obtained a $7,500,000 bank loan from the Guaranty Trust Company, of New York, and will apply this additionally, to about 10 pictures to be made for United Artists release in the next year and a half.

Selznick Satisfied with UA

David O. Selznick, producer of "Gone With the Wind," in New York on Monday and Tuesday for the premieres at the Capitol and Astor theatres of his picture, remarked that he was satisfied with United Artists' handling of his pictures and that he would continue with the company, as a producer, indefinitely.

An interview with Mr. Selznick appears on page 27.

Korda Announcement Delay

Alexander Korda's future production plans will probably be made known on his return to the United States in February, he said, on leaving New York for London last week. He will supervise the completion of "The Thief of Bagdad" in England, and start another picture, "Hunting of the U-Boat."

Fairbanks Stock Problem

The death of the Senior Douglas Fairbanks, has faced the United Artists five-(now four) partner company with the problem of letting in other producers, possibly; and of buying up the stock of Mr. Fairbanks, from the estate.

The Frank Capra-Robert Riskin production unit, anxious, it is reported, to release through UA, is also reportedly anxious for stock in the distribution end. Other UA producers are reported desirous of buying stock in the company.

Hollywood belief this week was that the bulk of Mr. Fairbanks' assets would be left to his widow, the former Lady Sylvia Ashley. Mr. Fairbanks' will was to be probated in New York, by the Guaranty Trust Company, next Tuesday, it was said.

It was considered likely that his son, Douglas Jr., and his former wife, Mary Pickford, would be mentioned.

Executives and picture stars, and other industry luminaries attended the funeral in Forest Lawn Memorial Park, Glendale, California, last Friday. Among them were Nicholas M. Schenck, president of Loew's; Mr. Silverstone, chief executive of United Artists; Harry Buckley, vice-president; Dennis F. O'Brien, Mr. Fairbanks' attorney; Joseph M. Schenck, chairman of the board of Twentieth Century-Fox; Charles Chaplin, Sid Grauman, Tom Geraghty, and Clarence Ericksen.

Referring to Mr. Fairbanks' stock in United Artists, Mr. Silverstone said this week that it was owned by the Elton Corporation, Mr. Fairbanks' personal holding corporation, and that it must be offered to the company first. It may then be sold by the company, if the company acquires it, to other interests, with the approval of the stockholders.

The United Artists' New York home offices and world branches closed at noon last Friday, to observe Mr. Fairbanks' memory.

THE HOLLYWOOD SCENE

Dynasties

The recent demise of the colorful Douglas Fairbanks has sadly reduced the ranks of Hollywood's "Royal Families," a-building in the 50 years which constitute screen history.

Carrying on the Fairbanks tradition are Douglas, Jr., and Lucille, cousin of the former, and a featured player at Warner Brothers. Both stage and screen can claim the Barrymores, Lionel, John and Ethel. The DeMilles of Paramount are represented by Cecil and William, his brother, director and author of the recent "Hollywood Saga," while Wesley, director, and Charlie, actor, have kept the Ruggles name before the screen public this many a year.

Ida and Rita Lupino are continuing in the entertainment field with a name known in the theatrical world for some 300 years, and Lois Moran's younger sister, Betty, and James Cagney's sister Betty, are creating family tradition by virtue of screen appearance.

Hollywood Holiday

Casual pedestrian and harried, hurried shopper alike stopped short on the streets of Hollywood one night this week, as great arc lights painted the sky in a profusion far surpassing that of the ordinary Hollywood event, always at least colossal. Knowing there was no preview at the Pantages, some of the more curiou even wandered in the general direction of the lights, a news item of itself, in a town where the unusual is so often the usual that the genus rubber neck is practically unknown.

What they saw, aided and abetted by the glaring lights of Otto K. Oelsen, chief purveyor to the community of glamor in terms of wattage, was the opening of the latest link in the chain of "Thrifty" drug stores, an occasion, in the minds of its sponsors, to call forth efforts reminiscent of a white-tie movie premiere. No cocktails were served.

Candlepower was Hollywood's most outstanding contribution to the Christmas season, an ammeter apparently remaining the chief test of cheer. Lights in all ranges of the spectrum enhanced the Christmas trees placed in the middle of Wilshire Boulevard, a few dropping from time to time with a gay tinkle on passing fenders. Red lights glistened from the eyes of the huge fabricated snow man at the corner of Beverly and Rossmore, the figure's current function being to attract shoppers to displays of Christmas trees sprayed silver, blue or red, few being left in their crude natural state.

Hollywood Boulevard retained its yearly change in nomenclature to Santa Claus Lane, its nightly parades, culminating on Christmas Eve, having included virtually every major studio's stars in the honor position of having ridden with Santa Claus himself.

An illuminated sign at the entrance to Westwood, home of the Village Theatre of preview fame, flaunted its message of "Peace on Earth, Good Will to Men," while stars and executives dug deep in giving to Finland. Such representatives of Scandinavia in Hollywood as Sonja Henie and Greta Garbo led the way in answering ex-President Herbert Hoover's appeal for funds, Miss Garbo's contribution, according to reports, amounting to $5,000.

The war came even closer. Climaxing the efforts of Metro-Goldwyn-Mayer's W. S. Van Dyke, II, to recruit his quota of 11 men, one of his duties as a Reserve Major in the U. S. Marine Corps, came the announcement that Major Cecil B. DeMille of the U. S. Signal Corps., would, in the event of war, be one of the key men controlling pictures and radio, both of which come under the control of the Signal Corps as of the declaration of war, it is said.

Major Van Dyke, outside the office which houses him when his duties to "Andy Hardy," "The Thin Man," "Marie Antionette" and many another have not called, has hung a blue banner of imposing proportions asking gently but firmly for recruits.

Major DeMille, deep in his "North West Mounted Police," was recently summoned by Army Headquarters in the Federal Building in Los Angeles, and requested to consider himself on the active list of reserve officers, as well as to name technicians for the Reserves, who would be immediately active as of "M. Day."

PRODUCTION RISES SLIGHTLY

Hollywood, this week, put nine pictures in work, one more than the number started the week before, also finished nine, compared to last week's three, had 41 shooting, 15 being prepared and 72 edited.

Columbia led, with three starting: "Blondie On a Budget", "Texas Express" and "Too Many Husbands". Monogram began "Cupid O'Brien" and "Pioneer Days"; Paramount, "Down Went McGinty" and "Hold Your Horses"; Twentieth Century-Fox, the sequel to "Hotel for Women", and Universal, "Rigadoon".

Finished were "The Lone Wolf Strikes" and "Convicted Woman", Columbia; "The Shop Around the Corner" and "Congo Maisie", Metro-Goldwyn-Mayer; "At Good Old Siwash", Paramount; "Bullet Code", RKO Radio; "Charlie McCarthy, Detective" and "Oh, Johnny, How You Can Love", Universal, and "Dr. Ehrlich", Warner Brothers.

Four short subjects were completed, three by Columbia and one by Warner Brothers, while two were started, both by Metro-Goldwyn-Mayer. Shooting were three, two at MGM, one at Columbia, while three were also being prepared, one apiece at Warner Brothers, RKO Radio and MGM. Being edited were 13.

Name News

Nicholas Schenck, Loew's-Metro-Goldwyn-Mayer president, has returned to New York after a week's stay at the studio.

* * *

Arthur Lubin has been assigned to direct "Black Friday" for Universal.

* * *

Murray Silverstone, United Artists chief of operations, has returned to New York after two weeks on the coast.

* * *

Frank Borzage has had his director's contract renewed by Metro-Goldwyn-Mayer.

* * *

Mark Sandrich will produce and direct the next Fred Allen-Jack Benny picture, as yet untitled, for Paramount.

* * *

Jack Cohn, Columbia vice-president, has returned to New York after studio conferences on forthcoming product.

* * *

Andrew Stone has been assigned to direct "Miami" for Paramount.

* * *

Harry Buckley, United Artists vice-president, has returned to New York.

* * *

Frank Capra and **Robert Riskin** have left for alm Springs to complete work on the script of their first independent production.

* * *

Basil Rathbone has been signed to appear in three pictures for Paramount.

* * *

Louis Hayman, distribution head of Sol Lesser Productions, has returned from New York, where he set plans for "Our Town."

* * *

Kenneth Thomson, executive secretary, and **Ralph Morgan**, president of the Screen Actors' Guild, have left for New York.

* * *

James Edward Grant has been assigned by Metro-Goldwyn-Mayer to write the screenplay of "Night Operator."

* * *

Lou Smith, Columbia studio publicity head, has returned from New York, where he conferred with **Maurice Bergman**, advertising and publicity director.

* * *

Harry Edington has left for New York, where he will look over story material.

* * *

Edgar Selwyn has returned to his desk at Metro-Goldwyn-Mayer after a rest at Palm Springs.

* * *

Hal Horne, Walt Disney vice-president, has returned to New York after a week's stay at the studio.

Howard Hughes has issued an announcement that he will produce at least one picture this season for release which he said was already set. Mr. Hughes has borrowed Fred Scheussler, casting director, from Selznick International, for tests for roles. Shooting is to start in January.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Light that Failed

(Paramount)

Colman and Kipling in Good Company

The practically infallible Ronald Colman and the infallibly entertaining Rudyard Kipling are jointly accountable with producer-director William A. Wellman and distinguished associates for a fine, strong motion picture equal to any exhibition need. Filmed on a lavish but always appropriate scale and performed by an excellently balanced cast, it is solid entertainment every inch of the way.

Colman's best—but of this picture it may be said in addition that it is his most difficult—it gives him only one heroic moment, calls for straight, hard acting steadily. Atop of that, it matches him against that stalwart performer, Walter Huston, sterner competition than most leading men survive, and adds such seasoned talents as Dudley Digges and Ernest Cossart for good measure. There is acting aplenty had from these.

Honors on the distaff side are divided between Muriel Angelus, a personable British import making her film debut in this picture, and Ida Lupino, whose performance as the street girl model is already being talked about in the chat columns. Both are excellent, but the picture is primarily a man's picture.

Colman and Huston play war correspondents back in London for want of wars to cover. Colman has become a popular artist and is for taking up a childhood romance where he left it off, but the girl is intent upon making her own career. Told he is doomed to blindness because of a war injury, he rushes completion of a masterpiece and is not told, when blindness comes, that his model has destroyed it. When he learns the truth he makes his way to the front and dies in a cavalry charge.

A strong story, it has been made into a splendid picture.

Previewed at the Village Theatre Westwood where it was received with every evidence of complete satisfaction.—WILLIAM R. WEAVER.

Produced and distributed by Paramount. Producer and director, William A. Wellman. Second unit director, Joe Youngerman. Screen play, Robert Carson. Based on the novel by Rudyard Kipling. Assistant director, Fritz Collings. Sound mixer, Hugo Grenzbach. Film editor, Thomas Scott. Art directors, Hans Dreier and Robert Odell. Photographer, Theodor Sparkuhl. P.C.A. Certificate No. 5738. Running time, 99 minutes. Release date, February 2, 1940. General audience classification.

CAST

Dick Heldar	Ronald Colman
Torpenhow	Walter Huston
Maisie	Muriel Angelus
The Nilghai	Dudley Digges
Bessie	Ida Lupino
Beeton	Ernest Cossart
Soldier	Charles Irwin
First soldier	Clyde Cook
Second soldier	James Aubrey
Third soldier	Charles Bennett
Fourth soldier	David Phursby
Doctor	Colin Kenny

The Hunchback of Notre Dame

(RKO Radio)

Bigger and Better Victor Hugo

Yes, Ladies and Gentlemen of the same show business, this is the same "Hunchback of Notre Dame," the Victor Hugo horror story, in which Lon Chaney displayed his horrendous art and in which so many exhibitors found fat profits. And yes again, Ladies and Gentlemen, it is bigger and better than that one was, as much bigger and better as the screen art is, which may or may not mean that the profits to be found in it are likewise bigger and better, that being a matter for time and test to tell. Naturally, and for the same reasons, this picture is as much more laden with horror as the camera of today is more eloquent than the camera of yesterday, plus the further values which derive from the use of dialogue in addition to image for the purpose of imparting shock.

Produced by Pandro S. Berman on a scale undreamed of in the period when the earlier "Hunchback" was made, this version exceeds in sheer magnitude any similar film in history. Sets are vast and rich in detail, crowds are immense, and camera uses of these are versatile, varied and veracious. The trick of transporting the audience to medieval Paris is tremendously contrived and successful from the first moment on.

Direction of these vast crowds and the excellent actors playing the many principal roles is as fine as anything the gifted William Dieterle has given the screen, which is about the same as saying perfect. He undertook a colossal job and achieved it magnificently.

Charles Laughton's portrayal of the hunchback is among the half dozen best acting achievements on record. It was up to him, and quite utterly so in the nature of things, to outdo the late and great Lon Chaney. It is in the nature of public loyalty to dead heroes to deny out of hand that any living man can do what they did. Laughton is a man who would know that. He is also an actor confident enough of his art to feel that bucking this known tide of prejudice was a thing to bend his talent to at whatever cost. He is also a performer intelligent and resourceful enough to know a different way of doing the same job and his different way of doing it may no more properly be compared with Chaney's than a modern motor car may be likened to an ox cart.

Laughton's widely publicized and carefully guarded makeup is staggeringly repulsive. It is the sort of face people who don't live right see in their bad dreams. But the business of delivering the fierce shock of its ugliness upon the eye of the observer is not achieved by simple exposure of the thing. Early in the picture two characters discuss the psychology of the fascination the horrible holds for human beings. Meanwhile a spirited competition of ugliness goes on in the public square, half a dozen hideous faces being thrust through an elevated portal for the gaping crowd to behold. Then Laughton's face is thrust into view for a fleeting flash and the crowd shrieks, as does the audience likewise and simultaneously. (Better post the ushers midway down the house for this, just in case.) Then the camera returns to the Laughton face and gives the beholder his first long look at the most ingeniously hideous makeup ever exhibited in public.

Extreme as is this repulsive display of human deformity, however, it is secondary in emotional effect to a subsequent episode. This long and artistically consummate indulgence in horror shows the inarticulate and helpless hunchback chained to a revolving pillory in the public square to receive fifty lashes with a cat o' nine tails. A strapping whipper selects his tool while onlookers in the mob argue as to whether he is the stoutest whipper in France. The whipper's assistants pull Laughton's rags from his back to expose the naked hump on which the lashes are to fall. The camera slides down to Laughton's face as the blows begin, each blow producing its pitiable reaction on the imbecillic countenance of the cripple.

This sequence establishes a new and probably all time high for the employment of torture in motion pictures. The blows continue to fall. The camera strays off to a pair who are trying to devise a means of stopping the whipping, then strays back again. The whipper discards his whips as they are worn out and begins with new ones. Finally the whipping is over and the populace is invited to bombard the cripple with refuse from the courtyard street. They revel in this, tire finally, then enjoy the hunchback's cries for water, barely coherent cries uttered with tongue protruding and eyes glazed, doglike cries ending finally when the girl the hunchback has been pilloried for molesting pours water from her flask into his hideously distorted mouth as he rears back torturously in his chains.

There are other horrors in the picture. The girl is tortured to make her confess a murder committed by the judge who orders the torture. The Laughton suffering is, however, the too suffering in a picture loaded with it from start to finish.

There are other fine performances in the picture, also. Sir Cedric Hardwicke, Thomas Mitchell, Walter Hampden and Harry Davenport give extensively of their extremely useful talents. The cast in whole and individually admits of no fault finding. Neither does the screen play, an extraordinarily expert piece of

(*Continued on page* 40)

"EVERYTHING HA

proving one of Sonja
hits! Smashing into
Roxy, New York, after
Christmas business! S
new key-city opening

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

PPENS AT NIGHT"

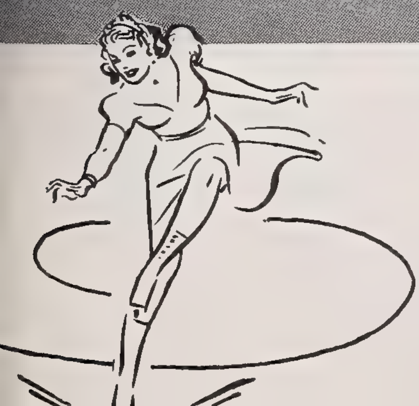
Henie's most popular

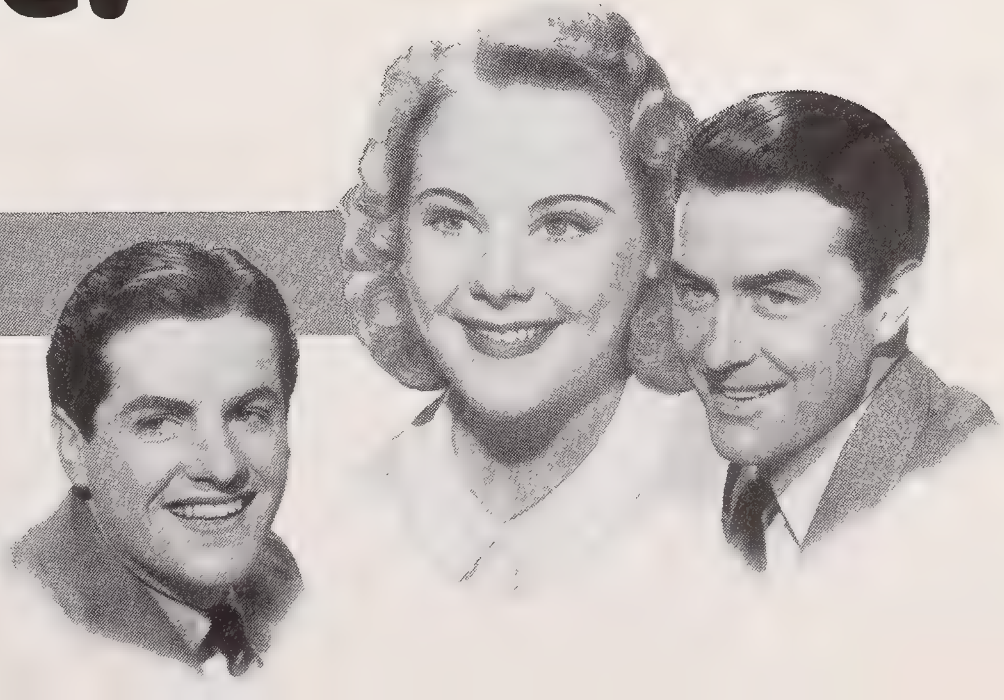
SECOND WEEK at

doing spectacular pre-

nsational in dozens of

s elsewhere!





(Continued from page 37)

writing for even so dependable and experienced person as Sonya Levien.

It is not a picture for children. It is a picture for the horror picture fan, a picture for the artist, the craftsman, the Victor Hugo addict, the Lon Chaney admirers and, of course, for anybody and everybody who likes horror pictures and wants to see the best one of them ever made.

Previewed at the Pantages theatre, Hollywood.—W.R.W.

Produced and distributed by RKO-Radio. Producer, Pandro S. Berman. Director, William Dieterle. Screen play by Sonya Levien. Adaptation by Bruno Frank. Photographed by Joseph H. August. Edited by William Hamilton and Robert Wise. P.C.A. certificate 5504. Release date, December 28, 1939. Running time, when seen in Hollywood, 114 minutes. Adult audience classification.

CAST

Quasimodo, The Hunchback	Charles Laughton
Frollo, the King's High Justice	Sir Cedric Hardwicke
Clopin, King of Beggars	Thomas Mitchell
Esmeralda, a gypsy dancer	Maureen O'Hara
Gringoire, a poet	Edmond O'Brien
Phoebus, captain of archers	Alan Marshal
Claude, Archbishop of Notre Dame	Walter Hampden
Louis XI, King of France	Harry Davenport
Madame De Lys, a wealthy widow	Katharine Alexander
Procurator	George Zucco
A Nobleman	Fritz Leiber
The King's Physician	Etienne Girardot
Fleur	Helene Whitney
Queen of Beggars	Minna Gombell
Olivier	Arthur Hohl
Phillipo	Rod La Rocque
Court Clerk	Spencer Charters

Swanee River

(20th-Fox)

Life of Stephen Foster

From the studio which first boldly tested out the theory that a film conveying a folio of songs the ticket shoppers were brought up on would spin the turnstyles comes now a second venture in the same direction. The box office story of what the ultimate consumers thought of "Alexander's Ragtime Band" is written in dollar signs. The story of "Swanee River" is written in the melodies of Stephen C. Foster. Thus far, and it is for showman and customer to say whether such numbers as "Old Black Joe," "My Old Kentucky Home" and the other Foster familiars shall do for this film what "Everybody's Doin' it" and the others did for the Berlin cycle. Assuredly the studio has gone to the utter extremity of its considerable resources to make "Swanee River" a hit picture.

Produced by reliable Kenneth MacGowan for far seeing Darryl Zanuck, the film tells the Foster story free-handedly and in brilliantly modulated technicolor. If timing or incidents in the life of the composer does not jibe with the accepted accounts of when and how they happened, let it not be said they do not square with the dramatic necessities of entertainment. If the film shows him risen at zenith to greater opulence than tradition has indicated, it is but to make the depth of his descent the more graphic by contrast. In these and other respects the studio aim has been to produce an entertaining document, an objective successfully achieved.

Don Ameche's portrayal of the improvident composer is wholly appropriate. When he must make him seem inspired he goes the whole distance and he is no less thorough when called upon to show him drunk. He is at pains to leave the rough edges of the Foster personality unglossed. It is a nice job.

Al Jolson plays and sings the minstrel man who introduced the Foster songs, an assignment that gives him access to blackface makeup and such bespangled costuming as neither he nor any other mammy singer ever wore before a lens. In these minstrel show sequences the picture goes spectacular in the grand manner, and if the Jolson rendition of "Oh Susanna" and some other Foster numbers is more Jolson than Foster as to manner and circumstance it is on the side of screen benefit. Andrea Leeds' performance of the Yankee composer's southern wife is probably the best in the picture, a straight characterization sympathetically executed.

Twice the picture reaches out and takes gentle hold of audience emotion. The first time is when the composer produces "Old Black Joe" spontaneously to ease the death pangs of a faithful servant. The last time is when Jolson tells a hooting Yankee audience that the composer who was to witness the premiere of a new song is dead, and then sings "Swanee River" to them. Either of these episodes is powerful enough to carry a better than average picture alone.

Previewed at the studio.—W. R. W.

Distributed by Twentieth Century-Fox. Produced by Darryl F. Zanuck. Directed by Sidney Lanfield. Kenneth Macgowan, associate producer. Screen play by John Taintor Foote and Philip Dunne. Director of photography, Bert Glennon, A. S. C. Technicolor director, Natalie Kalmus. Dances staged by Nicholas Castle and Geneva Sawyer. Art director, Richard Day and Joseph C. Wright. Set decorations, Thomas Little. Film editor, Louis Loeffler. Costumes by Royer. Sound, W. D. Flick and Roger Heman. Musical direction, Louis Silvers. P.C.A. Certificate 5664. Running time, 84 minutes. Release date January 5, 1939. General audience classification.

CAST

Stephen Foster	Don Ameche
Jane	Andrea Leeds
E. P. Christy	Al Jolson
Henry Kleber	Felix Bressart
Bones	Chick Chandler
Andrew McDowell	Russell Hicks
Old Joe	George Reed
Hall Johnson Choir	Themselves
Tom Harper	Richard Clarke
Marion Foster	Diane Fisher
Pond	Charles Halton
Ambrose	George Breakstone
Tambo	Al Herman
Mr. Foster	Charles Trowbridge
Henry Foster	George Meeker
Mrs. Foster	Leona Roberts
Morrison Foster	Charles Tannen
Erwin	Harry Hayden
Mrs. Griffin	Clara Blandick
Mrs. McDowell	Nella Walker
Temperance Woman	Esther Dale

Raffles

(UA-Goldwyn)

Full Dress Melodrama

Samuel Goldwyn's presentation of the "Amateur Cracksman" adventures written by E. W. Hornung is as up-to-date as 1940, as well groomed as the models in "Esquire's" ad pages, and as stimulating as the "Raffles" stories always were. Dapper David Niven makes the gentlemanly thief a wholly credible and handsomely fascinating fellow, mannerly, adroit without overdoing it.

The production is in the best Goldwyn tradition, finely acted in every department, smoothly put together and wearing the high gloss of expert workmanship. Olivia De Havilland, overnight a stronger box office name for her performance in "Gone with the Wind," is an eminently satisfactory heart interest. Dudley Digges plays the Scotland Yard operative as to the profession born, and all members of the large cast fit their characters utterly.

Director Sam Wood and the late Sidney Howard, who collaborated with John Van Druten on the screen play, are others whose names, already distinguished, take on added marquee merit from their connection with the now thriving "Wind." The work of all three of these is highly satisfactory and vitally important.

The handling of the moral equation is nicely managed. The thief is successful in all his stealings but returns the stolen property in each case. He escapes from the detectives at the end of the picture but makes an appointment to return and surrender shortly thereafter, the inspector taking his word for it and thus reassuring the audience that the proper price will be paid for his crimes.

Previewed at Warners' Hollywood Theatre in Hollywood to the manifest satisfaction of all present.—W. R. W.

Distributed by United Artists. Produced by Samuel Goldwyn. Directed by Sam Wood. Screen play by John van Druten and Sidney Howard. Cinematographer, Gregg Toland, A. S. C. Art director, James Basevi. Musical director, Victor Young. Set director, Julia Heron. Costumes, Travis Banton. Film editor, Sherman Todd. Sound technician, Frank Maher. Technical advisor, Douglas Field. Assistant director, Walter Mayo. P.C.A. Certificate 5738. Running time, 70 minutes. Release date, December 29, 1939. General audience classification.

CAST

Raffles	David Niven
Gwen	Olivia de Havilland
Lady Melrose	Dame May Whitty
Mackenzie	Dudley Digges
Bunny	Douglas Walton
Lord Melrose	Lionel Pape
Barraclough	E. E. Clive
Crawshay	Peter Godfrey
Maud Holden	Margaret Seddon

CharlieMcCarthy,Detective

(Universal)

Edgar Bergen Entertains

The talented and tremendously popular Edgar Bergen needs, as is well known, only his pal McCarthy and a lull in the conversation to entertain any and all company mightily. In the lull entitled "Charlie McCarthy, Detective," he has not only McCarthy but also Mortimer Snerd alongside.

Bergen and his dummies account for the important part of the screen time and account for it in their usual effective way. They are on and off, in and out, supplying laughs. The rest of the time the other performers named below are entangled in a sequence of incidents cooked up for them by the off-screen talent likewise listed below.

Previewed at the Pantages theatre, Hollywood.—W. R. W.

Produced and distributed by Universal. Associate producer, Jerry Sacheim. Directed by Frank Tuttle. Screen play by Edward Eliscu, Harold Shumate and Richard Mack. Story by Robertson White and Darrell Ware. Photographed by George Robinson. Edited by Bernard Burton. P. C. A. Certificate 5838. Release date, December 22, 1939. Running time, when seen in Hollywood, 77½ minutes. General audience classification.

CAST

Edgar Bergen, Charlie McCarthy and Mortimer Snerd	Themselves
Scotty Hamilton	Robert Cummings
Sheila	Constance Moore
Bill Banning	John Sutton
Arthur Aldrich	Louis Calhern
Inspector Dailey	Edgar Kennedy
Court Aldrich	Samuel S. Hinds
"Dutch"	Warren Hymer
Tony Garcia	Harold Huber

Balalaika

(Metro-Goldwyn-Mayer)

Russia, the Musical

Against backgrounds of Russia before the World War, when the seeds of revolution were germinating; the World War of the Russian-Austrian front and Paris after the War, "Balalaika" unfolds a tale of love between a Prince and the daughter of a revolutionary.

The screen play by Leon Gordon, Charles Bennett and Jacques Deval, based on Eric Maschwitz' stage operetta, depicits these varied and scenic bases of story operation in terms of music, as rendered by Nelson Eddy, Ilona Massey and Walter Woolf King. Ranging from original music by George Potsford and Bernard Gruen to Escamillo's love song from "Carmen," Herbert Stothart's musical adaption and score embraces songs in four languages: English, Russian, French and German.

Equally varied are the plot connotations. As a Prince of the Czarist regime, Mr. Eddy is also an officer in the Cossacks, and as such masquerades as a student in order to woo Miss Massey, the daughter and sister of revolutionaries and herself imbued with kindred ideas. After a series of melodic as well as melodramatic episodes, the scene shifts to the War. Here a high point is reached with the rendition of "Silent Night" by the entrenched Austrian troops on Christmas Eve, answered by Mr. Eddy just before a surprise attack by the Russians.

Shifting to the emigre Russian nobility of post-war Paris, the film closes with the former aristocracy, gay despite their roles as taxi-drivers, doormen and the like, welcoming the reunited lovers in the Parisian version of the Cafe Balalaika, from which the film derives its title.

Able support by Charlie Ruggles, Frank Morgan, Lionel Atwill and C. Aubrey Smith keeps the Lawrence Weingarten production moving despite its length. The preview audience found many individual items of Reinhold Schunzel's direction and the principals' singing worthy of applause.

Previewed at the Village Theatre, Westwood, Cal., with reactions as noted.—WALTER SELDEN.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by Lawrence Weingarten. Directed by Reinhold Schunzel. Screen play by Leon Gordon, Charles Bennett, and Jacques Deval, based on the play by Eric Maschwitz. Music by George Potsford and Bernard Gruen. Musical adaptation and score, Herbert Stothart. Photographed by Joseph Ruttenberg and Karl Freund. Film editor, George Boemler. P.C.A. certificate No. 5775. Release date, Dec. 29, 1939. Running time, when seen in Hollywood, 100 minutes. General audience classification.

CAST

Peter	Nelson Eddy
Lydia	Ilona Massey
Nicki	Charlie Ruggles
Danchenoff	Frank Morgan
Marakov	Lionel Atwill
General Karagin	C. Aubrey Smith
Masha	Joyce Compton
Dimitri	Dalies Frantz
Sibirsky	Walter Woolf King
Lieutenant Smirnoff	Phillip Terry
Ramensky	Frederic Worlock
Leo	Abner Biberman
Captain Pavloff	Arthur W. Cernitz
Lieutenant Nikitin	Roland Varno
Slaski	George Tobias
Anton	Paul Sutton
Captain Testoff	Willy Costello
Prince Morodin	Paul Irving
Jeanette Sibirsky	Mildred Shay
Mrs. Danchenoff	Alma Kruger
Princess	Zeffie Tilbury

Everything Happens at Night

(20th Century-Fox)

Melodrama

Sonja Henie turns dramatic actress in 20th Century-Fox' "Everything Happens at Night," a melodrama based on the effort of a Nobel peace prize winner to hide his identity and escape assassination at the hands of agents of a Central European country who are identified merely as "the Gestapo."

Supporting Miss Henie, who also does one skating number without the embellishments given her previous ice ventures, are Ray Milland, Robert Cummings, Maurice Moscovich, Leonid Kinskey, Alan Dinehart, Fritz Feld and others.

Irving Cummings directed the gripping screenplay of Art Arthur and Robert Harari with an eye for action and comedy, each balancing the other. The Harry Joe Brown production has Milland and Cummings portraying the roles of English and American newspapermen, respectively, on the trial of an international peace worker who is reported to be alive, although reported killed in Warsaw.

"Thompson" and "Morgan" vie in attempting to reach the notable, who from his Swiss chalet continues his writings to prevent a Europeon war. They are kept away from him by his daughter, "Louise," of whom the youths become enamoured. Through "Thompson's" publishing a story of the discovery of the writer alive, the "Gestapo" agents arrive to murder "Dr. Norden," but are foiled by the newspapermen.

The subject contains topical exploitation values, due to European conditions.

Previewed at the Alexander Theatre, Glendale, Cal. The enthusiastic audience welcomed the "new" Miss Henie, enjoyed the snow and skating scenes, laughed and chuckled at the humor and otherwise had a ground time.—V. K.

Produced and distributed by 20th Century-Fox. Associate producer, Harry Joe Brown. Directed by Irving Cummings. Original screenplay by Art Arthur and Robert Harari. Photographed by Edward Cronjager. Art direction by Richard Day and Albert Hogsett. Edited by Walter Thompson. P. C. A. Certificate No. 5783. Running time, when seen in Glendale, 77 minutes. Release date, Dec. 22, 1939. General audience classification.

CAST

Louise	Sonja Henie
Geoffrey Thompson	Ray Milland
Ken Morgan	Robert Cummings
Dr. Hugo Norden	Maurice Moscovich
Groder	Leonid Kinskey
Fred Sherwood	Alan Dinehart
Gendarme	Fritz Feld
Hilda	Jody Gilbert
Cavas	Victor Varconi
Hotel Clerk	William Edmunds
Bellhop	George Davis
Bartender	Paul Porcasi
Woodcutter	Michael Visaroff
Woodcutter's Wife	Eleanor Wesselhoeft
Philip	Lester Matthews
Telegrapher	Christian Rub
Conductor	Ferdinand Munier
Featherstonehaugh	Holmes Herbert
Judge	Roger Imhof
Waiter	Rolfe Sedan
Pharmacist	Frank Reicher
Sled Driver	John Bleifer

Days of Jesse James

(Republic)

Musical Western

Less than a year ago Twentieth Century-Fox released "Jesse James" with Tyrone Power in the title role. Republic has also built a story around this train robber but emphasizes more the adventures of the bank detective, Roy Rogers, trying to regain the bank's stolen money. Donald Barry portrays the notorious "Jesse" with Michael Worth as the second James brother, "Frank."

Directed by Joseph Kane, who is also associate-producer and director of all Roy Rogers pictures, the film is swift paced and has more than enough action to hold audience attention for the full 63 minutes running time.

An unscrupulous banker, taking advantage of the "James" brothers reputation, robs his own bank. Roy Rogers, as the bank detective and aided by "Gabby," joins up with the outlaws to uncover the stolen money but finds that the "James" gang did not rob the bank. The picture is climaxed by the uncovering of the bank president as the real thief while "Jesse" and his outlaws remain free to roam the countryside.

Based on an original story by Jack Natteford and adapted for the screen by Earle Snell the story is one that is generally known by most audiences but will be enjoyed by all who like action and Roy's singing.

Reviewed in the Republic projection room in New York at a screening for the trade press.—GEORGE SPIRES.

Produced and distributed by Republic. Joseph Kane, director and associate-producer. Screen play by Earle Snell. From an original story by Jack Natteford. Production manager, Al Wilson. Photographed by Reggie Lanning. Tony Martinelli, film editor. Musical director, Cy Feuer. P. C. A. No. 5889. Release date, December 20, 1939. Running time, 63 minutes. General audience classification.

CAST

Roy	Roy Rogers
Gabby	George "Gabby" Hayes
Jesse James	Donald Barry
Mary	Pauline Moore
Captain Worthington	Harry Woods
Sam Wyatt	Arthur Loft
Dr. Samuels	Wade Boteler
Mrs. Samuels	Ethel Wales
Buster Samuels	Scotty Beckett
Frank James	Michael Worth
Cole Younger	Glenn Strange
Under-Sheriff	Olin Howland
Fields	Monte Blue
McDaniels	Jack Rockwell
Sheriff	Fred Burns

Hoots, Mon!

(Warner Brothers)

Caledonian Stage Farce

Max Miller, whom Warners have tried courageously to build into a British star, is a favorite of music hall audiences with whom his quickfire brand of Bren gun, patter, a devastating onslaught of audacious wisecrackery, goes down greatly. Whether screen audiences take to his screen appearance is probably a question of whether they already react to his stage technique. This latest vehicle is Max Miller from start to finish, with the exception of some mimicry from vaudeville and radio star Florence Desmond. Sophisticated or knowledge metropolitan audiences, to whom the Cockney dialect is quick in the understanding, will probably be satiated by the over-generous meed of Miller. Less adult patrons, in the rustic and remoter areas, will more likely collapse under the gunfire. For other than the recorded territories Mr. Miller is likely to appear a mystery.

Sheer boisterous nonsense, peppered with the Miller machine gun bullets, is the order of the day, in a broad story of a Cockney comedian who declares war on a Scots lassie, star of vaudeville, who works a rather tepid imitation of him. When he goes to Scotland to make good on her ground, the fun becomes even more juvenile, with him and his Man Friday thrown out of a 100 per cent Scots club, and chased around a hospital in their nightshirts, the whole problem being solved by Max and Flo teaming as a double act.

Stage settings play no small part with Miller putting over his own brand of saucy comedy and Miss Desmond doing some imitations, one of Elizabeth Bergner being especially brilliant. Much of the "comedy" is of the "run around and chase me" variety and shows more zeal than wit.

Hal Walters is a hardworking stooge to Miller and the cast includes troupers known locally, for example, Garry Marsh, Davina Craig and Mark Daly.

Shown in London to an early morning trade audience, the hour may have accounted for a certain disinterest in the audience. There were laughs, however, mainly from the indulgent.—AUBREY FLANAGAN.

Produced and distributed by Warner Bros. Pictures. Directed by Roy William Neill. Screen play and dialogue by Roy William Neill, Jack Henley and William Dighton. Cameraman, Basil Emmett. Running time, 77 minutes. Adult audience classification.

CAST

Harry Hawkins	Max Miller
Jenny Mactavish	Florence Desmond
Chips	Hal Walters
Annie	Davina Craig
Charlie Thompson	Garry Marsh
Sandy McBride	Edmund Willard
McDonald	Gordon McLeod
Alec	Robert Gall
Campbell	Mark Daly

Sons of the Sea

(Grand National - British)

Service Drama

The most significant factor of those claimed by this English variation on a well tried American theme, the service training college, is certainly not its story, but the fact that much of the film was shot, in the Dufaycolor system, against the actual background of the Royal Naval College at Dartmouth. A certain authenticity of setting and spectacle is topped off with some charming English landscapes.

It is a spy yarn of electrically controlled mines in the Fleet anchorage, and the manipulations of a plausible German officer hoodwinking the youth of the College into playing his game. Leslie Banks has the role of a Naval captain called in to the command of the College. His son is mistakingly suspect of playing the enemy game, and he himself is bombed by a German plane. Captain "Newton Hulls" is unmasked as the spy.

Banks is the only draw name which graces the cast and seems ill at ease.

Shown to a trade audience in London the film was accepted with no signs of discomfort. The colour was agreed as a saleable factor, though the stereotyped melodrama was criticized.—AUBREY FLANAGAN.

A British Consolidated Picture. Distributed by Grand National. Produced by Kurt Alexander. Directed by Maurice Elvey. Cameraman, Eric Cross. Cutter, Dug Myers. Scenario by D. William Woolf and George Barraud. Running time, 83 minutes. General audience classification.

CAST

Captain Hyde	Leslie Banks
Newton Hulls	Mackenzie Ward
Alison Devar	Kay Walsh
Philip Hyde	Simon Lack
Commander	Cecil Parker
Margaret Hulls	Ellen Pollock
Lieutenant John Strete	Peter Shaw

(Continued on following page)

(Continued from preceding page)

Rudd	Nigel Stock
Commander-in-Chief	Charles Eaton
Professor Devar	Kynaston Reeves
Waiter	Gordon Begg
Inspector Blake	Robert Field

Roll Wagons Roll

(Monogram)

Tex Ritter Western

This adventure of big, breezy Tex Ritter has to do with the opposition of the early Oregon fur traders to the influx of settlers who might compete for the profits in pelts. It has more and swifter action than most westerns in kind, a better story and a clearer point. It may or may not be Tex Ritter's best to date but it's up there among them.

The action in this starts rolling when the wagons do and the wagons start right off at the start of the picture and keep on going. There's a lot of fightin' put by, fistic and gun, and the star gets in some of his characteristic singing at times and places where it does the most good for him and the film. Ed Finney's production and Al Herman's direction are snug as a saddle.

Previewed at studio.—W. R. W.

Produced and distributed by Monogram. Associate producer, Ed Finney. Directed by Al Herman. Screen play and story by Victor Adamson, Edmond Kelso and Roger Merton. Musical score and direction by Frank Sanucci. P.C.A. certificate 5764. Release date, Nov. 25, 1939. Running time, when seen in Hollywood, 54 minutes. General audience classification.

CAST

Tex Masters	Tex Ritter
Lucky	Nelson McDowell
Ruth	Muriel Evans
Slade	Nolan Willis
Trigger	Steve Clark
Grimes	Tom London
Coleman	Reed Howes
Doc	Frank Ellis
Clay	Kenneth Duncan
Benson	Frank LaRue

March of Time, No. 5

(RKO Radio)

Crisis in the Pacific

Another chapter in the sorry story of international chiselry and material particularly out of tune with the holiday season of "peace on earth to men of good will" is the sober stuff that occupies the screen editorial pages of this latest issue of the March of Time. Particularly concerned with the Pacific scene, the initial sequences sound the motif for the unsettled times of today by a brief treatment of the European battlefronts of the Second World War. From the war on the Western fronts, the camera shifts to the imperialistic imbroglios of Japan and her avowed campaign to claim the Orient for the yellow race. There are some scenes depicting British preparation to meet this threat to its colonial interests by the fortification of Hong Kong. However, the greater portion of the subject is concerned by a consideration of the meaning of the bellicose situation to American holdings, particularly the Philippine Islands, to be given their independence in 1946, and the important insular possession of Guam.

Forgotten Victory

(MGM)

Passing Parade Number

Rural districts, especially the wheat centers of the country, should be particularly interested in the important story told in this dramatic and educational message from the Passing Parade pulpit. For in retelling the story of Mark Carleton, grain expert of the U. S. government around the turn of the present century, there is much material close to the interest of the farmer and his flock and, in fact, to all who depend upon the husbandry of the soil for their food sustenance. Carleton, in an effort to find a hardy substitute for the American product of wheat, strong enough to stand up under adverse weather conditions, imported the Russian brand of Kubanka. But, the wheat grinders at first refused to replace their machinery with new apparatus for handling the imported grain. However, subsequent events proved the worth of the foreign wheat and the millers were forced to install the special machines for pulverizing Kubanka wheat into flour. As for the visionary exploiter, Carleton, a foreign grave marked his unheralded end.—Running time, nine minutes.

The Valley of 10,000 Smokes

(20th Century-Fox)

Father Hubbard Alaskan Adventure

A further chapter in the Alaskan explorations of the Jesuit adventurer and geologist, Father Bernard Hubbard, finds the "Glacier Priest" going to work on the natural mystery of the Valley of 10,000 Smokes, which, according to his explanation, is but a terrain of steaming landscape through which the gaseous exhaust of the Mt. Katmai volcano is expelled. All the findings are offered in a manner that even the less adventuresome and scientifically instructed may enjoy. There are quicksand stretches, a mummified forest, and the struggle of the gas-masked party through the smoking beds and up the volcanic mountainside, with twin commentation by Father Hubbard and Lowell Thomas. The material is stuff that is different.—Running time, 10 minutes.

Scrambled Eggs

(Universal)

Lantz Colored Cartune

Not a Prudence Penny cooking short by any means, it is rather an impish pigmentation on a pixish sort of a Peter Pan, called Peterkin, whose puckish proclivities for practical pranks cause all sorts of havoc and suspicion along the maternity row of birdville. The tiny sprite switches eggs and, for instance, mama canary, not to mention daddy chirper, is very much surprised when up pops a parrot blessed event instead of the to be expected singing offspring. The puzzled parents go their separate ways, the poppas to their clubs and the ladies back to their mothers. Peterkin is left holding the "bag" or the babies in this case and, after a hectec session of playing nurse maid to the collective brood, he breaks under the nursery strain and confesses his mischief. The irate feathery couples unite to teach the gagster a piece of his own ill-founded humor and sentence him to the washboard for a term of washing out the infant unmentionables. The whole mixup is gayly concocted and in general the coloring and animation should sweeten any program with its light, amusing inclusion.—Running time, eight minutes.

Going Places, No. 69

(Universal)

Playground of the Antilles

The destination of this present excursion of the Going Places jumps around the world is the island of St. Thomas, one of the insular prizes of the Virgin Islands which Uncle Sam bought for the thrifty sum of $25,000,000 or the quotation price of a battleship at the time of sale, 1917. The itinerary includes a visit to the capital of St. Thomas, the quaintly called city of Charlotte Amalie. The influence of a former owner, Denmark, is noticeable in some of the locality's architecture and the nordic fairness of some of its residents. Further exotic indications of the population are the glimpses of the French settlement, known oddly as "Cha Cha Town". It is in this spot that much of the very strange but beautiful headwear, a trademark product of the district, is manufactured by the nimble-fingered ladies. A lighter side of the territory is shown in scenes of broad, sandy beaches and the facilities for an air clipper terminal. American civilization is demonstrated by sequences devoted to the infantile inhabitants being subjected to U. S. educational tutelage.—Eight minutes.

The Blue Danube

(MGM)

Colored Cartoon

Color fanciers and music lovers should relish this cartoon delight of how the famed blue Danube river obtains its lovely tint. To the strains of the incomparable waltz melodies by Johann Strauss, to which he gave the name of "The Blue Danube," some cleverly devised drawing has been sketched to depict various wooded personnel at work gathering shades of blue from tree and flower for the blueing of the stream. Several individual sequences, particularly the early morning river scenes with the mist rising up over the water, are pictorially superlative. Any audience with an ounce of color sense or with an ear for good music should enjoy vastly this beautiful cartoon contribution.—Running time, nine months.

Stranger Than Fiction, No. 70

(Universal)

Oddities

In the lineup of interesting bits of out of the ordinary persons, places and things from the latest gallery exhibition of the Stranger Than Fiction group there are a Philadelphia pants presser who has modeled a miniature of the Delaware River Bridge, which cost $1,000 to fashion; a visit to two different animal farms, one a horse ranch in Nevada and the other an alligator kindergarten in New Orleans. An inspection is made of the world's largest oak tree, located at Hahnville, La. A demonstration is given of an invention to make tomato picking easier by having the pickers stretched out in hammock formation and carried along by way of a truck over the vegetable beds. The concluding sequence is devoted to the art of the world's champion bubble blower, an art which should be of some interest to children and the exotic fanciers of balloon dancing.—Running time, nine minutes.

Winter Playground

(RKO Pathe)

Sportscope

Presented in documentary fashion this Pathe Sportscope is localed in the Province of Quebec and as the title indicates has to do with ice skating, bob-sledding and skiing, particularly the latter. The subject opens with scenes of a Quebec winter before the advent of the winter sports when the principal occupation of the native was ice-cutting and storing it for use in the Summer. Then several years ago the Olympic winter games, held in the Province, turned Quebec into a mecca for tourists interested in winter sports. The natives adopted the games with enthusiasm. Shown here are some usual glimpses of skating and some unusual skiing scenes such as speeding while holding a rope attached to a low flying airplane. Running time, 9 minutes.

See Your Doctor

(MGM)

Benchley Comedy

This time Mr. Robert Benchley turns his talents to demonstrating his hypochondriacal tendencies. Mr. B. is stung by what he claims to be a humble garden bee but, due to the gruesome elaborations of a cheerful male relative, who remembered a similar case of a "black widow" spider that proved fatal, poor Robert begins to fear for the worst. Rushed to the holding onto a rope attached to a low flying air- his family case history is taken, as his imagination and temperature rise, the sufferer is dismissed by a haughty doctor with the diagnosis that the bite was a harmless bee sting. The brand of humor is in the well known Benchley style and should be appreciated in those quarters where sly humor rather than slapstick is preferred.—Running time, eight minutes.

Louisville Group Approves Tax Cut

Proposals to modify the tax on amusements have been approved in Louisville, Ky., by a committee appointed by the mayor to report on the state amusement tax and its probable effect upon the business, with especial attention being directed to the city-owned Municipal Auditorium. The committee reported the Kentucky tax to be the highest in the United States and being influential in preventing cultured shows from coming to the city.

The state tax ranges from one cent on admissions on 11 to 18 cents, to 43 cents on admissions totaling $3. On a $3 admission, $2.33¼ is established price, 24 cents being federal tax, and 43 cents state tax. The report suggested a tax of one cent for each 25 cents of the basic price of the ticket, beginning at 39 cents.

Nineteen shows playing in nearby cities cancelled their contracts for Louisville last year, it was reported, although it was not certain that the cancellations were due to the tax alone.

Ohio Session Possible

The possibility of a special session of the Ohio legislature in January loomed on the horizon this week as the relief situation in Cleveland, Toledo and other cities became menacing. In addition to considering unemployment relief appropriations, it is likely a special session, if called, would give attention to a proposal that the old-age pension be increased to the $40 per month maximum permitted by the federal government.

Defense attorneys have filed an answer in Franklin County court in Columbus, Ohio, denying the contentions of John V. Bostwick, plaintiff and a taxpayer, in his action to compel the state to collect the state sales tax on film rentals in Ohio. The accumulated sales tax amounts to more than $2,000,000, plus penalties and interest. The case is expected to be heard in January. Exhibitors and distributors are defending the action jointly with the state. The State Tax Commission had exempted film rentals from the three per cent sales tax.

Sales tax collections in Ohio were $35,964,457.25 for the year ending October 31st, compared with $30,683,661.19 for the same period of 1938, according to figures released by Don A. Ebright, state treasurer. This includes the three per cent paid by exhibitors on gross receipts.

Amusement tax collections for the fiscal year ended June 30th amounted to $473,000 in the State of Virginia, according to figures released by the state tax department.

Shirley Temple To Sing

In addition to presenting scenes from "The Blue Bird," her latest picture, Shirley Temple will sing two solos and a duet with Nelson Eddy on the Christmas Eve broadcast of the "Gulf Screen Guild Theatre" over the Columbia Broadcasting Company network. Darryl F. Zanuck, Twentieth Cenutry-Fox production chief, will introduce Shirley to listeners in America, Europe and South America. CBS short wave will carry the program abroad.

New Milwaukee Exchange

Warner Brothers plans to build a new film exchange in Milwaukee. RKO already had announced it was moving its exchange to the same neighborhood.

ADVOCATES THREE STAGE DIVISIONS

The organizing of the American Stage into "three theatres": one devoted solely to entertainment, another to the presentation of standard worthwhile dramas and revivals, and the third to be frankly experimental, was urged by Elissa Landi, stage and screen actress, in an address to members of the Wilmington Teachers' Association in Wilmington, Del.

Hanson Company Holds Second Annual Meeting

Hanson Theatres Corporation, Ltd., Toronto, held its second annual convention in Toronto last week. Speakers included Oscar Hanson, Paul Nathanson, Miss Ray Lewis and Pete Barnes, representing the Foto-Nite Corporation; Tom McKnight, who spoke for the managers, and Dick Main, who acted as chairman.

Mr. Hanson's address keynoted the convention. He reminded the managers that they were still in the theatre business, not just in the motion picture business. He said the duty of the manager was not just to open a can of film and give it to the operator. Mr. Hanson said there was nothing wrong with the industry that showmanship management could not cure. He expressed his confidence in the management personnel of the circuit and congratulated them on a fine year's work.

Ohio ITO Plans War Over "Pot o' Gold"

The Independent Theatre Owners of Ohio plans to put into effect shortly a cooperative plan to combat the competition to theatre attendance caused by the Tums "Pot o' Gold," the National Broadcasting Company program on Tuesday nights, which offers money to winning listeners.

Under the ITO plan each participating theatre will deposit with the organization an amount equal to three cents per seat. The fund will be used only for the purpose of paying to any radio winner who is in a participating theatre during the program double the amount of the air award.

Three meetings have been called for this week by P. J. Wood, secretary of the organization, at which final details will be worked out.

Ward in Conrac Post

A. A. Ward, for the last two years in charge of special development work at Altec, has been appointed chief engineer of Conrac, Inc., manufacturers of the Conrac attendance register. Mr. Ward is a graduate of Texas A&M College in electrical engineering, and until his appointment at Conrac, has been on the electrical engineering staffs of Southwestern Bell Telephone, Electrical Research Products, Inc., and Altec.

Set "Harvest" Dates

The French Cinema Center announces that "Harvest" has been set for first run dates in five key cities, Pittsburgh, Philadelphia, Detroit, Los Angeles and San Francisco. The picture will open at these spots between Christmas and New Year's.

Two-Man Rule Up in Canada

by E. S. ROBERTS,
in Vancouver, B. C.

Projectionists and theatre owners of British Columbia are still fighting for the advantage on the two-operator rule or amendment thereto.

Amendments Won

Round one was taken by the projectionists' union more than a year ago when they won the two-operator rule for all motion picture houses. Round two in October of this year was taken by the owners when they gained an order-in-council allowing all houses operating only 40 hours or less per week to use but one projectionist.

The union gained points in round three. While the provincial legislature was in session last month they won an amendment to the Fire Marshal's Act, making it necessary for all houses with 450 seats or more to employ one projectionist per machine.

That means that most suburban and small town theatres in the province will still have to hire two projectionists; the average house has 750 seats. So round four is in progress.

Miss A. D. Scriben, secretary of the Independent Theatres Association undertook some energetic lobbying during the final days of the legislature's session. She claimed the new rule would force a large number of theatres in Vancouver, Victoria, and perhaps other cities, to close down. They are slowly but surely being forced out of business because of high overhead, she claimed. Average wages paid projectionists are from $75 to $100 per week—this is more, in some cases, than the whole downstairs staff get out of it, according to Miss Scriven.

She followed with another claim that seating capacity has nothing to do with fire hazard. If two men are necessary in the projection booth of a 475-seat theatre because of the fire hazard, as the union claims, is not the hazard just as great in a 450-seat house?

Owners tried a feint when they asked for an amendment allowing smaller theatres to put in removable partitions to drop the seating capacity to one-operator requirements during off days, to use the full seating capacity—and two operators—on Fridays and Saturdays, the heavier days. No points gained.

Round four is still unfinished; all theatres over 450 seats must employ two projectionists at all times.

Virginia Passes "Goose Step"

"Goose Step," the Producers Pictures film, which was formerly titled "Hitler, Beast of Berlin" and which was banned by the Virginia censors under that title, has been passed in Virginia under its new title. The picture as licensed omits the foreword and other parts which had been held objectionable. Peter Saunders, chairman of the board, said he could see no real harm in the picture as it now stands. One of the stipulations set down by the board was that no advertising should call attention to its former name.

Bare Opening New House

Richard L. Bare, who has operated the Filmarte theatre, Carmel, Cal., for the last four years, will open a new 500-seat theatre in Claremont, Cal. The theatre, to be known as the Village, will feature a single bill policy. Mr. Bare plans to circulate the entire population of the town to determine what pictures will be played at the Village.

HUNC

IS THE BIG SHOW. . . .

"'The Hunchback of Notre Dame' inevitably must do these things: First, it must register so sensationally at the box office as to stand out as one of the biggest money pictures of not only this but recent seasons. Secondly, it must win critical accolades anew for those concerned with its production. Thirdly, it must add immeasurably to the motion picture's dignity as a fine art."

FILM DAILY S

"Must take rank as a crowning cinematic achievement ...Studded with dramatic and thrilling highlights...Powerful entertainment upon which the showman may justly lavish his best attention with assurance of real return."

M. P

"Rely on it to be among the top grossers of the new year . . . Direction outstanding . . . Laughton fine . . . Maureen O'Hara has plenty on the ball . . . Deserves extended playing time."

"Almost hypnotic appeal so powerfully dealt with tha heavy grosses and long runs are confidently predict able . . . The performances create an impact which wil haunt the mind of audiences for days...done on a vas scale . . . will stand among the screen classics."

"Spectacular . . . Laughton and O'Hara great . . . The sheer immensity of this production and the majestic manner in which it has been handled mark it as a motion picture of distinction . . . A masterpiece."

Jimmy Fidler: "Laughton's performance terrific. Tab breathlessly lovely Maureen O'Hara and Edmond O'Brien as future stars". . . Edwin Schallert, Los Angeles Times: "It's Class A super-plus" . . . Virginia Wright, Los Angeles Daily News: "Charles Laughton's performance gives film its quality of incredible excitement". . . Erskine Johnson, Los Angeles Examiner: "Rates high among screen's big pictures of all time."

COAS

BACK

..... EVERYWHERE NEXT WEEK!

!

says so!

BOX-OFFICE says so!

HOLLYWOOD VARIETY says so!

LLYWOOD EPORTER says so!

EVIEW RITICS say so!

Charles **LAUGHTON**

in

THE HUNCHBACK OF NOTRE DAME

with

SIR CEDRIC HARDWICKE • THOMAS MITCHELL • MAUREEN O'HARA • EDMOND O'BRIEN • ALAN MARSHAL • WALTER HAMPDEN • KATHARINE ALEXANDER

RKO RADIO PICTURES

Produced by PANDRO S. BERMAN • Directed by WILLIAM DIETERLE

Screen Play by Sonya Levien • Adaptation by Bruno Frank

LOEW'S NETS $9,841,000; CASH ON HAND REACHES $13,781,161

Company Shows Earnings of $71.98 on Preferred Stock, $5.48 on Common; Gross Is $3,500,000 Over 1938

Loew's Inc. and its film producing distributing and theatre companies earned $10,379,900.70, of which the company's share was $9,841,530.61 for the fiscal year which ended August 31, 1939. This earning is equivalent to $71.98 per share on the outstanding preferred stock and $5.48 per share on the average common stock outstanding during the year, after deducting the preferred dividend. In 1938 the company's share of $9,924,934, from a net income of $10,473,743, was equivalent to $72.59, or $5.65 per share of common stock. The 1937 earning was $14,426,062 or $8.46 per share of common.

Gross Revenue Increases

Gross revenue from theatre receipts and film rentals was $126,341,724 against $122,737,214.06 in 1938. Operating income decreased in 1938 to $26,937,201.97 and in 1939 to $26,635,281.54. The amortization and write-off of film costs rose from $42,808,845.35 in 1938 to $46,692,078.89 in 1939.

The cost of operating the theatres, for buildings and film rental expense rose from $31,904,530 last year to $32,209,153 in 1938.

Film distribution expense also showed an increase: from $12,596,772 to $12,860,741 in 1939.

Investments in and advances to allied corporations, including Gaumont-British Picture Corporation, Ltd., was $4,704,232 in 1938 and $4,519,484.57 in 1939.

Dividend payments on preferred stock continued at $888,693 but the common dividends dropped from $5,596,593 to $4,097,565 in 1939. In 1937 the figure was $13,445,129.

The current year consolidated earned surplus account balance was $52,339,175 against $47,787,157.15 in 1938.

The companies as of August 31, 1939, had combined total current and working assets of $65,675,356.47, an increase of over $14,000,000 over last year. Total current liabilities were $12,767,437, an increase of about $1,500,000 over last year.

The ratio of total current and working assets to total current liabilities was over five to one against about four and a half to one last year.

Funded Debt Added

Total funded debt this year stood at $36,323,954.42 against $27,962,299 for 1938. Outstanding preferred stock stood at the same figure, $12,920,229.00. The common stock had a value of $43,833,210.64 against $41,166,810 Total assets were listed at $157,330,208.73. Last year the figure was $143,848,520.

The cash in banks and on hand at August 31, 1939, was $13,781,161.11. The fixed assets of land, building and equipment and leaseholds were set at $100,559,656.45, less reserve for depreciation of $27,580,640.96.

Grainger in Los Angeles

James R. Grainger, Republic president, was scheduled to spend the Christmas holidays with his family in Los Angeles, after a tour of the country's exchange centers.

Loew's Profit-Loss Statement And Earned Surplus Account

Consolidated 1939 Profit and Loss Statement Compared

	1938	1939
Operating Revenues:		
Theatre Receipts, Rentals and Sales of Films and Accessories.	$118,941,768.13	$122,577,542.84
Rent Income	2,567,300.59	2,541,801.58
Miscellaneous	1,228,145.34	1,222,380.40
	$122,737,214.06	$126,341,724.82
Operating and General Expense:		
Theatres and Office Buildings, including Film Rental Expense	$31,904,530.56	$32,209.153.18
Film Distribution	12,596,772.70	12,860,741.47
Amortization and Write-off of Film Costs	42,808,845.35	46,692,078.89
Film Advertising Accessories	896,000.46	879,121.40
Outside Producers' Share of Film Rentals	5,663,057.06	5,148,216.65
General and Administrative	1,930,805.96	1,917,131.69
	$95,800,012.09	$99,706,443.28
	$26,937,201.97	$26,635.281.54
Depreciation of Buildings and Equipment, excluding Studio Depreciation charged to Film Costs	$3,967,904.39	$3,815,096.94
Real Estate and Other Taxes	4,829,876.72	5,353,050.77
Rent on Leased Properties	3,657,960.47	3,634,938.82
	$12,455,741.58	$12,803,086.53
	$14,481,460.39	$13,832,195.01
Other Income:		
Dividends Received	$154,900.78	$139,952.80
Interest and Discount Earned	93,906.61	50,792.01
Discount on Securities Retired from Sinking Funds	126,964.78	118,427.00
Miscellaneous	(a) 59,327.44	(b) 751,693.76
	$435,059.61	$1,060,865.57
	$14,916,520.00	$14,893,060.58
Other Deductions:		
Interest on Debentures	$468,646.68	$448,207.75
Interest on Bonds and Mortgages:		
Wholly Owned Subsidiaries	905,593.14	885,691.87
Partly Owned Subsidiaries and Affiliates	697,534.66	585,779.44
Preferred Dividends—Subsidiary and Affiliated Corporations	100,497.78	88,805.44
Amortization of Debt Discount and Expense	261,579.82	267,160.80
Provision for Contingencies	365,00.00	
Adjustment of Investments in Allied Corporations	62,782.41	
Write-Downs of Investments and Advances		278,663.45
	$2,861,634.49	$2,554,308.75
Net Income Before Taxes	$12,054,885.51	$12,338,751.83
Net Income After Taxes	$10,473,743.90	$10,379,900.70
Minority Interests' Share	548,809.44	538,370.09
Loew's Incorporated Share of Net Income—All Corporations	$9,924,934.46	$9,841,530.61
Consolidated Earned Surplus Account:	1938	1939
Balance—As of September 1 of Each Preceding Year	$44,354,273.87	$47,787.157.15
Loew's Incorporated Share of Net Income (as above)	9,924,934.46	9,841,530.61
	$54,279,208.33	$57,628,687.76
Less:		
Undistributed Income—Partly Owned Corporations	6,764.68	$303,254.19
Dividends Paid by Loew's Incorporated:		
Preferred	888,693.00	888,693.00
Common	5,596,593.50	4,097,565.00
	$6,492,051.18	$5,289,512.19
Balance—As of August 31 of Each Year	$47,787,157.15	$52,339,175.57

(a) Includes $25,753.88 Profit on Sale of Marketable Securities.

(b) Includes $400,000 Reduction of Reserve for Contingencies and $312,987.82 Net Recovery under Court Decree re Compensation.

JOHN STEINBECK'S GREAT NOVEL "OF MICE AND MEN" REACHES THE SCREEN TO SHATTER A TRADITION

"The Picture Hollywood Said Could Never Be Made" bursts upon the screen in all its power and warm human emotions...Presented by Hal Roach . . . produced and directed by Lewis Milestone from the screenplay by Eugene Solow . . . History-making performances from Burgess Meredith as *George;* Lon Chaney, Jr., as *Lennie;* Betty Field as *Mae.* Frank Ross is Associate Producer.

Premiere at the 4 Star Theatre,
Los Angeles, on December 22nd

Your brochure on the making of this great dramatic entertainment is in the mail—

GB Director Sees Quota Continuing

The British quota will probably continue until November, 1940, concurrently with the recently promulgated restrictions on the export of film currency, which are in force for one year, according to Dixon Boardman, a director of Gaumont British Picture Corporation, Ltd.

To Study Television

Mr. Boardman, who arrived in New York last week from London, is in this country to explore the possibilities of television development for Baird Television Corporation, a subsidiary of Gaumont British. The company has ceased its television activities in England except on a small experimental basis and plans to remove its major operations to the United States. Baird has been placed in receivership as a means of conserving assets and scaling down debts.

Mr. Boardman said that Great Britain has definitely determined to retain the film quota so as not to lose out on production after the war, but that the quota would probably be modified when it comes up in Parliament next year.

He said that he believed that American wartime film remittances based on the last three years' earnings, as specified by the British Government, probably would be equivalent to 62½ per cent.

Mr. Boardman said that theatre business in England, as gauged by the experience of the Gaumont British circuit of about 330 houses, is better than 90 per cent of last year's gross at this period. There is a 50 per cent loss in the London area, which accounts for 25 per cent of the British gross, but, on the other hand, there has been a gain in the rest of England. Theatres other than the large circuits may not have experienced this gain, he added.

The shortage of players and the uncertainty of the course of the war has barred the resumption of large-scale production in England, but otherwise there are sufficient facilities and technical staffs, Mr. Boardman. He pointed out that Hollywood actors could not be expected to go to England during the war and that this is the chief problem.

Parley on Cohen Code in January

(*Continued from page 18*)

Fred J. Herrington, its secretary; William Walker, Arthur Fineman, and Sam Fleishman.

On the nominating committee of the Motion Picture Theatre Owners of Virginia, for the mid-Winter convention in Richmond, January 18th are Herman Rubin, of Petersburg, chairman; Allen Sparrow, of Richmond; Elmore Heins, Roanoke; Sydney Gates, Norfolk; A. E. Lichtman, Washington; Ellison Loth, Waynesboro.

In Dallas, elected as directors of the Theatre Owners Protective Association were Robert O'Donnell, of Dallas; H. B. Robb, of Dallas; F. H. Wolfe, of Clarksville; C. H. Cox, of Gilmer. Speakers at last week's meeting were Harry Brandt of New York, and Karl Hoblitzelle, of the Interstate circuit.

The Allied Theatre Owners of Connecticut continues its membership drive. All Hartford independent theatre owners are reported as members, and the drive last week shifted to New Haven. Bridgeport independents are said to have signed up, in toto, three weeks ago. E. Thornton Kelly, formerly executive secretory of the New York State Allied and now the Connecticut unit's field representative, is directing the drive.

NAZIS FIND A WAY TO MAKE FILMS SMELL

Motion picture audiences in the future will be able to smell as well as see and hear their favorite motion picture, according to a news broadcast from Germany heard by the New York Herald Tribune.

At a recent demonstration for newspapermen in Berne, Switzerland, a fragrant film capable of producing more than 4,000 different aromas was exhibited. For example, if a bouquet of roses were shown on the screen the perfume of fresh roses would float over the audience via a medium called "smell aerials."

The device is an invention of two Swiss engineers.

Warner Board Reelects Officers

At a meeting of the board of directors held last Thursday at the company's home office, in New York, the following officers of Warner Bros. Pictures, Inc., were re-elected:

President, Harry M. Warner; vice-president, Albert Warner; vice-president, Jack L. Warner; vice-president, Sam E. Morris; vice-president, Herman Starr; vice-president, Stanleigh P. Friedman; vice-president, Joseph H. Hazen; treasurer, Albert Warner; assistant treasurer, Samuel Carlisle; assistant treasurer, W. Stewart McDonald; assistant treasurer, Cyril H. Wilder; secretary and general counsel, Robert W. Perkins; assistant secretary, Harold S. Baresford; assistant secretary, Edward K. Hessberg; assistant secretary, Roy Obringer; assistant secretary, Herbert Freston; controller, Samuel Carlisle; auditor, Thomas J. Martin.

Warner Subsidiary Reports

Stanley Company of America, Pennsylvania circuit subsidiary of Warner Brothers Pictures, Inc., reports a net profit from operations for the year ended August 26, 1939, of $1,734,562.76. Earned surplus at the same date, including the net operating profit item, amounted to $4,946,790.93. Profits in 1938 were $2,063,703.

Total assets were put at $72,988,411.01, which comprised current assets of $675,170.91, of which $508,743.87 was cash.

Louis Frappier Dies

Louis Frappier, 58, vice-president in charge of manufacturing, International Projector Corp., died unexpectedly on December 19th. When the International Projector Corporation was formed several years ago through the merger of the Nicholas Power Company and the Precision Machine Company, Mr. Frappier was superintendent of the Simplex factory and since has occupied a similar position. Although connected with the motion picture industry for over 30 years he was almost unknown. The International Projector Corporation said: "He has contributed much to the technical advancement of the motion picture industry."

Dismiss Charge in Lottery Test Case

A New York lottery charge, considered in the nature of a test case, against Morris Traub, manager of the Tivoli theatre, a Randforce unit, Brooklyn, was dismissed Monday by a three-judge special sessions court on the ground that it was not necessary to purchase an admission to participate in Screeno.

The court decided the case on the same grounds as the prosecutions of several similar cases which are pending. In view of the decision attorneys believe the pending cases will be thrown out of court.

Bingo Called Harmless

Recently the Queens County grand jury in a presentment recommended that "the game popularly known as "bingo" be legalized.

In Albany, the state capital, it was pointed out that there wasn't much likelihood that Bingo would be legalized.

In Buffalo, not guilty pleas to indictments charging them with violation of anti-lottery laws, returned in connection with the operation of games, have been entered before County Judge Frank B. Thorn. Defendants are William Richter, Thomas C. Smith, Henry Smith and Old Vienna, Inc., operators of the Gayety there.

Harry Sheets, police chief of Portsmouth, Ohio, who has been waging an intensive campaign against gambling, announces that he will clamp down tight on all forms of chance games, except theatre Bank Nights and Bingo.

Other Developments

Fearing an influx of professional Bingo game operators following the ban on all games in neighboring Essex County, the Union Township, N. J., governing body is having its counsel prepare an ordinance that will guard against an influx of promoters. The measure would restrict licenses to local organizations in existence at least three years and having a membership of at least 20.

It is reliably reported in Pennsylvania that Bingo games are the next on the list of Governor Arthur H. James' clean-up program. It is further reported that the move may start after the first of the year.

One of the rumors circulating there is that the clean-ups ordered by Governor James since he took office are either initiated by church groups which seem to have grown stronger in what seems to be an attempt to put Pennsylvania right back into the blue law era again or part of a well-planned campaign which may lead to the presidential nomination in 1940.

A Bank Night guarantee plan that has been operated in Des Moines by the Capital City Guarantors, managed by Leslie Cooper of Rock Island, Ill., has been discontinued.

At the request of a Kansas City exhibitor who wanted to use it, Ten-O-Win has been termed in violation of the Missouri law on gambling by Sam Blair, city counselor. The opinion was passed on to L. B. Reed, police chief, with the recommendation that police arrest operators for future violations.

The Canadian Government cannot do anything in the way of permitting wide-open chance game competitions because the amendments to the Criminal Code adopted by Parliament in 1938 have placed chance games in the category of gambling, according to word from Ottawa. A conviction lists the premises where such games are played as common betting houses with resultant restrictions.

Mayor W. G. Jackson of New Toronto, Canada, in seeking reelection for 1940, announces that he will remove the ban on chance games if he is returned to office.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Signs of Multi-millionaire Howard Hughes going back into motion picture production reminds us of Young Mr. Hughes' early "Hell's Angels," three years in the making (and re-making), cost $4,000,000, which he introduced to the New York news and Broadway theatrical press, ten years ago come this April. The bowing-in consisted principally of a cocktail party with more trimmings than we have ever seen, running 24 hours a day for three days prior to the hour of the big ballyhoo Broadway premiere.

Mr. Hughes, whose many millions came for the most part from Hughes Tools, Texas, beat Selznick-Metro by ten years to a double big-time Broadway opening, "Hell's Angels" opening simultaneously at the Criterion and Central, across the street. Metro's "Gone With the Wind" now received the same treatment, at Broadway's Astor and Capitol, last Tuesday night, the only other picture to have a big dual opening on Broadway.

▽

A man stopped Barney Joffee as he walked out of the Kansas City Tower theatre the other night and asked him whether the show inside was any good. Mr. Joffee, who is manager of the theatre, was nonplussed for a moment, but finally said he thought the show was very good—"Why?" The man explained that it was a custom of his never to buy a ticket to a show without asking a patron who was leaving what he thought of the program.

"If he says it isn't any good, I don't buy—I go somewhere else."

Joffee mopped his brow as he watched the fellow buy a ticket.

▽

Fabian's theatres in Up-state New York are now holding "Rent Parties," the circuit's Harmanus Bleecker Hall, in Albany, paying a month's rent for the holder of a winning ticket.

▽

Metro-Goldwyn-Mayer introduces its Greta Garbo "Ninotchka" motion picture with the explanation: "This pictures takes place in Paris in those wonderful days when a siren was a blonde or brunette and not an air raid alarm."

▽

In all of the 50 years of the motion picture, no one has been the bane of an exhibitor's existence any more than the public gum chewer, the gummer who has gummed up theatre sidewalks, theatre carpets, theatre seats.

New York's Mayor Fiorello LaGuardia, who now turns for a moment to ridding the city of gum chewers, might easily win support for his eastern motion picture production idea if he but could and would solve this problem of gum-parking pestiferousness for the industry's theatre owners.

▽

F. Q. Stinson, who operates the Dixie theatre for Negroes at Greenwood, Miss., gives a midnight show each Saturday. The other Saturday night, he had an idea and getting up before the screen asked if there was a deacon in the house to lead the audience in prayer. There was. After the prayer, the Negroes struck up a hymn. Now the prayer and spiritual prolog gets under way every Saturday, followed by a blood and thunder western.

SPECIAL WAR-IN-THE-AIR DISPATCHES:

Mr. and Mrs. C. W. Bennett, of Toronto, discovered their 20-year-old son, Charles V. Bennett, in the Royal Air Force when they attended a performance of "The Lion Has Wings" at the Uptown, Toronto. Unable to get a job in Toronto, the lad ran away, taking a cattleboat to England. Friends of the family had told the parents they had seen their boy in the British film. The son is a flight mechanic.

—

Two of the British airmen shot down during the raid on the Kiel Canal were recognized in a newsreel in London showing part of a German internment camp. The two men, Squadron Leader S. S. Murray and Pilot Officer A. B. Thompson, were earlier officially reported to be "Missing, believed prisoners of war."

—

In Edinburgh, Scotland, Scottish students playing the parts of German airmen during the production of a movie were arrested by military authorities.

The Postoffice Department had decided to make a documentary film based on the German raid on the Firth of Forth. Students dressed as Nazi pilots shot down were rowing to shore in a boat when the coastal authorities picked them up and marched them to headquarters. They were detained five hours before they were identified.

▽

One man and a girl to represent a hundred-million dollar corporation!

That's the picture presented in Helsinki, capital of stricken Finland, from which word was received in New York this week that Harry Hammar, local Paramount Pictures manager, and his cashier are the only two members of Paramount's staff still remaining in the city.

Mr. Hammar and his cashier, who have refused attempts made by authorities to evacuate them from the besieged town, report that every other Paramount staff member, irrespective of age, has joined the armed forces of the country.

▽

Eldon Gordon Joubert, Steinway piano tuner who has toured with Pianist Paderewski for 30 years, has plenty of reminiscences to draw on, but not a single souvenir. Even the water basins in which Paderewski warmed his hands before playing have disappeared, as did the bolts from the pianist's favorite and famous chair. Joubert kept buying basins as those used by the artist vanished.

▽

Lionel Comport, who rents birds and animals of all kinds for moving picture purposes, isn't sure who owes who on his job of supplying 35 pigeons to RKO Radio in Hollywood for scenes in "The Hunchback of Notre Dame," at one dollar per pigeon per day.

Mr. Comport reported with 35 pigeons, turned them loose for a day's work on the huge 15th century Paris sets at Radio.

After work he collected his pigeons, found upon counting beaks that instead of 35 birds he had 53. Apparently 18 movie-struck pigeons out of work had volunteered and joined Comport's professionals for the day.

During the last year the formation of guilds and societies, clubs and unions in Hollywood has been unprecedented. Last week, however, a new kind appeared on the scene.

The storekeepers of Hollywood Boulevard formed "The Hollywood Merchants Guild," an organization "primarily concerned with promoting the interests of the ultimate consumer of Hollywood Boulevard merchandise by setting up and maintaining a code of uniform business practices that will win the further confidence and good will of the customer." There'll be no more cut rates on herrings, for one.

With all of its big "billion dollar" business, the motion picture industry of Hollywood Boulevard, Main Street, Broadway and Wall Street, can't seem to get a code, though.

▽

Warner Brothers will return to the historical film next season, tracing U. S. history from Columbus right down to the New Deal, in "The American Cavalcade"—in two reels, 18 minutes. Which shows the speed of this speedy age.

▽

After a prince and a count, the former Barbara Hutton, multi-millionairess, is said to have chosen a business man from London as her third husband. Mentioned is Robert Sweeney, Jr., of Phillip Hill and Partners, one of the largest investment banking concerns in England, and one of the country's biggest exhibitors through their dickerings in theatre deals.

▽

Theatre owners of Buenos Aires feel mighty uncomfortable these days, much like the early-day heroine who found herself tied to a can of dynamite. The owners have been warned by the Mayor that they will be held responsible under a new law which forbids theatre patrons from making any demonstration in reaction to scenes or statements in newsreels.

▽

Flags and bunting appearing on Vancouver's streets were put there to remind citizens that Britain's "great war picture," "The Lion Has Wings," was showing at the Orpheum theatre, Monroe Greenthal, head United Artists exploiteer in New York, helping to plant the "reminder."

The picture prompted the city council to break its general rule and authorize the flags to be flown.

But they ordered that the decorations must be hung to the approval of the city electrician and the city legal department must be assured the city will be indemnified in the event of any accident resulting.

▽

On Sixth Ave., almost across the street from the great multi-million dollar Radio City (John D. Rockefeller, Jr.) Music Hall, a dime-a-shot grind house has been exposing a picture "on the evils of marihuana." Marquee banners shreik that marihuana is "the smoke that kills." A voice, over a loudspeaker system, alternates with other shrieks to passers-by: "Smoking anywhere in the house."

▽

In New York for Christmas shopping, the other day, Papa and Mamma Dionne also went to the theatre—to see "Too Many Girls."

OBITUARIES

William Sirovich, Congressman, Dies

With the death of Representative William I. Sirovich, 57, of New York, December 17th in New York City, the House Patents Committee experienced the loss of its second leading figure to go within the year.

Both Representative Sirovich, chairman of the committee, and Congressman J. Burrwood Daly of Pennsylvania, who died March 12th, last, had played leading roles in the consideration by the committee of legislation affecting the film industry. Both had sponsored a number of bills and both had worked hard at the many hearings and meetings called during their service on measures in which the film and radio industries had an interest.

The kindly, courteous chairman, who once or twice a year made erudite speeches on the floor of the House which never failed to attract a full and interested membership, did not always secure the support of his committee for the things he proposed, notably on the question of copyright, but had the complete respect and confidence of even those who most strenuously opposed him on the floor of the House.

Physician by vocation, playwright by avocation, his interest in less fortunate fellowmen and his earnest and sincere desire to further the cause of art in whatever form presented were well recognized and accepted principles among his colleagues.

Although he was interested in many fields of legislation, probably no project was nearer his heart than the establishment of a Fine Arts Bureau in an appropriate branch of the Government, for which he introduced bills at a number of sessions and at one time held lengthy hearings. He also sponsored his own version of copyright-reform legislation and had sought, unsuccessfully, to have the admission tax repealed.

In line for the chairmanship is Representative Fritz G. Lanham of Texas, for a number of years ranking majority member on the committee. Like his chief, Mr. Lanham has taken a great interest in copyright legislation, patent legislation and other matters affecting the amusement industries.

The death of Congressman Sirovich leaves three vacancies in the Democratic membership of the committee which, in fact, has not been full since early in 1938.

Funeral services for Congressman Sirovich were held Tuesday in Gramercy Park Memorial Chapel, New York City.

Daniel Robertson Dies; Showman for 60 Years

Daniel W. Robertson, 81, a showman for more than 60 years, died at his home in Brooklyn, N. Y., December 14th after a month's illness. Mr. Robertson was born in Brooklyn, and achieved some local renown as a ballplayer in his youth. He went on the stage in vaudeville when 17 years old.

For a time he managed vaudeville houses, and is said to have hired Weber and Fields in their early career for $7 for a single night's engagement. Later he operated motion picture theatres, among the first in Brooklyn. For the last 40 years he had operated an entertainment agency.

Heywood Broun

Heywood Broun, newspaper columnist and president of the American Newspaper Guild and frequent commentator on the motion picture, died Monday at the age of 51. Funeral services were held in St. Patrick's Cathedral Wednesday. Mr. Broun was among the first of the "literati" to give special heed to the motion picture. As early as 1916 he wrote in appreciation of the then newly discovered art of Charles Chaplin.

The funeral was attended by notables from the worlds of the theatre, journalism, literature, sports, politics and labor. Monsignor Fulton J. Sheen of the Catholic University celebrated the requiem mass. The burial was in the Gate of Heaven Cemtery, Pleasantville, N. Y.

George H. Wilkinson

George H. Wilkinson, 81, of the Wilkinson theatre, Wallingford, Conn., died there December 15th of a heart attack. In commemoration of his long and friendly association with the entire New Haven film territory, some 200 friends gathered for a special testimonial dinner to Mr. Wilkinson last July. He was born in Birmingham, England. He is survived by his wife, Mrs. Margaret C. Wilkinson, who has been his business partner in the theatre, and one son, George H. Wilkinson, Jr., secretary-treasurer of the Wallingford Bank & Trust Company.

James Helig

James Helig, 73, well known theatrical figure in the Pacific Northwest for many years, died December 13th in his apartment in the Helig theatre in Portland, Ore.

Ben Browarsky

Ben Browarsky, 51, theatre owner in Pittsburgh, died there December 17th. He was associated with his brothers Ike and Harry in the operation of the Bellevue and Hippodrome theatres. He was a member of the Motion Picture Association of Western Pennsylvania.

Donald A. Burpee

Donald A. Burpee, 50, former secretary of Quebec Allied Theatrical Industries, Inc., died at his home in Montreal December 17th. Mr. Burpee was a partner in Burpee & West Enterprises, operating motion picture theatres in Quebec Province and New York state.

Henry Yusen

Henry Yusen, 52, brother-in-law and associate of William Brandt, died in New York December 14th. He was manager of the Bayside theatre, Bayside, L. I.

Horace Twyman

Horace W. Twyman, 57, formerly general manager of the Jefferson-Lafayette Theatres, Inc., Charlottesville, Va., died in that city on December 15th. He became associated with the circuit as general manager in 1921 and retired in 1934 because of ill health.

IN COURTS

Fox Creditors Awarded $450,000 and Stock

Federal Judge John Boyd Avis in Camden, N. J., this week approved the report of the referee in bankruptcy for William Fox. Under its terms creditors of the All-Continental Corporation, the Fox family's holding company, will receive $450,000 in cash and stock valued at $150,000. The stock is to be sold by the trustees for the benefit of the creditors, whose total claims were $1,500,000.

Judge Avis told the Capitol Company and the Chicago Title and Trust Company that the outcome of further litigation was in doubt, inasmuch, as the All-Continental Corporation had no assets to meet legal costs. The two companies have been fighting the terms of settlement.

DuPont Answers Pathe Charges

DuPont Film Manufacturing Company this week filed its answer to the $210,000 breach of contract suit brought by Pathe Laboratories, Inc., in U. S. district court in New York. DuPont in its answer attacks the contract which gave Pathe the right to purchase its raw stock film requirements at 30 per cent over cost as illegal and in violation of the anti-trust laws.

The contract was part of a deal under which the defendant was incorporated by Pathe and DuPont interests with a division of stock. The answer claimed that federal price discrimination legislation outlawed the contract. A raise in the price of film for Pathe preceded the suit.

SEC Intervenes

The Securities and Exchange Commission has become a party to the reorganization of a number of corporations, including the Toledo Theatres and Realty Company. The Commission explained that it filed a notice of its appearance in the proceedings for the reorganization September 15th last at the request of Judge Kloeb of the U. S. district court of Ohio. The company, incorporated under Ohio law, is engaged in the business of leasing and operating a number of buildings, including theatres, in Toledo. Its indebtedness is listed at approximately $1,156,000 and proceedings for reorganization under the bankruptcy act were instituted by the filing of a creditors' petition in June.

Referee Gets Award

Referee John E. Joyce was awarded $5,000 this week in U. S. district court in New York as final compensation for services rendered in reviewing claims filed against Paramount Publix during reorganization proceedings.

Reade Suit Upheld

An application to dismiss the suit of Walter Reade for an accounting against Joseph T. P. Sullivan for failure to state a cause of action was denied this week in New York supreme court. The suit charges the defendant with breach of a contract to split profits of the City Theatres, Inc.

WHAT THE PICTURE DID FOR ME

Columbia

BLONDIE BRINGS UP BABY: Penny Singleton, Arthur Lake, Larry Simms—Must be pretty good. Did fair business and no kicks, even from the operator who is quite a critic.—Harry Hobolth, Capac Theatre, Capac, Mich. General patronage.

GOLDEN BOY: Barbara Stanwyck, Adolphe Menjou, Joseph Calleia—One of the year's best but for some reason or other has no box office draw, prabably due to weak cast names. Performances excellent throughout and will really please the few who do buy tickets. Running time, 98 minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General and rural patronage.

KONGA, THE WILD STALLION: Fred Stone, Rochelle Hudson—This is an excellent title for a small town on a Friday-Saturday change. Business was very good on this and the picture was satisfactory, although the production was a little faulty in that the story jumped from one thing to another a little too fast.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

LAW COMES FROM TEXAS, THE: Bill Elliott, Veda Ann Borg, Dorothy Faye—As good as the usual run of westerns, which we played on a double bill with "Orphans of the Street", making the box office a real Santa Claus.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MR. SMITH GOES TO WASHINGTON: Jean Arthur, James Stewart, Claude Rains, Edward Arnold, Guy Kibbee, Thomas Mitchell, Eugene Pallette—Here is proven that the director is the picture. Perfection if there ever is perfection. We urge every exhibitor to play this outstanding picture if possible as it should be the Academy winner for this year. A natural if there ever was one and we feel that we have had an honor in playing it. Best of the current season. Running time, 125 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

STRANGER FROM TEXAS, THE: Charles Starrett, Lorna Gray, Sons of the Pioneers—Do not be afraid of this western as it is as good as any that this company has made. Photography, music, plot are all good. Running time, 60 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

THOSE HIGH GREY WALLS: Walter Connolly, Iris Meredith—An O. K. program picture. Will please 95 per cent.—Harry Hobolth, De Luxe Theatre, Imlay City, Mich. General patronage.

THOSE HIGH GREY WALLS: Walter Connolly, Iris Meredith—Different type prison story which gave good satisfaction but means nothing at the box office and that is what counts. Good show for gift or bargain nights. Running time, 79 minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General and rural patronage.

First National

ANGELS WASH THEIR FACES, THE: Ronald Reagan, Ann Sheridan, "Dead End Kids", Bonita Granville, Frankie Thomas—An excellent production that pleased the cash customers 100 per cent. Did considerable extra business, too. Played December 5.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

DAUGHTERS COURAGEOUS: Lane Sisters, Gale Page, John Garfield, Fay Bainter, Jeffrey Lynn, Claude Rains, May Robson, Dick Foran, Frank McHugh, Donald Crisp—Every bit as good as "Four Daughters" but not nearly the draw. The title is probably responsible for the poor attendance.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

DUST BY MY DESTINY: John Garfield, Priscilla Lane—Tops! It absolutely defies criticism. The only picture I ever showed that I was unable to find a single person who couldn't think of some reason for being dissatisfied. Holds your attention from the first frame to the last. I'll vote it the most entertaining picture of the year. Garfield and P. Lane are really outstanding. Good business. Running time, 88 minutes. Played November 22-23.—Everett Clapp, American Theatre, Sidell, Ill. Rural and small town patronage.

DUST BE MY DESTINY: John Garfield, Priscilla Lane—Swell picture. Pleased everyone.—Harry Hobolth, Capac Theatre, Capac, Mich. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
Rockefeller Center, New York

ESPIONAGE AGENT: Joel McCrea, Brenda Marshall, Jeffrey Lynn, Frank McHugh—O. K. Pleased.—arry Hobolth, Capac Theatre, Capac, Mich. General patronage.

OLD MAID, THE: Bette Davis, Miriam Hopkins, George Brent, Jane Bryan—Not nearly the show that "Dark Victory" is. However, it went over well. I should say about 95 per cent of the ladies had a good cry. The show will not click with more than 50 per cent of the male audience. Business not up to "Dark Victory", although I played this right under the gun and "Victory" after it was more than six months old.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

OLD MAID, THE: Bette Davis, Miriam Hopkins, George Brent, Jane Bryan—After checking the box office, I wouldn't have liked this picture regardless of how good it was. Please, Warners, after "Dark Victory" and "The Old Maid", let's have one with a little action, a little enjoyable entertainment that rural and small town patrons will come to see. We both lost money on this one and I didn't like it any better than you. Perhaps, this is a great picture for class audiences but not here. Running time, 95 minutes. Played November 26-27.—Everett Clapp, American Theatre, Sidell, Ill. Rural and small town patronage.

ON YOUR TOES: Zorina, Eddie Albert, Alan Hale, James Gleason, Gloria Dickson—Does your audience like an endless string of Russian raving and ballet rehearsals? Mine didn't and were not backward in telling me about it. Running time, 94 minutes. Played November 29-December 1.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

WE ARE NOT ALONE: Paul Muni, Jane Bryan, Flora Robson, Una O'Connor—Good picture; poor business. This picture has a tragic ending and did not please for that reason. Running time, 112 minutes. Played December 6-7.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Metro-Goldwyn-Mayer

BABES IN ARMS: Mickey Rooney, Judy Garland, Charles Winninger, Guy Kibbee—An O. K. picture from this pair. Personally didn't see so awfully much in it. However, the paying patrons like it and that's that. Rooney's impersonation very clever and Garland's voice again scores. Running time, 97 minutes. Played December 3-5.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

BAD LITTLE ANGEL: Virginia Weidler, Gene Reynolds—Played on a Saturday and believe it is the spot. Has its moments and for a weekend (close Saturday) it is O. K. No skimping on this one and pleased. Running time, 72 minutes. Played November 25.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

LADY OF THE TROPICS: Hedy Lamarr, Robert Taylor—Well, you'll have to admit she's beautiful! And, if given the proper kind of role, she'll make good, we believe. Not much of a draw in our town, however, and not worth the price yet we had to pay to get her. Running time, 91 minutes. Played November 26-27.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

MAISIE: Ann Sothern, Robert Young—Enjoyed outstanding business with this picture.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MARX BROTHERS "AT THE CIRCUS": Marx Brothers, Kenny Baker, Florence Rice—If you can stand Grouch, you can get by with. Harpo and Chico are quite funny but Groucho? ? ?—Harry Hobolth, De Luxe Theatre, Imlay City, Mich. General patronage.

MARX BROTHERS "AT THE CIRCUS": Marx Brothers, Kenny Baker, Florence Rice—Harpo harps and Chico "rolls out the barrel" on the piano and do they like it. Groucho adds his usual insanity and the voice of Kenny Baker helps. It is what the Marxs' picture should be and one or two of these a year will always be welcome in my theatre. Running time, 87 minutes. Played November 15-17.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

NINOTCHKA: Greta Garbo, Melvyn Douglas, Ina Claire—Well, here is a surprise. After the type Garbo has made for so long, you have a problem in selling this one. However, those that see it will certainly like it and give Garbo another start. Direction is superb and Douglas brilliant. I know of people that had given up Garbo, who sat through it twice. It's work but will please and how. Running time, 110 minutes. Played November 26-28.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

ON BORROWED TIME: Lionel Barrymore, Bobs Watson, Sir Cedric Hardwicke, Beulah Bondi, Una Merkel—One of the most unusual shows ever to come out of Hollywood and certainly all in all a most excellent attraction. Played midweek against nearby free show competition so business was off. Should have a Sunday opening. Several remarked it was the best picture they had ever seen.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

REMEMBER?: Robert Taylor, Greer Garson, Lew Ayres—Not big. But how many are? However, it kept the house in a steady uproar and they ate it up. A pleasing picture, well made and also well directed, as MGM seems to have the secret technique. Worth a spot on any bill anywhere. Running time, 83 minutes. Played November 22-24.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

THUNDER AFLOAT: Wallace Beery, Chester Morris, Virginia Grey—Very fine and timely subject on submarine warfare. Of course, everyone likes Beery and his supporting cast was excellent. Running time, 91 minutes. Played November 29-30.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

WIZARD OF OZ, THE: Judy Garland, Frank Morgan, Ray Bolger, Bert Lahr, Jack Haley, Billie Burke, Margaret Hamilton—Here's a picture which really surprised us. We expected it to do some extra business but not as much as it really did. And it fully satisfied grownups as well as the children. Coloring was beautiful, occasioning many enthusiastic remarks from our patrons. And the story was not too much for the kids. Running time, 101 minutes. Played December 3-5.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Paramount

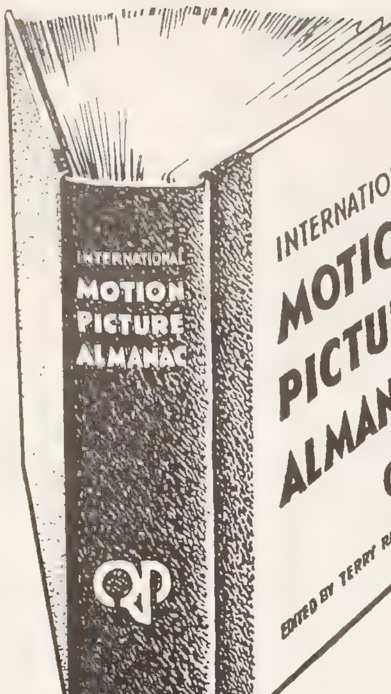
HONEYMOON IN BALI: Fred MacMurray, Madeleine Carroll, Allan Jones, Helen Broderick—A fast moving picture. First they do and then they don't. Direction a shining example of what a director can do to aid a picture. I have seen two swell pictures from a director's angle in less than two weeks. This one and Lubitsch's "Ninotchka". What a different MacMurray in this than "Men with Wings". They liked it. Running time, 96 minutes. Played November 19-21.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

LLANO KID: Tito Guizar, Gale Sondergaard—Better than average western. In fact, much better.—Harry Hobolth, De Luxe Theatre, Imlay City, Mich. General patronage.

MAN ABOUT TOWN: Jack Benny, Dorothy Lamour, Eddie "Rochester" Anderson, Edward Arnold, Binnie Barnes—Played this pretty late but are glad we did because it definitely set up "Rochester" as a box office attraction, if and when we play the next Benny picture. The picture was real entertainment, being outstanding in everything including comedy, music and dancing girls than whom we have seen no better in many days. Running time, 85 minutes. Played December 1-2.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

MILLION DOLLAR LEGS: Betty Grable, John

(*Continued on following page*)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EDITED BY TERRY RAMSAYE

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QUIGLEY BOOKSHOP
ROCKEFELLER CENTER, NEW YORK

(*Continued from preceding page*)

Hartley, Donald O'Connor, Jackie Coogan—Can't rate this even an average programmer. Supposed to be a rip snorting comedy but it misses by a large margin. Used it on a double bill and played to very good business, as the other picture brought them in. When the laughs from a good house are hardly noticeable, the comedy isn't clicking.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

$1,000 A TOUCHDOWN: Joe E. Brown, Martha Raye—Not so bad, not so good. Drew about average but wasn't quite up to the standard I or my customers was expecting. If I were Joe or Martha, I'd say: "Paramount, I want something better to work with next time." Running time, 72 minutes. Played November 19-20.—Everett Clapp, American Theatre, Sidell, Ill. Rural and small town patronage.

OUR LEADING CITIZEN: Bob Burns, Susan Hayward—Played to small crowds on this one but I want to go on record as saying this is one of the finest pictures I have ever seen on the screen. There is more good American common sense and judgment brought out in this picture than fifty "Confessions of a Nazi Spy" and pictures of this type. This show really preaches Americanism and entertains at the same time. Give it a boost and personal endorsement and your patrons will not be disappointed. Running time, 89 minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General and rural patronage.

OUR NEIGHBORS—THE CARTERS: Fay Bainter, Frank Craven—As pleasing a picture as you'll run. You can boost it and be there to say "good night."—Harry Hobolth, De Luxe Theatre, Imlay City, Mich. General patronage.

WHAT A LIFE: Jackie Cooper, Betty Field—Paramount evidently is trying to cash in on the family pictures. This is the supposed Aldrich Family off the radio. I wouldn't know. Turkey hash would be better.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Republic

ARIZONA KID, THE: Roy Rogers, George Hayes—Average western with Civil War background. Have seen better but pleased the few who did venture out. Feel the feature I played with this, Fox's "The Adventures of Sherlock Holmes", is what kept the crowd away. Running time, 59 minutes. Played December 7-9.—Don Bloxham, Palace Theatre, Exira, Iowa. General and rural patronage.

DOWN IN ARKANSAW: Ralph Byrd, Weaver Brothers and Elviry, June Storey, Pinky Tomlin—Nothing much to this one. However, it did a little extra business. Played December 3.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

JEEPERS CREEPERS: Weaver Brothers and Elviry, Roy Rogers—Makes good on double bill. Did not hold up at box office but pleased.—Harry Hobolth, De Luxe Theatre, Imlay City, Mich. General patronage.

ORPHANS OF THE STREET: Robert Livingston, June Storey, Tommy Ryan, Ralph Morgan—We found this picture to be of outstanding merit and was a real tonic for box office.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SAGA OF DEATH VALLEY: Roy Rogers, George Hayes—Good picture; good business. Running time, 60 minutes. Played December 8-9.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

THREE TEXAS STEERS: Three Mesquiteers (John Wayne, Ray Corrigan, Max Terhune), Carole Landis—Very good western with a different story twist. Gave good satisfaction. Lots of comedy, action and thrills. Play it. Running time, 55 minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General and rural patronage.

RKO Radio

EVERYTHING'S ON ICE: Irene Dare, Edgar Kennedy—A pleasant little picture with a child skating star who is good. Well produced and some nice skating revues built around the eight year old. Played on a Saturday. Running time, 67 minutes. Played December 2.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

Twentieth Century-Fox

ADVENTURES OF SHERLOCK HOLMES, THE: Basil Rathbone, Ida Lupino, Nigel Bruce—How Fox can allocate this dud where they did and then continue doing business with an exhibitor is more than I can understand. Should have been in the bottom instead of next to top as allocated. This kind of stuff may go over in England or the city but certainly means nothing in Exira where I have to earn my living. Just another point in favor of 25 per cent elimination privileges. Hope this is the end of this series. Running time, 80 minutes. Played December 7-9.—Don Bloxham, Palace Theatre, Exira, Iowa. General and rural patronage.

CHARLIE CHAN AT TREASURE ISLAND: Sidney Toler, Cesar Romero, Pauline Moore—About on par with the usual Charlie Chan story. O. K. on a double bill. Played December 2.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

CHICKEN WAGON FAMILY: Jane Withers, Leo Carrillo, Marjorie Weaver—Fair business due to the popularity of Jane Withers but in my opinion a very weak picture. Let Fox star her in some good pictures, some they spend a little money to make and we'll all profit by it. This is the kind of picture where a weak story and ragged edges keep it from clicking. Running time, 64 minutes. Played November 17-18.—Everett Clapp, American Theatre, Sidell, Ill. Rural and small town patronage.

HEAVEN WITH A BARBED WIRE FENCE: Glen Ford, Jean Rogers—Good picture which failed to draw business, because it lacked star power. Running time, 62 minutes. Played December 5.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PACK UP YOUR TROUBLES: Jane Withers, Ritz Brothers, Lynn Bari—Only fair. Business not quite up to her former pictures. Jane still has quite a following and she still is one of the cleverer of the kid stars and a better role than this one is due her.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SECOND FIDDLE: Sonja Henie, Tyrone Power, Rudy Vallee, Edna May Oliver—This opus was distinctly second fiddle alright from a box office standpoint. We grossed about $2.00 less than the guarantee on this. The producer evidently knew just how good this masterpiece would be, as they didn't bother to send a checker. Guess Sonja Henie will have to start doing something besides skating if she wants to stay in pictures. Played December 1.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

STOP, LOOK AND LOVE: William Frawley, Jean Rogers, Robert Kellard—Pretty good family programmer but allocated way too high for what drawing power it has, which is nil. Running time, 57 minutes. Played December 5-6.—Don Bloxham, Palace Theatre, Exira, Iowa. General and rural patronage.

RAINS CAME, THE: Myrna Loy, Tyrone Power, George Brent, Brenda Joyce—This picture seemed to go over okay with our patrons. While there were no positive raves, there were no kicks and here is to George Brent who did a swell job of his role and I will not neglect Brenda Joyce who in her small role, as on the make for Brent, put a lot into the part. In fact, I think she shaded Miss Loy to some extent and, when you can set that lady back, that is something. Anyone that can beat the gun on Myrna is good.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General Patronage.

THANKS FOR EVERYTHING: Adolphe Menjou, Jack Haley, Jack Oakie, Arleen Whelan, Tony Martin, Binnie Barnes—This picture failed to make film rental. Instead of "Thanks for Everything", it was "Thanks for Nothing" with us.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

United Artists

CAPTAIN FURY: Brian Aherne, Victor McLaglen, Paul Lukas, June Lang—Excellent adventure story that will please almost every one. Considerable comedy is introduced at the right intervals. We can stand a lot of shows similar to this.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

FOUR FEATHERS: John Clements, June Duprez, Ralph Richardson, C. Aubrey Smith—Here is a picture that is a picture. Play it for all it is worth and it will bring in the bacon. Outstanding. A good show. Running time, 115 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

MAN IN THE IRON MASK, THE: Louis Hayward, Joan Bennett, Warren William, Joseph Schildkraut, Alan Hale—One of the best shows to come out of Hollywood this year. Being a costume picture, it did not draw average business. Comments were quite numerous and from those that are hard to please. These praised the picture highly.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

STAGECOACH: Claire Trevor, John Wayne, Andy Devine, John Carradine, Thomas Mitchell, George Bancroft, Louise Platt, Donald Meek, Berton Churchill—An interesting production involving the thrilling ride in a stagecoach, of course, of a variety of personalities who are wending their way across the wide open spaces of the good old U. S. A., ever fearful that they will be attacked (and they are) by the wild Apache Indians before they reach their destination. Every member of the lengthy cast performed his or her part to perfection but the performances of Thomas Mitchell (Doc Boone) and Claire Trevor (Dallas) were gems. In addition to Mitchell and Miss Trevor, others who were considered eligible for special mention by our audience are Andy Devine, John Wayne, Donald Meek and Berton Churchill. If your audience is interested in the trials and tribulations of our forefathers and if they like western settings, they will certainly like this one. Running time, 97 minutes. Played December 9.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

STAR IS BORN, A (reissue): Janet Gaynor, Fredric Marsh—Broke all records for low gross. Too old.—Harry Hobolth, Capac Theatre, Capac, Mich. General patronage.

WINTER CARNIVAL: Ann Sheridan, Richard Carlson, Helen Parrish, Robert Armstrong—Better than I expected after some of the comments that appeared in these columns. I would say it should rate as a good average program picture. Comments were quite numerous and favorable. Business about the usual midweek run.—L. V. Bergtold, Westby Theatre, Westby, Wis. General Patronage.

Universal

LITTLE ACCIDENT: Baby Sandy, Hugh Herbert, Florence Rice, Richard Carlson, Joy Hodges—A very good comedy that will stand alone.—Harry Hobolth, De Luxe Theatre, Imlay City, Mich. General Patronage.

MUTINY ON THE BLACKHAWK: Richard Arlen, Andy Devine, Constance Moore—Plenty of action. Good comments. Did not see it myself.—Harry Hobolth, Capac Theatre, Capac, Mich. General patronage.

Warner Brothers

PRIVATE LIVES OF ELIZABETH AND ESSEX: Bette Davis, Errol Flynn, Olivia de Havilland, Vincent Price—Good picture; poor business. Being a costume picture, it failed to draw in this small town. Running time, 100 minutes. Played December 3-4.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Short Features

Columbia

LITTLE MATCH GIRL (reissue): Color Rhapsodies—A most timely colored cartoon for the Holiday season.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PARK YOUR BABY: Fable Cartoons—Just another cartoon. Producers should give more time to shorts as they are part of the program. Running time, four minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

PEST FROM THE WEST, THE: Buster Keaton—I only report on a short about once in five years but this one really took my fancy and was so unusually good that it deserves mention. When the patrons comment on shorts, as they did this one, they must be good.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

SCREEN SNAPSHOTS: No. 12—Very good number in this fine series. Only complaint was Noah Berry was hard to understand, as his voice did not seem to record properly. Play it; it will bring back memories to both you and your audience. Running time, 10 minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General and rural patronage.

SWING, YOU, SWINGERS: Andy Clyde—A combination comedy with Andy Clyde going jitterbug. Should please both young and old.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Metro-Goldwyn-Mayer

ASH CAN FLEET: MGM Miniatures—Here is a company with finished product. This short should be run ahead of "Thunder Afloat" but it is still an excellent short wherever it is run. Very good. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

HEROES AT LEISURE: Pete Smith Specialties—Here is one of the finest marine short subjects we have ever played. It brought much favorable comment. Would recommend that you should play it by all means. Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

ONE AGAINST THE WORLD: Passing Parade, No. 9—Another outstanding historical short by this outstanding company. Excellent. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

WHILE AMERICA SLEEPS: Crime Doesn't Pay Series—A fine short dealing with sabotage and espionage.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Paramount

UNUSUAL OCCUPATIONS: No. 1—One of the best single reel series on the market today. If you are not playing them, buy them as your audience will like them very much. Running time, 10 minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General and rural patronage.

WOTTA NITEMARE: Popeye the Sailor—Above average Popeye cartoon. Lots of laughs and pleased all. Running time, seven minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General and rural patronage.

RKO Radio

AMERICAN ROYAL: Reelisms—Very good short of its kind, showing prize livestock. Play it where the farmers will see it, as they really go for it. Running time, nine minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General and rural patronage.

BATTLE FLEETS OF ENGLAND: March of Time, No. 2—Very interesting subject which seemed to please. Running time, 18 minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General and rural patronage.

COAT TAILS: Jed Prouty—Good two reeler, which has quite a few laughs in it. Seemed to please those who like Jed. Running time, 17 minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General and rural patronage.

DONALD'S COUSIN GUS: Walt Disney Cartoons—Average Disney Cartoon. Not good, not bad. Running time, seven minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General and rural patronage.

GOOFY AND WILBUR: Walt Disney Cartoons—Very good Disney cartoon in color. Will please all. Running time, seven minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General and rural patronage.

JITTERS, THE: Leon Errol Comedies—One of the best audience pictures we have run. "Rubber Legs" had them rolling in the aisles. Tops. Running time, 19 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SOLDIERS WITH WINGS: March of Time, No. 1—A most timely instructive piece of propaganda, which was well received.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

STAGE FRIGHT: Leon Errol Comedies—Funny Errol comedy which seemed to please the small crowd who saw it. Running time, 18 minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General and rural patronage.

Twentieth Century-Fox

FILMING THE FLEET: Adventures of the Newsreel Cameraman—Interesting.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FILMING THE FLEET: Adventures of the Newsreel Cameraman—At last a good short from Fox. This one is tops and you can really step on it. Some of the best photography and sound effects we've seen and heard in many a day. Thanks, Fox, for this wonderful reel. Running time, 10 minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General and rural patronage.

HITCH-HIKER, THE: Terry-Toons—Good black and white cartoon. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HOOK, LINE AND SINKER: Terry-Toons—Good black and white cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MONKEYS IS THE CWAZIEST PEOPLE: Lew Lehr—Was well received by the crowd. Lots of laughs. Will go over big with the matinee trade. Running time, 10 minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General and rural patronage.

MYSTIC SIAM: Magic Carpet Series—This short subject is very mediocre.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SHEEP IN THE MEADOW: Terry-Toons—Fair Terry-Toon, not good, not bad. This theme has been done too many times before. Why don't they get some good cartoon material? Running time, seven minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General and rural patronage.

VILLAGE BLACKSMITH, THE: Terry-Toons—Nothing to talk about here. Running time, seven minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

Vitaphone

CLYDE LUCAS AND HIS ORCHESTRA: Melody Masters—A band short that has variety. We have seen better and seen a lot worse. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

LAND OF THE MIDNIGHT FUN: Merrie Melodies—No producer ever made a better cartoon than this one. In fact, the entire new series has been excellent. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

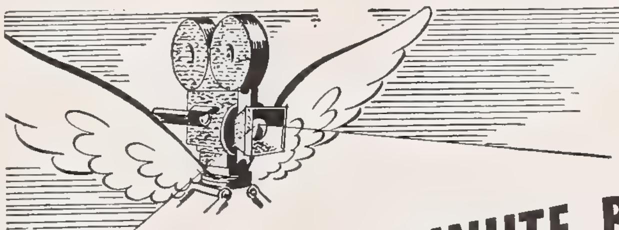
MONROE DOCTRINE: Grant Mitchell—Wonderful patriotic subject but seemed to be above the heads of my crowd, as they walked out on it and came back when it was over. Lay off of it in the small towns. Running time, 17 minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General and rural patronage.

NAUGHTY NEIGHBORS: Looney Tunes—Good black and white cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PIED PIPER PORKY: Looney Tunes—Good black and white cartoon. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SIOUX ME: Merrie Melodies—One of the best of the year. It really packs the laughs. This series is tops and hope the good work will continue. Running time, nine minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General and rural patronage.

SWING OPERA, A: Broadway Brevities—This short did not appeal to our audience. Running time, 20 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.



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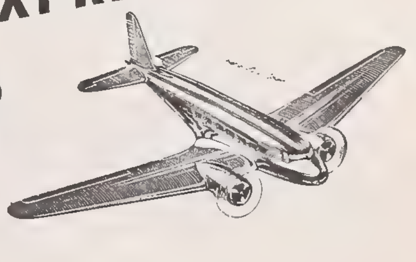


SHORT PRODUCT PLAYING BROADWAY

Week of December 16

CAPITOL

Land of Alaska Nellie	FitzPatrick-MGM
A Failure at 50	MGM
A Boy, a Gun and Birds	Columbia
Feature: Remember?	MGM

CRITERION

Kennedy the Great	RKO Radio
Rhumba Land	Universal
Feature: Nick Carter, Master Detective	MGM

MUSIC HALL

Information, Please, No. 4	RKO Radio
Zoo in Manhattan	Central
Feature: Balalaika	MGM

PARAMOUNT

Unusual Occupations, No. 2	Paramount
Chile	Paramount
Feature: The Great Victor Herbert	Paramount

RIALTO

Monkeys Is the Cwaziest People	20th Cent.-Fox
Feature: The Tower of London	Universal

RIVOLI

Winter Playground	RKO Radio
Feature: Destry Rides Again	Universal

ROXY

Book of Books	Columbia
Fashion Forecast, No. 6	20th Cent.-Fox
Feature: Everything Happens at Night	20th Cent.-Fox

STRAND

Romance in Color	Vitaphone
No Parking	Vitaphone
Porky the Giant Killer	Vitaphone
Feature: The Private Lives of Elizabeth and Essex	Warner Bros.

RFC Considers GN Financing

Grand National creditors unanimously agreed last Friday to permit the company to continue operating until January 5th by which time the Reconstruction Finance Corporation is expected to act on the refinancing proposal. E. J. Ahearn, Jr., manager in New York for the RFC, has forwarded a letter to the Washington office approving of a loan of $450,000. T. Kennedy Stevenson, head of Erpi, is understood to have approved a loan of $100,000 to Grand National. The action was taken by the RFC after receiving Erpi's written commitment to participate in the refinancing, according to Saul E. Rogers, company attorney. The RFC has also been asked to give Grand National four instead of two years to repay the loan.

Hearings Adjourned to January

Peter B. Olney, referee, adjourned further hearings until 3:30 P.M. on January 5th. He indicated, however, that if the RFC reached its decision before that date, hearings would be resumed immediately. If the RFC does not approve the loan Referee Olney will probably order liquidation of the company. Last week Referee Olney expressed concern that continued operation of Grand National Pictures might prevent payment of even wage claimants in event of liquidation, if the necessary loans are not secured.

Leo Berger, former MGM representative in Eastern Europe, who offered last week to buy up major creditors' claims, indicated that he would consider a stock investment in the company to provide part of the $1,000,000 production fund. Mr. Berger, it was said, might make a loan for working capital, even if the RFC refuses to make a loan. Grand National could overcome its weekly $4,000 loss by increasing its weekly gross from $8,000 to $13,000 through obtaining additional product and conducting an immediate sales drive, according to a study made by Mr. Berger. He is working on plans to import foreign pictures for Grand National distribution. Referee Olney was also told that three feature films and eight westerns had been offered for distribution through GN by Producers Laboratory.

Sol Edwards, sales manager of Grand National, has left New York on a tour of five exchanges. This is in line with the prospects of renewed activity by the company and a sales drive for the new product which the company plans to obtain. Mr. Edwards is scheduled to visit Buffalo, Cleveland, Cincinnati, Indianapolis and Chicago.

RKO-Atlas Plan Approved by Court

No serious objection was raised by either the creditors or by the Securities and Exchange Commission to the Atlas Corporation agreement to underwrite 500,000 shares of RKO common stock at the price of $3 per share. At the hearing before Judge William Bondy last Friday the creditors, stockholders and the SEC agreed that the price of $3 was fair as compared with market quotations on RKO and other motion picture stocks.

Judge Bondy on Wednesday approved the agreement with one modification. At the same time he authorized RKO and the Irving Trust Company to proceed with final consummation of the plan.

Underwriting Charges Questioned

The only objection to the financing agreement was over the question of compensation asked by the Atlas group for underwriting the stock. Carlos Israels, attorney for the Unsecured Creditors' Committee, and Marland Gale, attorney for the SEC, pointed out that the Atlas Corporation had obtained $1,879,626 in unsecured claims on which it would ordinarily be entitled to exercise an option to purchase a pro-rate share of the new stock at $3 but under the agreement Atlas would acquire that stock at $2.75. Under the agreement, Mr. Israels said, Atlas, by declining to pick up the stock, would secure it for $2.75 as underwriter. Mr. Gale held that this gave Atlas an opportunity to get more compensation in the form of a reduced price for the stock.

The modification in Judge Bondy's approval provides that Atlas pay $1 per share for the new stock.

Hamilton C. Rickaby, attorney for Atlas, said that the financing company intended to acquire stock at the lower rate and had taken this into consideration when fixing compensation. However both Judge Bondy and Mr. Israels held this position to be inconsistent. Mr. Rickaby volunteered to bind Atlas not to obtain any further claims until all options had expired. He said that Atlas had become a creditor long before confirmation of the plan. However he stated that he was not authorized to limit the company's compensation to $125,000. According to Mr. Rickaby's statement last week, the maximum compensation to Atlas Corporation could be $175,000.

Wilford J. Merrill, assistant to the president of RKO, and Robert B. Horton, co-manager of the underwriting syndicate of Goldman, Sacks & Co., testified in support of the plan, holding that the new fund was necessary and just.

Judge Bondy directed Mr. Rickaby to notify him as to any decision made by the United States Supreme Court which affects the RKO reorganization plan. Two petitions are now pending before the Supreme Court asking review of the reorganization set-up. According to one clause in the agreement, Atlas has the right to withdraw its underwriting proposal if the Supreme Court grants a review to any petition attacking confirmation of the reorganization. Several time clauses in the Atlas agreement must be modified because Judge Bondy adjourned the hearing to December 29th. The agreement had set December 23rd as the last date on which the proposal must be approved or Atlas could withdraw from the underwriting.

IN NEWSREELS

MOVIETONE NEWS—No. 28, Vol. 22.—The bombing of Helsinki....Australian Navy goes into action in South Pacific....Girls test bullet-proof glass....Florida girls stage gardenia battle....Lew Lehr....Amateur boxers stage tournament in New York....Aquaplane enthusiasts hitch their boards to a seaplane.

MOVIETONE NEWS—No. 29, Vol. 22.—King George in France....Graf Spee scuttled....German prisoners in England and France....Holland mines frontier.... Dutch freighter strikes a mine and burns at sea ....Finland again pays debt to U. S.....New army plane tested in California....Lew Lehr....College basketball at Madison Square Garden....Sam Snead wins Miami golf tournament....Flyweight sluggers have trouble with slipping diapers.

NEWS OF THE DAY—No. 226, Vol. 11.—Bombing of Helsinki and other Finnish cities....Ambassador Davies returns home for holidays....Backstage at the ballet....Merry Christmas at the zoo....Diamond Belt amateur boxers in fistic finals....Aquaplaners hitch-hike behind seaplane.

NEWS OF THE DAY—No. 227, Vol. 11.—Mines sink merchant ships off Britain....Scenes aboard scuttled battleship Graf Spee....King George visits western front....Finland pays war debt to U. S.....Atlanta hails "Gone With The Wind"....Hollywood delegation attends opening of the Selznick film.

PARAMOUNT NEWS—No. 31.—Colonel Batista retires from army command to run for Cuban presidency....Synthetic fabrics displayed....Ambassador Davies returns to this country for holidays....Douglas Fairbanks dies....Amateur boxers fight for championships....Bombing of Helsinki.

PARAMOUNT NEWS—No. 32.—Finland pays debt installment to U. S.....Helsinki searches for dead after Soviet bombing....Soviet troops test snow camouflage....Finnish minister to Britain makes appeal....Tiny misses compete in Miami contest.... Garner announces his candidacy for the presidency ....Davies in favor of third term for Roosevelt.... King George inspects British front....Beach patrols in Holland guard loose mines washed ashore....Riddled German bomber yields secrets....Pope broadcasts peace plea....Snead wins golf tournament.... Basketball.

RKO PATHE NEWS—No. 43, Vol. 11.—Death ends career of Douglas Fairbanks....U. S. Ambassador to Belgium returns....Preview of beach fashions.... Dutch send good-will tulips to New York....New York millions start on annual Christmas shopping; Christmas-trimmed stores converted into wonderlands ....Amateur boxers fight for championships.

RKO PATHE NEWS—No. 44, Vol. 11.—Finland pays war debt installment....Heywood Broun dies.... French train Alpine troops....British fight floating mine menace....French show prison camp conditions ...."Gone With The Wind" has premiere in Atlanta ....Sam Snead wins Miami golf tournament....College basketball season begins at Madison Square Garden.

UNIVERSAL NEWSREEL—No. 832, Vol. 11.—U. S. Navy dirigible dismantled....Paulist Choir in New York greets Christmas season....Hat fashions for men....Brooklyn kids given run of candy factory.... Winthrop Rockefeller and Ambassador Davies return home....Melons are crossed with liquers....Amateur boxing finals.

UNIVERSAL NEWSREEL—No. 833, Vol. 11.—King George inspects British troops....Two Polish submarines interned....Dutch liner sunk by mine.... British destroyer arrives in port with German submarine prisoners....Funeral services held for German mine victims....Greek freighter damaged by mine, awaits repairs....Pope in peace plea....Army plane tested....Finland again pays debt installment.... Hoover broadcasts appeal for Finnish relief funds.... 12-year old skating star at Rockefeller Center rink ....Basketball....Snead wins golf tournament.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor

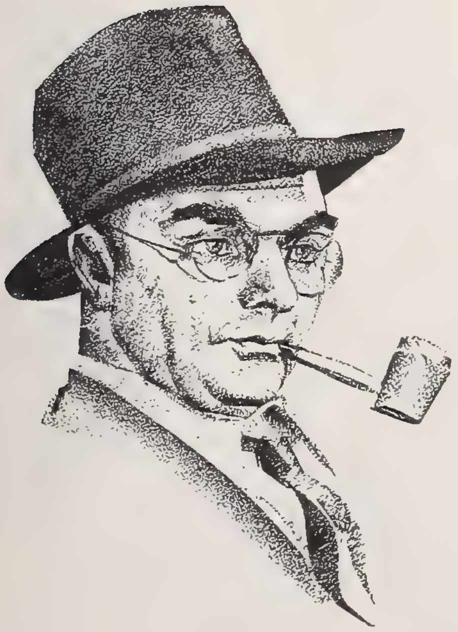
GERTRUDE MERRIAM, Associate Editor

Dear Round Tabler:

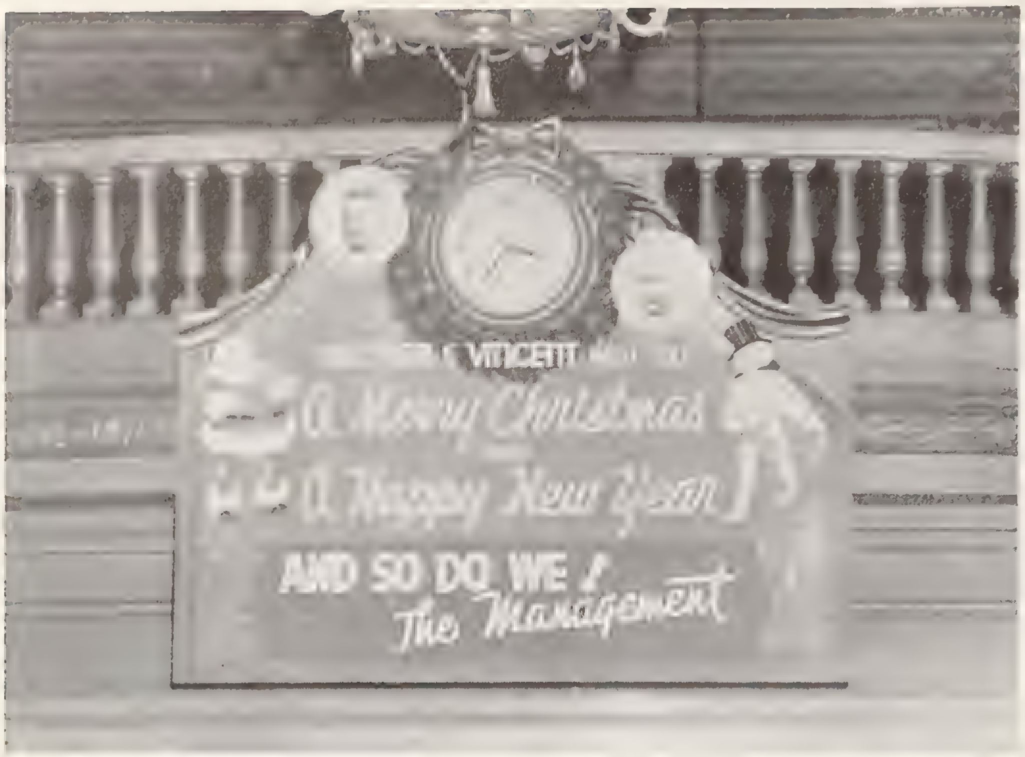
They say that seven is a lucky number. This is the seventh Christmas I've been pleasured to extend seasonal greetings to you and yours. It's good to know that both of us are still around and if Lady Luck does no more for us in 1940, let's hope the old girl won't do any less.

Well, here's how!

A-Mike Vogel



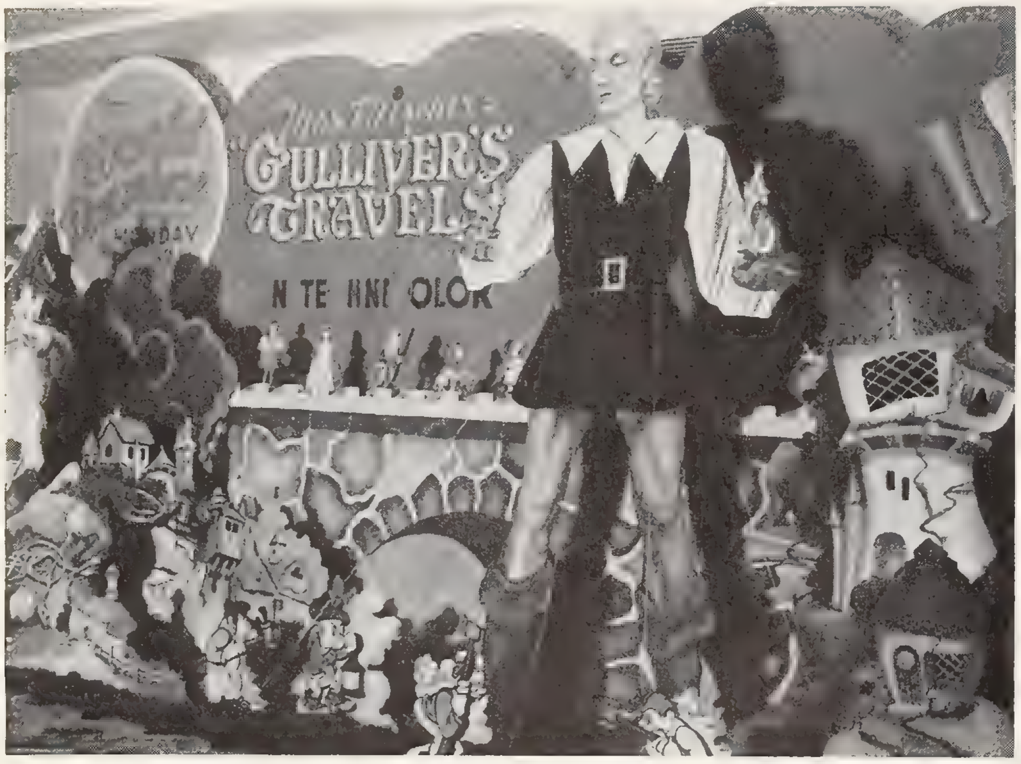
Round Table In Pictures



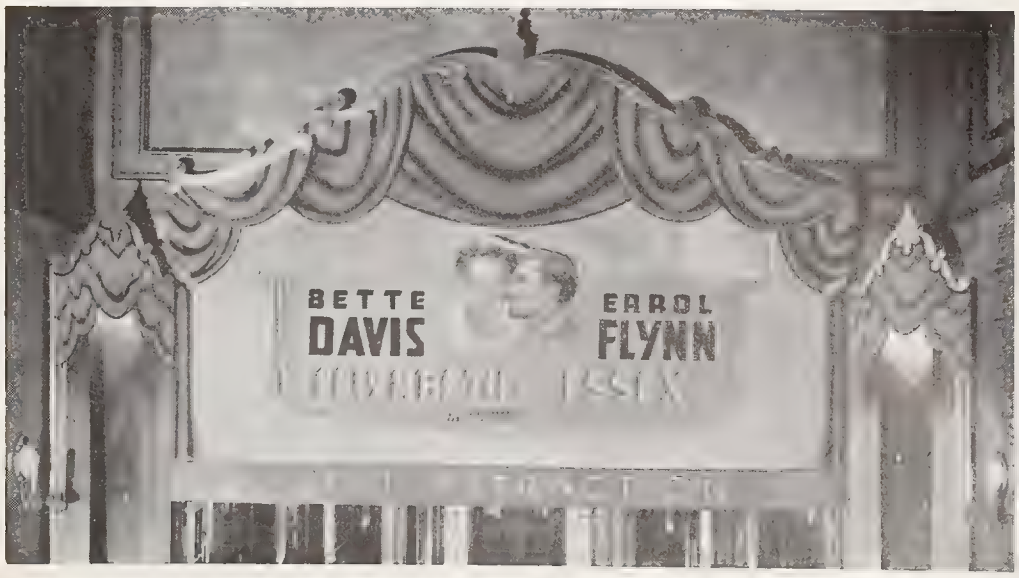
Conceived by Manager Charles Bierbauer and assistant, Nick Todorov, at the W. & V. Colonial, Allentown, Pa., was a special clock display extending seasonal greetings. Hung in the inner foyer, the display was featured by photos of Messrs. Wilmer and Vincent, circuit heads. Holiday theme was carried out with figures of Santa, Master 1940, and holly decorations.

SEE
Pete Smith's
LET'S TALK
TURKEY

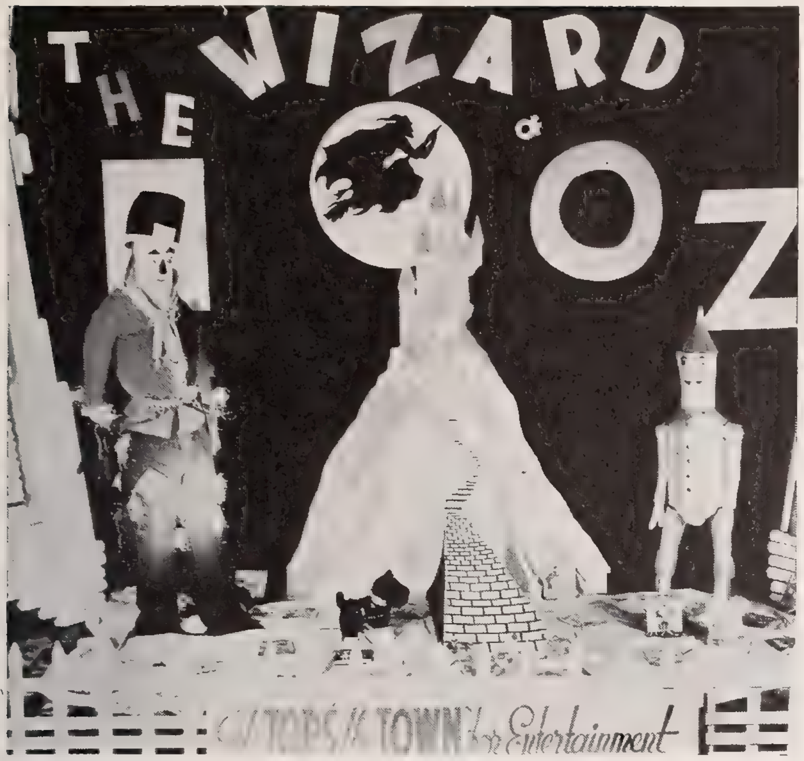
Anything can happen in Los Angeles, and Tom Soriero takes a bow for introducing the first trained tom turkey as ballyhoo for Pete Smith's "Let's Talk Turkey" at the United Artists. The gobbler was rehearsed to parade in front of the house and, via radio, Soriero invited candid camera fans to "shoot" the bird. Turk was given daily beauty treatments.



For the world premiere of "Gulliver's Travels" at the Sheridan, Miami Beach, Manager George C. Hoover used an elaborate animated setpiece for lobby decoration. Tiny characters at the base, duplicating those in the picture, were shown driving stakes to tie-ropes attached to Gulliver. Display was designed and created by art head, Jack Murray.



Massive frame atop foyer doors at the Uptown, Toronto, recently installed by Manager Fred Trebilcock, has a color scheme of rose and gold and rises 25 feet above floor level. All the lighting is concealed, and the center panel, a combination of poster and art work, is suspended on yellow silk. Art work on each change of program is in keeping.


THE WIZARD of OZ
TOPS IN TOWN for Entertainment

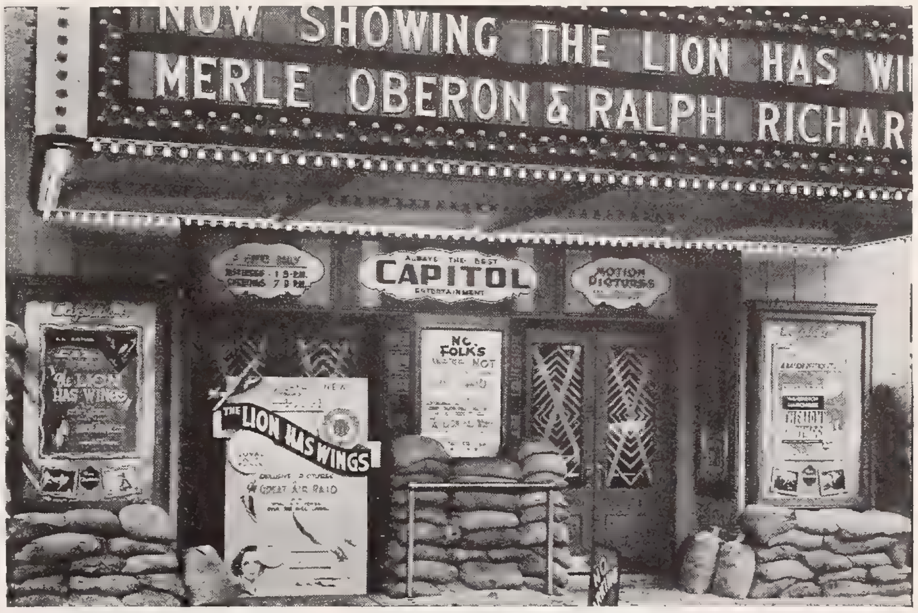
One of the last displays used by Dave Martin at the Paramount, Hollywood, before moving over to the United Artists, Inglewood, Cal., was on "Wizard of Oz", entire cost being 75 cents for old clothes for scarecrow. Display was devised by James Garrity, assistant, and executed by Carl Rotman and Merle Vernon, ushers.

Aimed purely to extend holiday greetings to patrons as a goodwill expression is Dave Dallas' attractive setpiece installed in the lobby of the Kansan Theatre in Parsons, Kansas. Above the three panels carrying the artistic "hand-shake" is the banner salutation, topped with a small evergreen, suitably decorated, in a base of simulated snow. Holly wreaths on either side were added.

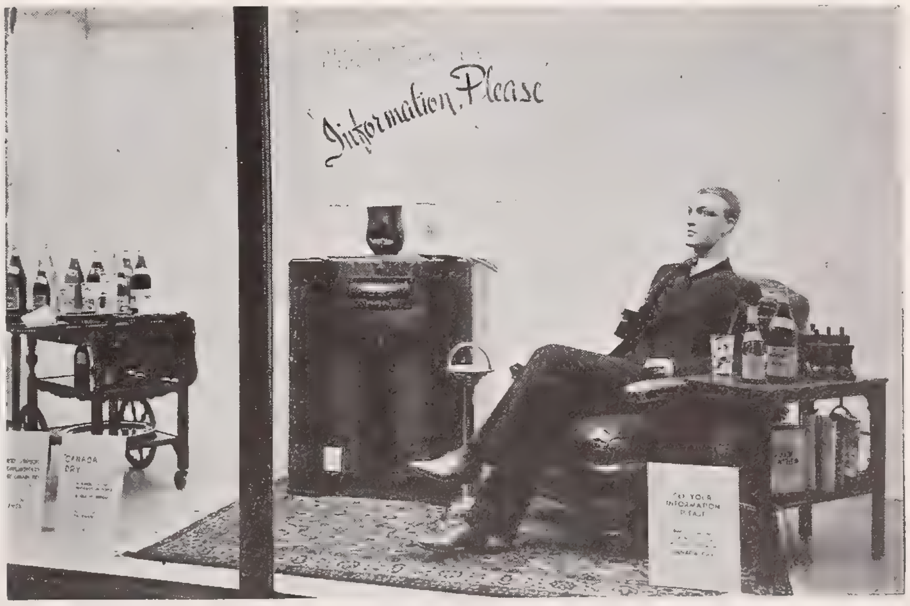
Peace on Earth. Good Will Toward Men
Season Greetings
Merry Xmas
Happy New Year
Season Greetings

HOLLYWOOD CAVALCADE
COLONIAL theatre NOW PLAYING

For the date on "Hollywood Cavalcade" at the Colonial, Lancaster, Pa., a cameraman street stunt was arranged by Manager Fred Forry, right, and assistant, Jim Himelsbach, left. Equipment was planted on bannered trailer and driven about as camera turned.

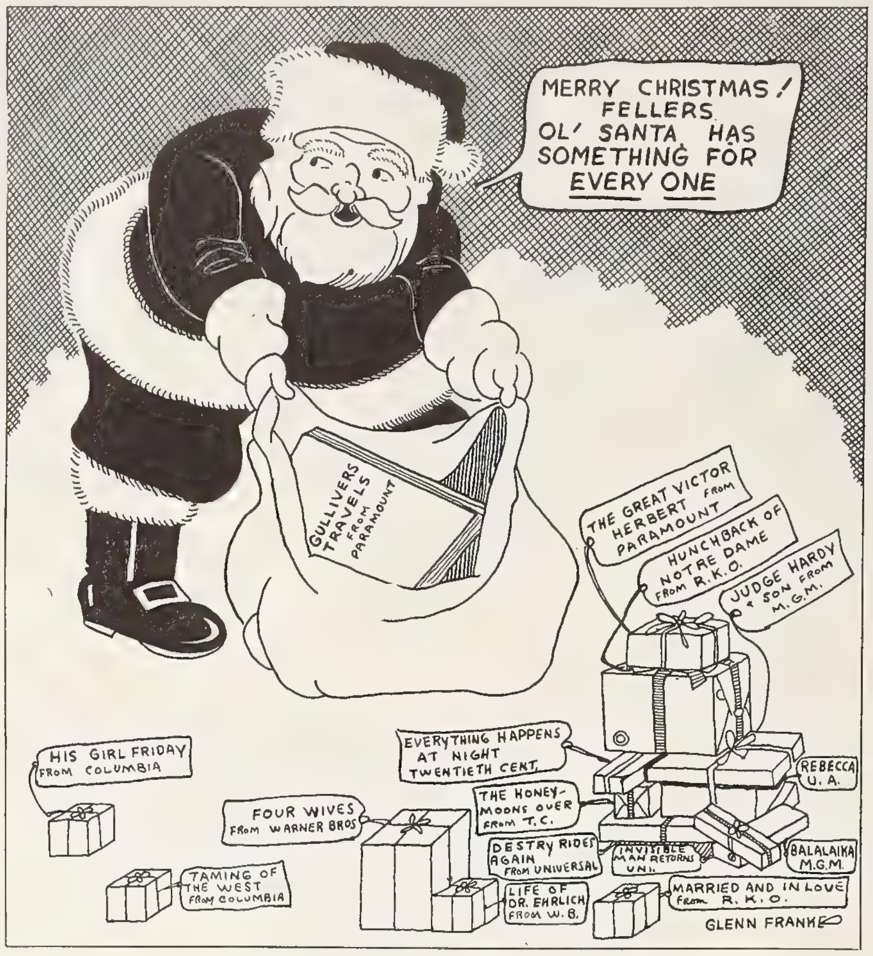

NOW SHOWING THE LION HAS WI
MERLE OBERON & RALPH RICHAR
CAPITOL
MOTION PICTURES
THE LION HAS WINGS
NO FOLKS

"Air-raid shelter" was the term used by Sid Scott to describe his sandbag front on "Lion Has Wings" at the Capitol, Sudbury, Canada, campaign detailed on another page. Tiein copy on ticket window read: "No, folks, we're not expecting an air-raid. We're just getting ready to accommodate the thousands of Sudbury theatregoers," etc., etc.


Information, Please

The reported popularity in Canada of RKO's "Information, Please" shorts has encouraged elaborate tieins on local dates, as here illustrated, in leading department store window for date at the Imperial, Toronto.

SHOWMEN'S LOBBY LAFFS


MERRY CHRISTMAS! FELLERS OL' SANTA HAS SOMETHING FOR EVERY ONE
GULLIVERS TRAVELS FROM PARAMOUNT
THE GREAT VICTOR HERBERT FROM PARAMOUNT
HUNCHBACK OF NOTRE DAME FROM R.K.O.
JUDGE HARDY & SON FROM M.G.M.
HIS GIRL FRIDAY FROM COLUMBIA
EVERYTHING HAPPENS AT NIGHT TWENTIETH CENT.
REBECCA U. A.
THE HONEY-MOONS OVER FROM T.C.
FOUR WIVES FROM WARNER BROS
DESTRY RIDES AGAIN FROM UNIVERSAL
INVISIBLE MAN RETURNS UNI.
BALALAIKA M.G.M.
TAMING OF THE WEST FROM COLUMBIA
LIFE OF DR. EHRLICH FROM W. B.
MARRIED AND IN LOVE FROM R. K. O.
GLENN FRANKE

This cartoon from the brush of Glenn Franke, Cheviot, O.

Special "Elizabeth" Benefit Does the Trick for Nelson

At the time of his booking for "Elizabeth and Essex", Glenn Nelson, Harris, Findlay, Ohio, ascertained there were two community fund-raising drives in session. Fearing that unless he acted immediately to insure good grosses for the date, the picture might suffer, Nelson looked about for a tiein in keeping with the character of the attraction and found it in a woman's club, seeking funds for their college scholarship fund.

A fitting premiere was arranged with reserved seating, and the club women took over the selling job, contacting friends by phone, from door to door, at desks in banks and over the counter at stores. Through these activities, the newspaper publicity was more than the usual and this helped to build up the date for the general public.

Glenn reports almost 1000 tickets sold by the women for the premiere which further aided the rest of the showing in topping previous grosses on Bette Davis pictures.

SEASON'S GREETINGS

Turner Ties "Set 'Em Up" To Bowling Alley Tourney

Contacting his local bowling alley, Tom Turner at the Grand Theatre, in Grand Haven, Mich., for Pete Smith's "Set 'Em Up" staged a tournament with guest tickets going to the 10 highest single scores totaled for 10 days ahead of opening. Alley furnished pins and balls for display in their window and theatre lobby, Turner supplying the one-sheets and window cards.

Alley paid for cost of ad in paper which was used in exchange for the guest tickets and Tom reports that entire cost of the stunt was for three one-sheets.

Russ McKibbon Reports December Activities

With a number of profitable tieins already executed during the first weeks of the month, Russ McKibbon, at the F P C Royal, in Guelph, Ontario, has completed arrangements to take care of the rest of the pre-Christmas period. Early in the month, Russ sold the theatre for one day to the Rotary for their crippled children's fund; followed that with a Boy Scout free toy matinee.

To raise money for holiday street lighting and to supply presents to local children, the Board of Trade rented the house for a special midnight show. A two-day showing of the royal tour pictures, the British King and Queen in Canada, was put on as a benefit for the Red Cross. In addition, McKibbon is vigorously pressing the sale of the circuit's gift book tickets and expects to top his last year's totals.

SEASON'S GREETINGS

Kraska Stresses School Tieins For "Mill on the Floss" Date

Comprehensive in every way was the campaign executed by George Kraska for the art-theatre showing of "Mill On the Floss" at the Fine Arts, Boston, special attention being given to prominent educators and schools. For this purpose, Kraska held a special invitation showing in advance and followed through by advising all schools and colleges of a special afternoon rate for groups of 25 or more. Book marks were distributed at the main library and branches.

The publicity covered all dailies with much made of Geraldine Fitzgerald. Production settings and scene photos were also featured. Newspaper advertising and lobby hand-drawn posters were in keeping with the picture's background.

No Local Station, So Cox Uses Sound Truck for Program

Although Dexter, Maine, does not boast of a local station, Bob Cox has devised a sidewalk interview idea broadcast via his sound truck to bring direct attention in the trade area to programs at the Park Theatre and to the leading merchants in his community.

Starting in July and used on Saturdays, when the various towns are crowded with shoppers, Cox made a circuit of three or four spots within a 25 mile area putting on the program in each town and returning to Dexter to repeat locally before the last show began at his house.

Arriving in the first situation about six o'clock, the truck would be driven around town as the program was announced to start in front of some central store where Cox had made advance arrangements. After the ballyhoo, the mike was set on the sidewalk and program put on as is usual in radio sidewalk broadcasts.

Bob used cards containing questions on coming or past shows, stars, pertinent questions of the day, etc. Each card had a numerical value and person in the crowd picking the card and answering question correctly was entitled to that amount in trade from a Dexter merchant. Those answering wrong received theatre passes. To square the merchant whose store was used, plugs for his merchandise were inserted.

Crowds Build Rapidly

Programs in each town ran about 20 minutes, which allowed coverage in all spots selected. For the first few weeks, the stunt pulled average crowds but from then on Cox reports waiting audiences as large as 2500, built up on the plugging given the program the week before.

Two Dexter merchants were tied in each week, each contributing five dollars in trade to be split up in the towns covered. There was no extra cost to the theatre outside of the Round Tabler's hard work and a bit of strain on the vocal chords, since he conducted the program. Positive returns were noted as most of the trade cards were redeemed and the passes used. Cox reports many new faces at the theatre. No newspaper or outside advertising was used, the crowd being drawn entirely by word-of-mouth.

SEASON'S GREETINGS

Novak Aids Government In Emergency Problem

With a national emergency problem in the Province of B. C. due to the fruit growers being unable to sell their apple crop to Europe this fall, Bill Novak at the Capitol in Regina, Saskatchewan joined in the campaign to dispose of the fruit by proposing an apple packing demonstration on his stage. Cabinet ministers introduced the drive and enlisted the public's support to help the farmers, etc.

In addition to gaining much good will from the both the apple distributors and government officials, Novak had donated about 5000 apples for distribution to patrons during the two day drive as a courtesy of the theatre and apple growers.

Canadians Obtain Wide Coverage On "Lion Has Wings"

The fancy job being done by Canadian members on Alex Korda's "Lion Has Wings" is indicated by the comprehensive promotions recently reported by Sid Scott, at the Capitol, Sudbury, Ontario, and A. Kent Craig, at the Capitol, St. Catherines, Ontario.

Scott startled the locals with an "air-raid shelter" front, piling up 125 sandbags around the lobby. The illusion was furthered with taping of windows against "bomb concussion" with tiein copy, as illustrated in photo section. National programs carried by CBS were emphasized on local station CKSO, after each broadcast local announcer breaking in with spot plugs for Sid's date, which was also tied in with syndicate stories on the picture run in the Sudbury papers. Ascertaining the issues in which the wire stories would appear, the Round Tabler planted theatre ads below each reader.

Heads of patriotic organizations and service clubs were interviewed by Scott and his assistant, Louis Gauthier, and requested to make announcements at meetings and word-of-mouth. Principals in all schools in the drawing area were solicited for cooperation on students' matinees run at four each day. Special picture post cards showing the theatre decorations were forwarded to the mailing list and on opening night, Sid promoted a cadet corps, in uniform, to parade to the theatre headed by the cadet band.

Radio Tops Craig Promotion

Previous to his booking of "Lion Has Wings," Kent Craig had difficulty in arranging any comprehensive tieins with his local station. However, the cooperation given in conjunction with the national broadcasts and special program transmitted from the lobby on opening night has paved the way for future activity, Craig reports. The initial theatre broadcast was followed by another the next day when a book of the theatre's "thriftickets" was offered for the best letter on the program.

High point of the newspaper campaign was a "first-time" motion picture editorial in the local daily, written by the editor after seeing the picture. Parade tieins were made with a Canadian artillery battery stationed in town, and Canadian Legion, these outfits marching to the theatre with bugle and drum corps and kiltie pipe band. At the theatre was displayed an airplane motor borrowed from local flying club and the front decorated with special 30 by 40's and flags.

SEASON'S GREETINGS

Ties 'Life' to "Drums"

When he discovered that a recent issue of *Life* magazine carried a cover shot of Claudette Colbert and a layout of scene stills from "Drums Along the Mohawk", Manager J. K. O'Donnell went into action to tie the publicity to his date. Program covers and playdates were affixed to copies of the issue and placed in all beauty and barber shops.

Circuit New Year's Eve Shows to Follow Regular Programs

Gala celebrations for the last night of the year will not be stressed among circuits in the metropolitan area, inquiry reveals. In most instances, the regular program will be given with extra midnight showings. The strongest attractions available are being booked to open on the 29th or 30th, and depended upon to bring in additional holiday trade.

At some 20 of the Warner New Jersey zone houses, for the midnight show, there will be an added attraction of old-time movies entitled "Nickelodeon Days", music to be supplied by piano players in character, etc. Where increased prices are in effect, the change will be made at 6:00 o'clock.

With the exception of two reserved performances in houses with stage show policies, RKO will feature regular programs at midnight shows as well. In spots there will be slight increases in prices. Loew's will go along as usual, some houses remaining open later than others, depending upon local situations. Holiday prices will prevail. Various Skouras houses have booked stage bands and similar added features at advanced prices.

Scrambled Title Contest Used by Shannon on "Oz"

Before leaving Warner's Belmont, Pittsburgh, for the Boulevard, Manager Chuck Shannon in advance of "Wizard of Oz" planted a special one sheet board in the lobby headed "Can you solve this word scramble?" Title letters were mixed and only clue was that the picture would appear there soon, no tickets were offered, stunt just used as a teaser.

At the time the World Series was being played, Chuck made up a giant oblong board on which was outlined a score board which was marked inning by inning. Suspended directly above the boxoffice, catch wording was used and the theatreman booked "Inside Baseball" as a tieup with the series. Theatreman reports the display as attracting considerable attention.

SEASON'S GREETINGS

Rankin's "Maisie" Campaign

As his advance teaser on "Maisie" at the Plaza in Tilbury, Ontario, Canada, Harland Rankin had an attractive girl in lobby of the theatre distributing candy kisses. Letters signed by "Maisie" were mailed to local businessmen, cashier called telephone subscribers making a date to see the picture, and for a gag, police warnings were distributed to the women advising them to lock their husbands up since "Maisie" was coming to town.

COIN NOVELTY PLUGS "ALLEGHENY UPRISING"

Coin cards with slots containing two nickels and a penny were distributed by Jack Granara for "Allegheny Uprising" at the RKO Keith Memorial, Boston, tiein copy reading: "10 to 1 you will acclaim," etc., etc. "It's the kind of a picture that inspired new coinage." Card was used for display in hotels, restaurants, stores.

(NOTE: Card received at Round Table was missing a nickel.)

Local Newspaper Kid Club Tied to "Time" by Brien

In a second-run situation, showing after the picture had been played in the neighborhood, Lige Brien for "On Borrowed Time" at the Prince, in Ambridge, Penna., contacted the Seck Hawkins Clubs, sponsored by the Pittsburgh Press, and arranged for the members to put on a stage show for his kiddie club. Hundreds of Hawkins club members paraded through the city's main streets carrying signs heralding the picture's opening. In addition, cooperating paper devoted much space to the special show, in all of which the picture was prominently mentioned. Photos taken of the parade were also run.

Week ahead, Brien held a "Blue ribbon week," tying the feature in to merchandise articles on display in his lobby. For this stunt, Lige sold space to the stores for the newspaper in exchange for which the theatre received 30 per cent of the space gratis, landing two full pages on two different days.

SEASON'S GREETINGS

Empire Night Held on "Essex"

On the third night of the showing of "The Private Lives of Elizabeth and Essex" at the Fox Theatre in San Francisco, a British Empire Night was staged, house being filled with American and foreign born residents of British descent. Many British and Scotch organizations participated in the program which featured P. D. Butler, British consul-general, and his staff as honored guests. Newspapers aided generally with liberal newspaper stories.

SEASON'S GREETINGS

Develop New Screen Game

Based on mental skill and agility, according to Rudy Kuehn, district manager, who reports it, is the "Keen-O-Kwizz" game developed by some of the Hudson County New Jersey Warner managers and now being sold nationally. Action takes place on the screen, ten questions asked with patrons provided with special cards for answers, cash prizes to those answering all correctly. Used in various of the division's theatres, Kuehn finds it offers many possibilities for extra business.

Exploitation Briefs Here & There

To build the school angle on "Underpup" at the Rialto, in Baltimore, Round Tabler W. Brizindine concentrated on the fact that Kenneth Brown, lad appearing in the picture was a localite and urged all children to see him in the picture. Contacting lending libraries, imprinted bookmarks were made available, special matinee show was held and lobby set piece constructed, consisting of blowups of Gloria Jean and Kenneth Brown.

▽

Giant postcard addressed to Richard Greene at the Studios congratulating him on his performance in "Here I am a Stranger" was planted in the lobby of Schine's Kent Theatre, by Ed Kidwell. Patrons were invited to sign their names to the card, newspapers cooperating by taking photos of local celebrities affixing their signatures.

▽

Calling attention to the press of the local angle on his date for "Passing Parade," Frank Shaffer at the Dixie, in Staunton, Va., received front-page breaks calling attention of readers to the fact that Dr. Ephriam McDowell, who is credited with performing the first major operation in Danville, Ky., in 1809, was a native of Virginia and had practiced medicine in Staunton.

▽

Borrowed from the county sheriff was a 60-gallon whiskey still which was planted in front of the Ritz Theatre, in Brantley, Ala., as part of Ben Tisdale's campaign on "The Roaring Twenties." Surrounded by keys, guns, axes, bottles, jugs, etc., sign hanging overall carried title, cast and playdates. Interior of lobby was dressed as a speakeasy with pictures of the Tunney-Dempsey fight, Spirit of St. Louis, etc.

▽

With a doorman who is artistically inclined, Ken Veach at the State Theatre in Uhrichsville, Ohio, had the lad work in a downtown window drawing posters six days in advance of "Union Pacific." Working about five hours a day, the artist attracted considerable attention, background of window featuring stock stills and one sheets.

▽

Measuring six by eighteen inches were the snipes placed on risers of curbs, stairs in public libraries, etc., as part of Pat McGee's date on "Cat and the Canary" at the Schine Paramount, in Syracuse. Copy read "Watch your step! You may be frightened by 'The Cat and the Canary.'" Cards in store windows in advance carried still of cat in makeup, with copy awarding passes to those who guessed identity of the feline. Copy listed names of six male actors from whom to chose.

▽

Entire front of the Cover Theatre, Fort Morgan, Colorado, was covered by J. H. Roberts for his "Oz" date with beaverboard coated in with watercolors. Lettering was made up of stills cut out to form the title and drawings on each side were blowups from press book depicting different characters in the picture.

Model Railroad Attracts 150,000 on "Union Pacific"

Displayed for three weeks ahead in the lobby of the Capitol, Cardiff, England, for "Union Pacific", a model railroad created under the supervision of Manager J. Fairbairn was reported to have attracted 150,000 visitors. The exhibit was opened by the Lord Mayor with the Lady Mayoress, who pressed the master-switch to start the operation, the event noted prominently in the local press.

Built specially for the purpose, and taking four months to complete, the model measured 15 feet by seven feet, everything being built on the premises. Two hundred fifty feet of track were used and the control panel was fitted with 150 switches and push-buttons. All signals were automatically controlled. Half-hour demonstrations were given hourly. Included were terminals, bus stations, and countryside.

Outside tieins were made with tea manufacturers for one-sheets carrying photos and tiein copy, these planted with all local grocers. Western Union offices displayed the giant cablegram, copy addressed by C. B. DeMille to the president of the Union Pacific. Railroad offices and travel agencies also featured artistic displays, with some five railroads cooperating in the creation of the model railroad.

SEASON'S GREETINGS

Jitterbug Definitions Bring Cash Awards

With jitterbugs in jazz parlance being dubbed "hep cats," "rug cutters," etc., in advance of "Babes in Arms" at Loew's State, in Syracuse, Round Tabler Frank Murphy ran a contest where cash and guest tickets went to those submitting the funniest definitions for the term jitterbug. Paper ran stories in advance and followed through with some of the gag definitions at end of contest.

For "The Real Glory," cooperating paper ran a half-page three column classified ad contest, with tickets to those correctly answering list of questions pertaining to various ads. Spanish-American war veterans were invited as guests of Murphy, photos and story in cooperating paper.

SEASON'S GREETINGS

Turner's Toy Matinee

Every child under 14 who brought a toy to the Grand Theatre, Grand Haven, Mich. was admitted free by Manager Tom Turner. Toys were turned over to the American Legion for distribution at Christmas. Turner reports that since most of the 500 kids attending brought two or more toys, it required a couple of truck loads to remove them. Stunt was good for stories in local paper.

SEASON'S GREETINGS

Lamm's Special Show

Kids matinee at which each child was admitted for one can of food was held last week by Manager Julius Lamm at Warner's Uptown Theatre, in Cleveland, Ohio. Colored heralds calling attention to his special evening show put on in conjunction with the local merchants were distributed, acts including orchestra, master of ceremonies, etc., promoted for the occasion from leading night clubs.

Display Ads On Next Page

(1) Star head halftones, left, and title in reverse panel, center were used by E. G. FitzGibbon, Great States, Peoria, Ill., ad head, to call quick attention to his "now" display on "Drums," at the Madison, all held together with the reverse slug below. Size: 50 lines on 3.

▽

(2) To tie in the Eliot novel to the picture, George Kraska used a book-cover background for this all-type 55 lines on 2, in advance of "Mill On the Floss," at the Fine Arts, Boston. Quote from Herald review was selected for further copy emphasis.

▽

(3) To point up copy, title and cast, on "Tower of London" at the RKO Lyric, Cincinnati, Dinny Dinerman, zone ad head, used panels as illustrated. The "see" copy and action shots, left, were placed to balance the star half-tones at right. Size: 90 lines on 3.

▽

(4) Trick copy in simulation of official Storm Troop order, was the copy keynote of the ad campaign on "Beasts of Berlin" at the Hartford, E. M. Loew's. Further appeal was aimed for by the allusion to the New York censors below. Size: 85 lines on 2.

▽

(5) Having Cab Calloway plus "Cat and Canary" on one show, Les Kaufman, F&M St. Louis ad head, selected as many words as possible starting with "C" to emphasize duplicate capitalizing of screen and stage units. Star heads below were placed for a clearer division of the picture unit and to balance Calloway sketch at top.

▽

(6) "Smile" cuts of Muni and Bryan, the former smooth-shaven, were selected by Ev Callow, Philadelphia Warners division ad head, to sell the star's modern role in "We Are Not Alone." Illustrations below recalled the star's previous successes. Size: 105 lines on 2.

▽

(7) Typical Oscar Doob copy to introduce "Remember" at the New York Capitol, had mainly to do with Greer Garson, the female lead. The selling slant made much of her success in "Chips," as indicated above in copy line and drawing. Size: 125 lines on 2.

▽

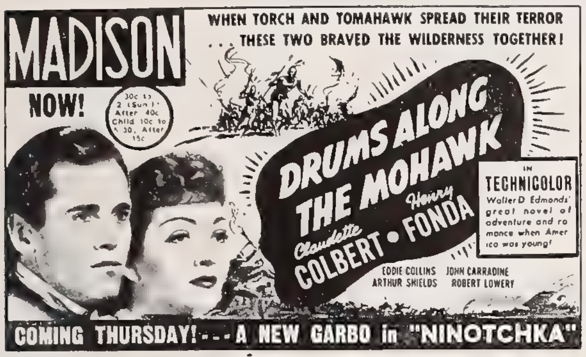
(8) Another illustration of Vic Gauntlett's poster-layouts is this 170 lines on 2, for "Allegheny Uprising" at the Orpheum, Seattle, Wash. The body reverse was held together with the circle above and second-feature panel below. Background of picture was further indicated by twanging arrow above the title.

SEASON'S GREETINGS

Harris Street Bally

For his advance on "Sherlock Holmes" at the Mayfair Theatre, Philadelphia, Round Tabler Jack Harris used as his street bally man dressed to represent the great detective. Covering main streets and business districts, man created considerable attention.

REPRESENTATIVE NEWSPAPER ADS



MADISON
NOW!
30c to 2 (Sun.) After 40c Child 10c to 5:30, After 15c

WHEN TORCH AND TOMAHAWK SPREAD THEIR TERROR . . . THESE TWO BRAVED THE WILDERNESS TOGETHER!

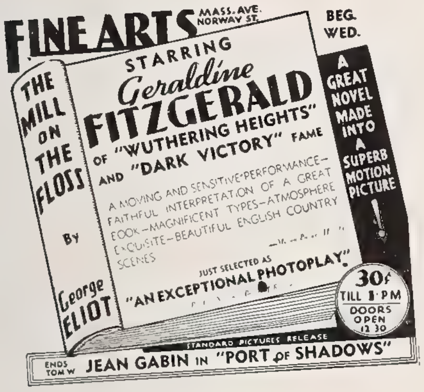
DRUMS ALONG THE MOHAWK
Claudette COLBERT • Henry FONDA

IN TECHNICOLOR
Walter D. Edmonds' great novel of adventure and romance when America was young!

EDDIE COLLINS JOHN CARRADINE
ARTHUR SHIELDS ROBERT LOWERY

COMING THURSDAY!---A NEW GARBO in "NINOTCHKA"

1



FINE ARTS MASS. AVE. NORWAY ST.
BEG. WED.

THE MILL ON THE FLOSS
By George ELIOT

STARRING
Geraldine FITZGERALD
OF "WUTHERING HEIGHTS" AND "DARK VICTORY" FAME

A MOVING AND SENSITIVE PERFORMANCE—FAITHFUL INTERPRETATION OF A GREAT BOOK—MAGNIFICENT TYPES—ATMOSPHERE EXQUISITE—BEAUTIFUL ENGLISH COUNTRY SCENES

JUST SELECTED AS "AN EXCEPTIONAL PHOTOPLAY"

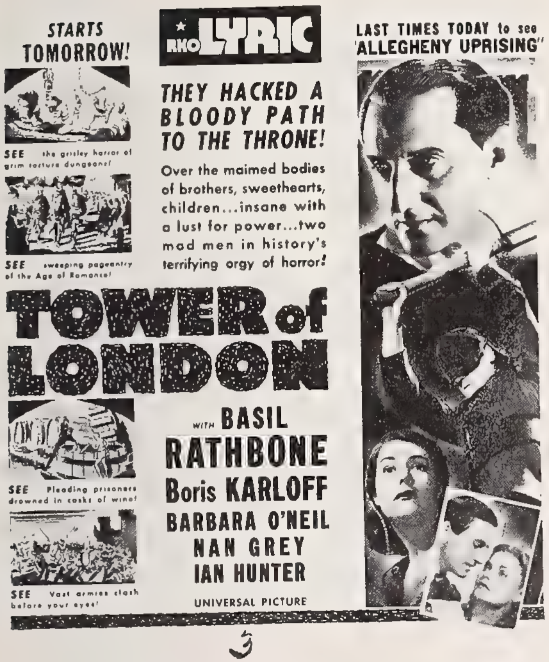
A GREAT NOVEL MADE INTO A SUPERB MOTION PICTURE!

30¢ TILL 1 P.M.
DOORS OPEN 12:30

STANDARD PICTURES RELEASE

ENDS TOM'W JEAN GABIN IN "PORT OF SHADOWS"

2



STARTS TOMORROW!

RKO LYRIC

SEE the gristly horror of grim torture dungeons!

SEE sweeping pageantry of the Age of Romance!

THEY HACKED A BLOODY PATH TO THE THRONE!

Over the maimed bodies of brothers, sweethearts, children...insane with a lust for power...two mad men in history's terrifying orgy of horror!

TOWER of LONDON

WITH BASIL RATHBONE
Boris KARLOFF
BARBARA O'NEIL
NAN GREY
IAN HUNTER
UNIVERSAL PICTURE

SEE Pleading prisoners drowned in casks of wine!

SEE Vast armies clash before your eyes!

LAST TIMES TODAY to see "ALLEGHENY UPRISING"

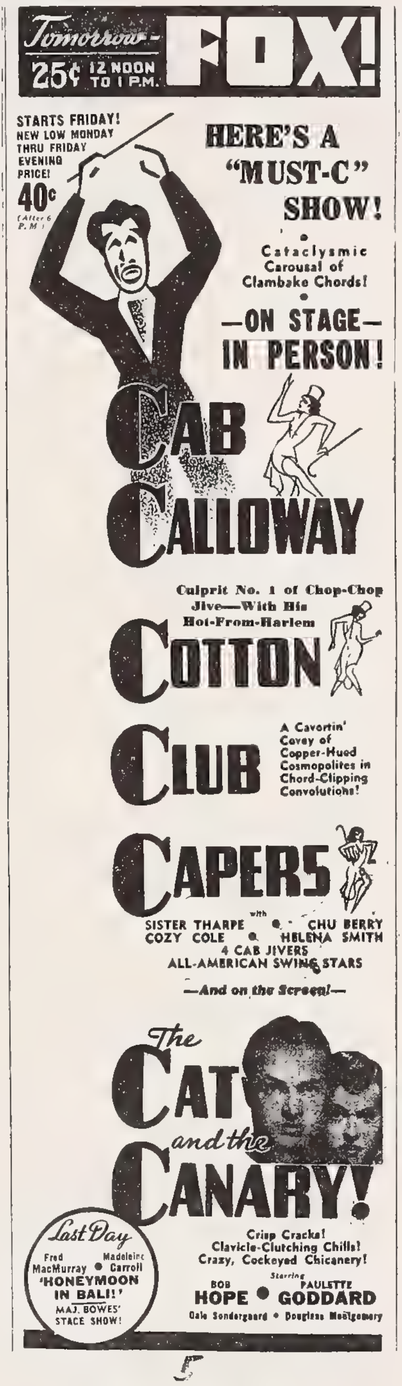
3

NOTICE TO STORM TROOPERS!

"ANY PERSON CAUGHT SEEING "BEASTS OF BERLIN" WILL BE PUT IN A CONCENTRATION CAMP" (In Germany Only)

Banned by N. Y. censors under the title "Hitler—Beast of Berlin." It will positively be shown at the E. M. Loew's starting Friday.

4



Tomorrow—FOX!
25¢ 12 NOON TO 1 P.M.

STARTS FRIDAY! NEW LOW MONDAY THRU FRIDAY EVENING PRICE! 40¢ (After 6 P.M.)

HERE'S A "MUST-C" SHOW!

Cataclysmic Carousal of Clambake Chords!

—ON STAGE—
IN PERSON!

CAB CALLOWAY

Culprit No. 1 of Chop-Chop Jive—With His Hot-From-Harlem

COTTON CLUB CAPERS

A Cavortin' Covey of Copper-Hued Cosmopolites in Chord-Clipping Convolutions!

with
SISTER THARPE • CHU BERRY
COZY COLE • HELENA SMITH
4 CAB JIVERS
ALL-AMERICAN SWING STARS

—And on the Screen!—

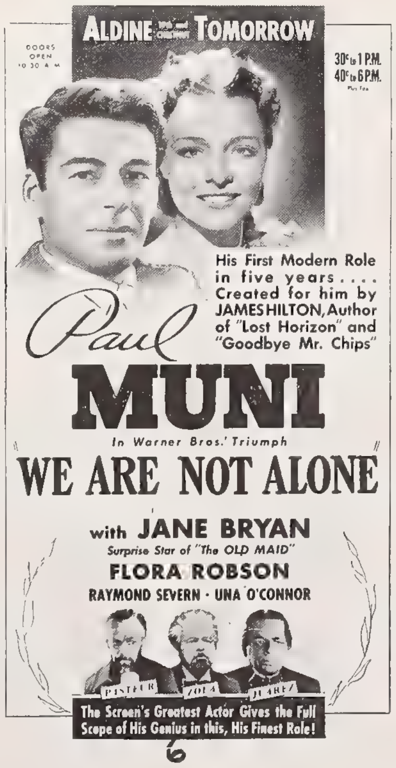
The CAT and the CANARY!

Crisp Cracks! Clavicle-Clutching Chills! Crazy, Cockeyed Chicanery!

Starring BOB HOPE • PAULETTE GODDARD
Gale Sondergaard • Douglass Montgomery

Last Day
Fred MacMurray • Madeleine Carroll
'HONEYMOON IN BALI!'
MAJ. BOWES' STAGE SHOW!

5



ALDINE TOMORROW

DOORS OPEN 10:30 A.M.

30¢ to 1 P.M.
40¢ to 6 P.M.

His First Modern Role in five years.... Created for him by JAMES HILTON, Author of "Lost Horizon" and "Goodbye Mr. Chips"

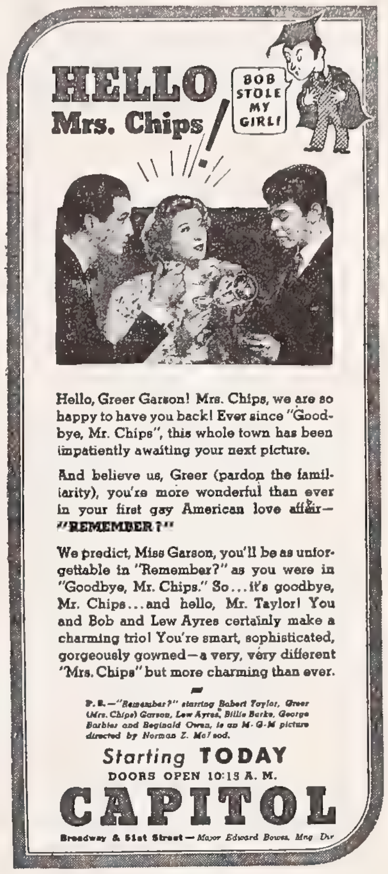
Paul MUNI
In Warner Bros.' Triumph
"WE ARE NOT ALONE"

with JANE BRYAN
Surprise Star of "The OLD MAID"
FLORA ROBSON
RAYMOND SEVERN • UNA O'CONNOR

PASTEUR ZOLA JUAREZ

The Screen's Greatest Actor Gives the Full Scope of His Genius in this, His Finest Role!

6



HELLO Mrs. Chips!

BOB STOLE MY GIRL!

Hello, Greer Garson! Mrs. Chips, we are so happy to have you back! Ever since "Goodbye, Mr. Chips", this whole town has been impatiently awaiting your next picture.

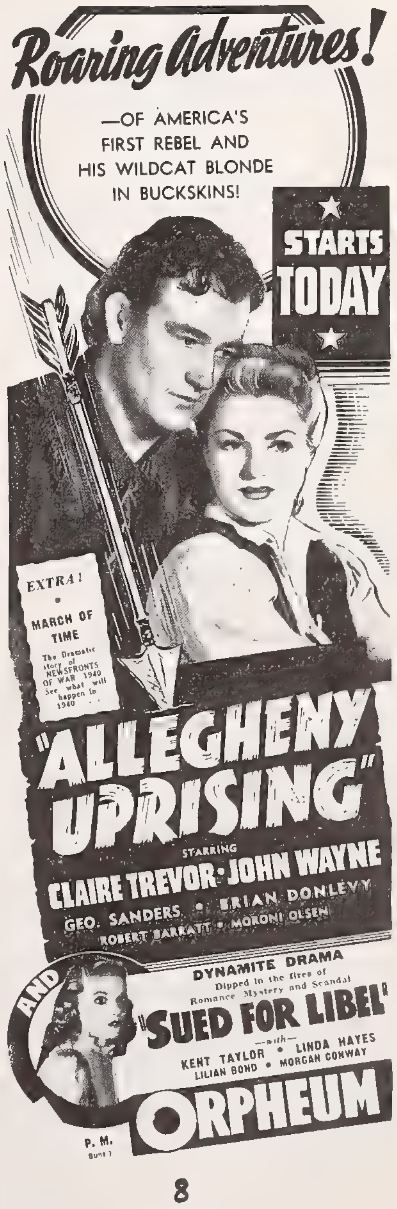
And believe us, Greer (pardon the familiarity), you're more wonderful than ever in your first gay American love affair—"REMEMBER?"

We predict, Miss Garson, you'll be as unforgettable in "Remember?" as you were in "Goodbye, Mr. Chips." So...it's goodbye, Mr. Chips...and hello, Mr. Taylor! You and Bob and Lew Ayres certainly make a charming trio! You're smart, sophisticated, gorgeously gowned—a very, very different "Mrs. Chips" but more charming than ever.

P. S.—"Remember?" starring Robert Taylor, Greer (Mrs. Chips) Garson, Lew Ayres, Billie Burke, George Barbier and Reginald Owen, is an M-G-M picture directed by Norman Z. McLeod.

Starting TODAY
DOORS OPEN 10:15 A. M.
CAPITOL
Broadway & 51st Street — *Major Edward Bowes, Mng. Dir.*

7



Roaring Adventures!
—OF AMERICA'S FIRST REBEL AND HIS WILDCAT BLONDE IN BUCKSKINS!

STARTS TODAY

EXTRA! MARCH OF TIME
The Dramatic story of NEWSFRONTS OF WAR 1940 See what will happen in 1940...

"ALLEGHENY UPRISING"
STARRING CLAIRE TREVOR • JOHN WAYNE
GEO. SANDERS • BRIAN DONLEVY
ROBERT BARRATT • MORONI OLSEN

AND
DYNAMITE DRAMA
Dipped in the fires of Romance, Mystery and Scandal
"SUED FOR LIBEL"
—with—
KENT TAYLOR • LINDA HAYES
LILIAN BOND • MORGAN CONWAY

ORPHEUM

8

personalities

WILFRED GILLENWATER

has assumed the position of assistant manager of the Tennessee Theatre, in Knoxville, succeeding WALTER BESR, resigned. EUGENE STREET is city manager for Wilby-Kincey in Knoxville and manager of the Tennessee.

▽

CHARLES H. DONAHUE

has been named manager of the Casino Theatre, in San Francisco, recently purchased by PETER H. MARKOWITZ from the family of "Broncho Billy" Anderson.

▽

WARREN PECHNER

former manager of the El Rey, in Salinas, Cal., has been transferred to managership of the California in Berkeley, another Fox West Coast house.

▽

FRANKLIN MAUBRY

has been promoted from assistant manager of the Colonial, Harrisburg, to manager of the Embassy, in Reading. Maubry was formerly in the Wilmer and Vincent offices in New York. PAUL GLASE, manager of the Embassy for several years, will assume general supervision of all four theatres there.

▽

HOLLAND M. SMITH

of East Texas has assumed the managership of the Paramount at Texarkana, Texas, replacing R. M. SWANSON, who was transferred to New Orleans.

▽

A. S. STARBAIRD

will manage the Tonna and Roxy Theatres, Owatonna, Minn.

▽

TOM MASCARO

manager of the Granada, Hamilton, Ontario, has been transferred to the Capitol, Belleville, succeeding GORDON D. FAIRLEY, who has joined the home office staff of Associated Theatres, Toronto.

▽

HENRY HOWER

has disposed of the State, Davenport, Ia., to HARRY GREEN and LOUIS DEUTSCH of Virginia.

▽

DONALD GRAN

of Sioux Rapids has purchased the Avery, Garner, Ia.

▽

CLETUS WRIGHT

has purchased the Opera House, Belle Center, Ohio, renaming it the Town Hall.

▽

JOHN WISDOM

manager of houses in Holdenville, Okla., has left for Cleburne, Tex., to take over the management of two theatres owned by the Griffith Amusement Co. FRANK AYDELOTTE, manager of Cleburne theatres, is being transferred to Holdenville.

▽

SID FINKELSTEIN

formerly at the Prudential Garden Theatre, Springfield Gardens, L. I., has gone into the metal working business for himself in Middletown, Conn.

EUGENE FREEMAN, on Nov. 29th, to Mr. and Mrs. Eugene Street. Proud daddy is city manager for the Wilby-Kincy theatres in Knoxville, Tenn.

▽

WALTER ALLEN to Mr. and Mrs. Walter Stuart. Father is the skipper of the Community Theatre in North Attleboro, Massachusetts.

▽

ART DOWNARD

formerly manager of the Grundy Center is now in charge of the Webster and Iris, in Webster City, Ia.

Birthday Greetings

Robert L. Alberts
Walter Beymer
Jay N. Burton
N. Ray Carmichael
William Alton Cherry
Carl Chick
Howard R. Cohn
Robert L. Collier
Sam Coolick
J. Remi Crasto
J. Fred Crosson
Walter L. Culpepper
Jack A. Custer
Robert R. Deitch
J. Donald Edwards
Joseph G. Ehrlich
George S. Ellis
Ernest Emerling
Arthur Feine
Donald B. Fiske
Earl Foreman
Robert L. Gardner
John A. Goodno
John Melvin Gow
Fred E. Hamlin
Wayne Hawkins
Bill Hellums
Paul W. Hiltner
Edwin C. Hough
James S. Howard, Jr.
Newell T. Howard
H. M. Johnson
Evans J. Kall
Joseph F. Kennedy
George W. Leech
William Levey
Larry Levy
Johnnie Lomac
M. A. Malaney
James McDonough
Jerry McWhorter
Edgar B. Mercy
Gerson Nadell
Les F. Newkirk
Donald Oliphant
Harry H. Olsen
Earle V. Patton
George B. Pettit
Louis Edouard Piret
Earl Potter
James J. Rabinowitz
Robert S. Rogers, Jr.
Nick Rojacic
Sam Rosenblatt
M. C. Roskopf
William J. Russell
Wybert A. Sandefur
Harry Schlinker
W. H. Schumacher
Joseph R. Shearer
Woodrow W. Shuman
Maurice Sidman
Earl D. Smith
David Spencer
J. Francis Stein
Leo Stephany
Hubert L. Trahan
Dennis C. Walls
Charles E. Wheland
Leslie Whitwell
Richard Williamson
Stanley C. Zerbey

FRANK BOUCHER

special home office representative for Schine Enterprises in the upstate territory has been promoted to booker and divisional manager of the Washington, Maryland and Delaware territory of the circuit.

▽

ROBERT EVES

who has been managing the Oakwood, in Toronto, has returned to the Eglinton, ace suburban Famous Players house. JACK PURVES is now in charge of the Oakwood.

▽

JOE WILLIAMS

has been named manager of the Crystal Theatre at Lewisville, Ark. DESMOND COLLINS, former manager of that house, was appointed manager of the State at Stamps, Ark.

▽

JACK CHALMAN

chief of publicity for the Interstate Theatres for the San Antonio territory, joins the headquarters staff of the press department for the circuit in Dallas. Chalman is succeeded by CLARENCE H. MOSS, with RICHARD T. BETTS as assistant to Moss.

▽

HENRY BOLTE

has purchased the Lyons, in Lyons, Colo.

▽

J. J. GOODSTEIN

has leased the Bideawee in Denver.

▽

GEORGE BROMLEY

and ALEX MOUNCE have opened their new Campus, in Los Angeles.

▽

AL SWETT

formerly manager of the Empire, in Salem, Mass., has succeeded SCOTT ROBERTS as manager of the Comique, in Camden, Maine.

▽

FRANK AYDELOTTE

new manager of the Griffith Amusement Company's three houses in Holdenville, Okla., replaces JOHN WISDOM, who was transferred to Cleburne, Tex.

▽

EARL HARPER

former owner of the Hub, has reopened the Plaza, in Rochester, N. Y.

▽

WILLIAM MOSS

has succeeded ELBERT SMITH as manager of the Melrose, in Brentwood, Pa.

▽

EMMET F. ROCHE

has completely remodeled the Shelby Theatre, Shelby, Mich.

▽

PAUL SWANSON

has opened the Ossian, in Ossian, Ia.

▽

EDWARD M. STARKEY

has taken over the Chilton, Chilton, Wis., from JOHN STEENPORT

▽

THOMAS A. SCOTT

is opening a new house in Columbus Grove, Ohio.

▽

HARRY PACE

has sold the Broadway, Audubon, Ia., to FLOYD THOMPSON of Owatonna, Minn.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Com.-Mel. (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abe Lincoln in Illinois, 009, Mel.....RKO
Across the Plains, 3855, West.......Mono
Adventures of Sherlock Holmes, The, Mel. 20th-Fox
Affair Lafont, Mel..................Foreign
Allegheny Uprising, 006, Mel...........RKO
All at Sea, Com....................Foreign
All Quiet on the Western Front, 4073, Mel. Univ.
All This and Heaven Too, Mel..........WB
All Women Have Secrets, Mel..........Para
Amazing Mr. Williams, Com.-Mel......Col
And It All Came True, Mel.............WB
And So Goodbye, Mel..................RKO
Andy Hardy Gets Spring Fever, 944, Com. MGM
Angels Wash Their Faces, The, 367, Mel...FN
Another Thin Man, 13, Com.-Mel.......MGM
Arizona Kid, The, 951, West...........Rep
Arouse and Beware, Mel...............MGM
At Good Old Siwash, Com.-Mel.........Para
At Your Age, Com......................GN

B

Babes in Arms, 9, Mus.-Com...........MGM
Bachelor Mother, 932, Mel.............RKO
Back Door to Heaven, 3833, Mel........Para
Bad Lands, 933, West..................RKO
Bad Little Angel, 10, Com.............MGM
Balalaika, 17, Mus....................MGM
Barricade, 026, Mel................20th-Fox
Beau Geste, 3902, Mel.................Para
Behind Prison Gates.....................Col
Betrayal, Mel. ....Foreign
Beware Spooks, Com.....................Col
Big Guy, The, 4016, Mel...............Univ
Big Town Czar, 3018, Mel..............Univ
Bill of Divorcement, Mel................RKO
Biscuit Eater, The, Mel.................Para
Billy the Kid Returns, 851, West.......Rep
Blackmail, 5, Mel......................MGM
Blazing Six Shooters, West............Col
Blind Alley, Mel.........................Col
Blondie Brings Up Baby, Com..........Col
Blondie on a Budget, Com...............Col
Blondie Takes a Vacation, Com..........Col
Blue Bird, The, 025, Com...........20th-Fox
Blue Montana Skies, 844, West.........Rep
Boy Friend, 943, Com..............20th-Fox
Boy's Reformatory, 3820, Mel..........Mono
Bridal Suite, 937, Com.-Mel..........MGM
British Intelligence, Mel.................WB
Brivele Der Mamen, A, Mel.........Foreign
Broadway Melody of 1940, Mus.........MGM
Brother Rat and the Baby, Com.........WB
Brother Orchid, Mel......................WB
Buck Benny Rides Again, Com........Para
Bulldog Drummond's Secret Police, 3831, Mel. ....Para
Bulldog Drummond's Bride, Mel........Para
Bullet Code, West.......................RKO
Bullets for Rustlers, West.............Col.
Buried Alive, Mel...................Producers

C

Cafe Hostess, Mel.......................Col
Call a Messenger, 4020, Mel...........Univ
Calling All Marines, 912, Mel...........Rep
Calling Dr. Kildare, 932, Mel..........MGM
Captain Fury, Mel.........................UA
Career, 930, Mel.........................RKO
Cat and the Canary, The, 3909, Mel.....Para
Chalked Out, Mel.........................FN
Champ, The, Mel........................MGM
Charlie Chan at Treasure Island, Mel. 20th-Fox
Charlie Chan in Panama, Mel......20th-Fox
Charlie Chan in Reno, 948, Mel.....20th-Fox
Charlie McCarthy, Detective, Com.......Univ
Chasing Danger, 941, Mel..........20th-Fox
Chasing Trouble, Mel...................Mono
Chicago Ben, Mel.........................GB
Chicken Wagon Family, Com.........20th-Fox
Child is Born, A, 415, Mel...............WB
Children of the Wild, Mel................GN
Chip of the Flying U, 4060, West.......Univ
Chump at Oxford, Com....................UA
Cisco Kid and the Lady, The, 012, Mel. 20th-Fox
City of Chance, 023, Mel...........20th-Fox
City in Darkness, 021, Mel.........20th-Fox
Climbing High, 8072, Com...............GB
Clouds Over Europe, Mel.................Col
Coast Guard, Mel.........................Col
Code of the Secret Service, 374, Mel......FN
Code of the Streets, 3019, Mel..........Univ
Colorado Sunset, 846, West..............Rep
Come On, George, Com...............Foreign
Comet Over Broadway, 370, Mel..........FN
Confessions of a Nazi Spy, Mel..........FN
Congo Maisie, Mel.......................MGM
Conspiracy, 935, Mel.....................RKO
Convicted Woman, Mel....................Col
Covered Trailer, 915, Com...............Rep
Cowboy Quarterback, The, 366, Com......WB
Cowboys from Texas, 962, West.........Rep
Crashing Thru, 3936, Mel...............Mono
Criminal Cargo, Mel......................Col

D

Dance with the Devil, Mel.........20th-Fox
Dancing Co-ed, 3, Com..................MGM
Danger Ahead, Mel.....................Mono
Danger Flight, 3816, Mel...............Mono
Danger on Wheels, Mel..................Univ
Dark Command, The, Mel................Rep
Dark Eyes of London, Mel...........Foreign
Daughters Courageous, 360, Mel..........WB
Days of Jesse James, 953, West........Rep
Day the Bookies Wept, The, 002, Com...RKO
Day-Time Wife, 020, Mel.........20th-Fox
Dead End Kids on Dress Parade, Com. Mel. ....WB
Dead Men Tell No Tales, Mel.........Foreign
Death of a Champion, 3901, Mel.......Para
Demon Barber of Fleet Street, Mel....Foreign
Desperate Trails, The, 4058, West.....Univ
Destry Rides Again, Mel................Univ
Devil Is Yellow, Mel....................Univ
Devil Is an Empress, Mel............Foreign
Diamonds Are Dangerous, Mel..........Para
Discoveries, Mus. ....Foreign
Disputed Passage, 3908, Mel............Para
Dock on the Havel, Mel..............Foreign
Dr. Cyclops, Mel........................Para
Dodge City, 304, Mel. (C)..............WB
Double Deal, Mel......................St. Rts
Down Our Alley, Mus.-Com..........Foreign
Down the Wyoming Trail, 3864, West...Mono
Down Went McGinty, Mel...............Para
Drums Along the Mohawk, 015, Mel. (C) 20th-Fox
Dust Be My Destiny, Mel................FN

E

Each Dawn I Die, Mel....................FN
Earl of Chicago, 18, Mel...............MGM
East Side of Heaven, Mus.-Com.........Univ
Elsa Maxwell's Hotel for Women, Mel.20th-Fox
Emergency Squad, Mel..................Para
Empty World, Mel.........................GB
End of a Day, Mel...................Foreign
Enemy Within, The, Mel...................WB
Englishman's Home, An, Mel..........Foreign
Escape, The, Mel.................20th-Fox
Escape to Paradise, 945, Mus...........RKO
Espionage Agent, Mel.....................FN
Eternally Yours, Mel.......................UA
Everybody's Hobby, 376, Com.............FN
Everything Happens at Night, 029, Mel. 20th-Fox
Everything's On Ice, 946, Mel..........RKO
Ex Champ, 3010, Mel....................Univ
Exile Express, 301, Mel...................GN

F

Farmer's Daughter, The, Com..........Para
Fast and Furious, 6, Mel...............MGM
Fifth Avenue Girl, 934, Com............RKO
Fight for Peace, The, 3831, Mel........Mono
Fighting Gringo, 986, West.............RKO
Fighting, Mad, 3937, West............Mono
Fighting 69th, 451, Mel...................FN
First Film Concert, Mus.............Foreign
First Love, 3002, Mus..................Univ
First Page Lady, Mel...................Mono
First World War, 062, Mel.........20th-Fox
Five Came Back, 927, Mel..............RKO
Five Little Peppers and How They Grew, Com. ....Col
Five Little Peppers at Home, Com.......Col
Fixer Dugan, 922, Mel...................RKO
Flight at Midnight, 911, Mel.............Rep
Flirting With Fate, 914, Com.-Mel......MGM
Florian, Mel. ....MGM
Flying Deuces, 010, Com.................RKO
Flying Irishman, 919, Mel...............RKO
Forgotten Woman, The, 3031, Mel......Univ
For Love or Money, 3030, Mel..........Univ
Four Feathers, Mel. (C)..................UA
Four Wives, 453, Mel.....................FN
Framed, Mel. ....Univ
French Without Tears, Com............Para
Frog, The, Mel...........................GB
Frontier Marshal, West............20th-Fox
Frontier Pony Express, West............Rep
Frozen Limits, Com.................Foreign
Fugitive at Large, Mel...................Col
Fugitive from Justice, Mel...............WB
Full Confession, 003, Mel...............RKO
Full Speed Ahead, Mel...................GN

G

Gambling on the High Seas, Mel........WB
Gentleman from Arizona, West. (C)....Mono
Geronimo, Mel. ....Para
Girl and the Gambler, 926, Mel..........RKO
Girl from Mexico, 928, Com.-Mel........RKO
Girl from Rio, 3825, Mel...............Mono
Girl Must Live, Com...............20th-Fox
Golden Boy, Mel..........................Col
Golden Gloves, Mel.....................Para
Gold Star Mothers, Mel............Producers
Gone with the Wind, Mel. (C).........MGM
Goodbye, Mr. Chips, 945, Com.-Mel....MGM
Good Girls Go to Paris, Com.-Mel.......Col
Goose Step, Mel...................Producers
Gorilla, The, 944, Com.-Mel.......20th-Fox
Gracie Allen Murder Case, Com.-Mel.....Para
Grand Jury Secrets, Mel................Para
Granny Get Your Gun, Mel...............WB
Grapes of Wrath, Mel..............20th-Fox
Great Victor Herbert, The, Mus........Para
Green Hell, Mel..........................Univ
Gulliver's Travels, Cartoon (C).........Para
Gun Chores, West.......................Para

H

Hardys Ride High, 934, Com.-Mel.......MGM
Harvest, Mel. ....Foreign
Hawaiian Nights, 4024, Mus...........Univ
Heartbeat, Mel. ....Foreign
Heaven With a Barbed Wire Fence, 019, Mel. 20th-Fox
He Married His Wife, 023, Mel......20th-Fox
Hell's Harbor, Mel..................St. Rts.
Hell's Kitchen, 312, Mel.................WB
Henry Goes Arizona, 2, Com............MGM
Here I Am a Stranger, Mel.........20th-Fox
Heritage of the Desert, West...........Para
Here for a Day, 4035, Mel..............Univ
Heroes in Blue, 3919, Mel.............Mono
Hidden Power, Mel........................Col
High School, 028, Com.............20th-Fox
His Girl Friday, Mel......................Col
Hold Your Horses, West.................Para
Hollywood Cavalcade, Mel. (C)....20th-Fox
Home from Home, Com...............Foreign
Honeymoon in Bali, 3904, Com..........Para
Honeymoon Deferred, Mel...............Univ
Honeymoon's Over, The, 024, Com.-Mel. 20th-Fox
Hotel for Women No. 2, Mel.........20th-Fox
Hotel Imperial, 3836, Mel...............Para
House Across the Bay, Mel...............UA
Housekeeper's Daughter, Com............UA
Housemaster, Com.-Mel. ....Foreign
House of Fear, The, 3038, Mel.........Univ
Hunchback of Notre Dame, 015, Mel.....RKO

I

I Killed the Count, Mel...............Foreign
I Married Adventure, Mel.................Col
I'm From Missouri 3830 Com.........Para
I Met a Murderer, Mel...............Foreign
Indianapolis Speedway The, 315, Mel.....WB
In Name Only, 936, Mel.................RKO
In Old Monterey, 847, West............Rep
Inside Information, 3039, Mel..........Univ
Inspector Hornleigh, 945, Mel.......20th-Fox
Inspector Hornleigh on Holiday, 029, Mel. 20th-Fox
Intermezzo, a Love Story, Mel............UA
Invisible Killer, The, Mel.........Producers
Invisible Man Returns, Mel.............Univ
Insivible Stripes, 408, Mel...............WB
Invitation to Happiness, Com.-Mel......Para
Irene, Mus. ....RKO
Irish Luck, Mel..........................Mono
I Stole a Million, 3007, Mel............Para
Island of Lost Men, 3848, Mel..........Para
Isle of Destiny, Mel.....................RKO
I Take This Woman, Mel...............MGM
It Could Happen to You, 950, Mel...20th-Fox
It's a Wonderful World, 936, Com.-Mel..MGM

J

Jamaica Inn, 3906, Mel..................Para
Jeepers Creepers, 914, Com..............Rep
Joe and Ethel Turp Call on the President, 14, Com.-Mel. ....MGM
Jones Family in Quick Millions, Com. 20th-Fox
Jones Family in Hollywood, 946, Com. 20th-Fox
Juarez, 301, Mel.........................WB
Judge Hardy and Son, 16, Com.......MGM
Just William, Com...................Foreign

K

Kansas Terrors, The, 961, West..........Rep
Katia, Mel. ....Foreign
Kid from Kokomo, The, 363, Mel.........FN
Kid Nightingale, 411, Mel................WB
Kid from Texas, Mel....................MGM
King of the Lumberjacks, Mel............WB
Knights of the Range, West.............Para
Konga, the Wild Stallion, Mel...........Col

L

Lady Dick, Mel...........................FN
Lady of the Tropics, 947, Mel.........MGM
Lady's from Kentucky, The, 3834, Mel....Para
Lady Takes a Chance, The, Com.-Mel....GN
La Immaculada, Mel.................Foreign
Lambeth Walk, Com....................MGM
La Noche de los Maxas, Mel.........Foreign
Llano Kid, West.........................Para
Last Express, 3028, Mel.................Univ

(Continued on following page)

[THE RELEASE CHART--INDEX CONT'D]

(Continued from preceding page)

Laugh It Off, Mel.......Univ
Law of the Pampas, 3955, West.......Para
Law of the Texan, West.......Col
Legion of Lost Flyers, 4053, Mel.......Univ
Legion of the Lawless, 082, West.......RKO
Life of Dr. Ehrlich, Mel.......WB
Light of the Western Stars, West.......Para
Light That Failed, The, Mel.......Para
Lion Has Wings, Mel.......UA
Little Accident, 4019, Com.......Univ
Little Orvie, Com.......RKO
Little Miss Broadway, Mus.......20th-Fox
Little Old New York, Mel.......20th-Fox
Llano Kid, Mus.......Para
Lone Wolf Strikes, Mel.......Col
Lost Squadron, The, 994, Mel.......RKO
Love Affair, 916, Mel.......RKO
Lucky Night, 933, Com.......MGM
Lucky Texan, 'West.......Mono

M

Mademoiselle Ma Mere, Com.......Foreign
Mad Empress, The, 420, Mel.......WB
Magnificent Fraud, The, 3847, Mel.......Para
Main Street Lawyer, 905, Mel.......Rep
Maisie, 940, Com.-Mel.......MGM
Man About Town, 3845, Com.......Para
Man from Bar 20, West.......Para
Man from Oklahoma, West.......Producers
Man from Montreal, Mel.......Univ
Man from Sundown, The, West.......Col
Man from Texas, 3865, West.......Mono
Man in the Iron Mask, Mel.......UA
Man of Conquest, 801, Mel.......Rep
Man They Could Not Hang, The, Mel.......Col
Man Who Dared, 375, Mel.......FN
Marines Fly High, Mel.......RKO
Married and in Love, 014, Mel.......RKO
Marseillaise, Mel. ....Foreign
Marshal of Mesa City, 081, West.......RKO
Marx Brothers "At the Circus," 8, Com.MGM
Meet Dr. Christian, 005, Mel.......RKO
Mercy Plane, Mel.......Producers
Mexican Spitfire, 016, Com.-Mel.......RKO
Mickey the Kid, 814, Mel.......Rep
Mikado, The, 4044, Mus. (C).......Univ
Millionaire Playboy ....RKO
Million Dollar Legs, 3846, Mel.......Para
Mill on the Floss, Mel.......Foreign
Miracle on Main Street, Mel.......Col
Miracles for Sale, 946, Mel.......MGM
Mirele Efros, Mel.......Foreign
Missing Daughters, Mel.......Col
Missing Evidence, 4028, Mel.......Univ
Mr. Wong at Headquarters, Mel.......Mono
Mr. Moto in Danger Island 937, Mel.20th-Fox
Mr. Moto Takes a Vacation, 952, Mel. 20th-Fox
Mr. Smith Goes to Washington, Com.......Col
Mr. Wong in Chinatown, 3807, Mel.......Mono
Money to Burn, 917, Com.......Rep
Mountain Rhythm, 845, West.......Rep
Music in My Heart, Mus.......Col
Mutiny in the Big House, 3803, Mel.......Mono
Mutiny on the Blackhawk, 4051, Mel.......Univ
Mutiny on the Bounty, 536, Mel.......MGM
My Favorite Wife, Com.......RKO
My Little Chickadee, Com.......Univ
My Son Is Guilty, Mel.......Col
My Son, My Son, Mel.......UA
My Wife's Relatives, 810, Com.-Mel.......Rep

N

Nancy Drew and the Hidden Staircase, 419, Mel. ....WB
Nancy Drew, Trouble Shooter, 324, Mel.......WB
Naughty But Nice, 311, Com.-Mel.......WB
Never Mind the Guard.......GN
Never Say Die, 3832, Com.......Para
New Frontier, 868, West.......Rep
New Moon, Mus.......MGM
News Is Made at Night, 953, Mel.......20th-Fox
Nick Carter, Master Detective, 15, Mel.......MGM
Night of Nights, Mel.......Para
90 Degrees South, Mel.......Foreign
Night Work, 3849, Com.......Para
Ninotchka, 7, Com.......MGM
No Place to Go, 469, Mel.......FN
Northwest Passage, Mel. (C).......MGM
Nurse Edith Cavell, 001, Mel.......RKO

O

Of Human Bondage, 993, Mel.......RKO
Of Mice and Men, Mel.......UA
Oh, Johnny, Oh, Mel.......Univ
Oklahoma Frontier, 4059, West.......Univ
Oklahoma Terror, West.......Mono
Old Maid, The, 452, Mel.......FN
On Borrowed Time, Com.-Mel.......MGM
On Your Toes, Mus.......FN
One Hour to Live, 4030, Mel.......Univ
$1,000 a Touchdown, 3903, Com.......Para
One of the Finest, Mel.......Producers
1,000,000 B.C., Mel.......UA
One Wild Night, Mel.......20th-Fox
Only Angels Have Wings, Mel.......Col
Opened By Mistake, Com.......Para
Orage, Mel. ....Foreign
Our Leading Citizen, 3850, Com.-Mel.......Para
Our Neighbors—the Carters, 3911, Com.......Para
Our Town, Mel.......UA
Outpost of the Mounties.......Col
Outside These Walls, Mel.......Col
Overland Mail, 3857, West.......Mono
Overland Stage Raiders, West.......Rep
Over the Moon, Mel. (C).......UA

P

Pack Up Your Troubles, 011, Com.......20th-Fox
Panama Lady, 925, Mel.......RKO
Panama Patrol, 314, Mel.......GN
Papa's Misadventure, Com.......Foreign
Parents on Trial, Mel.......Col
Parole Fixer, Mel.......Para
Phantom Strikes, The, Mel.......Mono
Philo Vance Comes Back, Mel.......WB
Pinocchio, Cartoon (C).......RKO
Pioneer Days, West.......Mono
Pioneers of the Frontier, West.......Col
Poisoned Pen, Mel.......Foreign
Pride of the Blue Grass, 418, Mel.......WB
Pride of the Navy, 822, Mel.......Rep
Primrose Path, The, Com.-Mel.......RKO
Private Lives of Elizabeth and Essex, The, 402, Mel. (C).......WB

Q

Queen of Destiny, 061, Mel. (C).......RKO

R

Racketeers of the Range, 984, West.......RKO
Raffles, Mel. ....UA
Rains Came, The, Mel.......20th-Fox
Range War, 3954, West.......Para
Rasputin, Mel. ....Foreign
Real Glory, The, Mel.......UA
Rebecca, Mel. ....UA
Remember? 11, Com.......MGM
Remember the Night, Mel.......Para
Renegade Trail, 3859, West.......Para
Reno, 008, Mel.......RKO
Return of Dr. X, Mel.......FN
Return of the Cisco Kid, Mel.......20th-Fox
Ride 'Em Cowgirl, WI-2, West.......GN
Riders of Black River, West.......Col
Riders of Destiny, West.......Mono
Riders of the Frontier, West.......Mono
Riders of Pasco Basin, 4062, West.......Univ
Rigadoon, Mel. ....Univ
Rio, 4014, Mel.......Univ
Road Back, 4074, Mel.......Univ
Road to Glory, 061, Mel.......20th-Fox
Road to Singapore, Mus.......Para
Roaring Twenties, The, 403, Mel.......WB
Roll, Wagons, Roll, West.......Mono
Rose Marie, 643, Mus.......MGM
Rose of Washington Square, 942, Mus.-Com. 20th-Fox
Rovin' Tumbleweeds, 848, West.......Rep
Riders of the Sea, 3910, Mel.......Para

S

Sabotage, 913, Mel.......Rep
Safari, Mel. ....Para
Saga of Death Valley, 952, West.......Rep
Sagebrush Family Trails West, West.Producers
Sagebrush Trail, West.......Mono
Saint in London, 929, Mel.......RKO
Saint's Double Trouble, Mel.......RKO
Saint Strikes Back, 918, Mel.......RKO
Santa Fe Marshal, West.......Para
Santa Fe Stampede, 863, West.......Rep
San Francisco, 636, Mel.......MGM
Scandal Sheet, Mel.......Col
Second Fiddle, 949, Com.-Mel.......20th-Fox
Secret Four, The, Mel.......Mono
Secret of Dr. Kildare, 12, Mel.......MGM
Seventeen, Com. ....Para
She Goes to War, Mel.......St. Rts.
She Married a Cop, Mel.......Rep
Shipyard Sally, 018, Com.......20th-Fox
Shooting High, West.......20th-Fox
Shop Around the Corner, Mel.......MGM
Should a Girl Marry? 3830, Mel.......Mono
Should Husbands Work? 816, Com.......Rep
Sidewalks of London, Mel.......Para
Silver on the Sage, 3858, Mel.......Para
Singing Charro, The, West.......Foreign
Singing Cowgirl, The, WI-3, West.......GN
Six-Gun Rhythm, WI-19, West.......GN
6,000 Enemies, 938; Mel.......MGM
Sky Patrol, 3815, Mel.......Mono
Slightly Dishonorable, Mel.......UA
Smashing the Money Ring, Mel.......FN
Smuggled Cargo, 825, Mel.......Rep
Some Like It Hot, 3837, Mus.......Para
Song of the Street, Mel.......Foreign
Sorority House, 924, Mel.......RKO
S.O.S.-Tidal Wave, 813, Mel.......Rep
So This Is London, Com.......Foreign
South of the Border, 941, West.......Rep
Southward Ho, 855, West.......Rep
Spellbinder, The, 931, Mel.......RKO
Stanley and Linvingstone, Mel.......20th-Fox
Star Maker, The, 3851, Mus.......Para
Still Water, Com.......Foreign
Stolen Life, 3864, Mel.......Para
Stop, Look and Love, 008, Com.......20th-Fox
Story of Alexander Graham Bell, The 938, Mel. 20th-Fox
Story of Vernon and Irene Castle, The, 838, Mus. ....RKO
Strange, Cargo, Mel.......MGM
Stranger from Texas, The, West.......Col
Street of Missing Men, 811, Mel.......Rep
Streets of New York, 3802, Mel.......Mono
Stranger Than Desire, Mel.......MGM
Student Nurse, Mel.......WB
Stunt Pilot, 3814, Mel.......Mono
Sudan, Mel. ....St. Rts.
Sued for Libel, Mel.......RKO
Sun Never Sets, Mel.......Univ
Susannah of the Mounties, 954, Com.-Mel. 20th-Fox
Swanee River, 017, Mus. (C).......20th-Fox
Sweepstake Winner, Com.......FN
Swiss Family Robinson, 019, Mel.......RKO

T

Taming of the West, West.......Col
Tarzan Finds a Son, 939, Mel.......MGM
Tear Gas Squad, Mel.......WB
Tell No Tales, 35, Mel.......MGM
Ten Days in Paris, Mel.......Foreign
Texas Express, West. ....Col
Texas Renegades, West.......Producers
That's Right, You're Wrong, 011, Mus.......RKO
That They May Live, Mel.......Foreign
They All Come Out, 943, Mel.......MGM
These Glamour Girls, 948, Mel.......MGM
They Asked for It, 3040, Mel.......Univ
They Drive by Night, Mel.......Foreign
They Made Me a Spy, 921, Mel.......RKO
They Shall Have Music, Mel.......UA
Thief of Bagdad, Mel. (C).......UA
This Man in Paris, 3865, Mel.......Para
Those High Grey Walls, Mel.......Col
Thou Shalt Not Kill, 916, Mel.......Rep
Three Sons, 004, Mel.......RKO
Three Texas Steers, 866, West.......Rep
Thunder Afloat, 4, Mel.......MGM
Timber Stampede, 985, West.......RKO
Too Busy to Work, 016, Com.......20th-Fox
Too Many Husbands, Com.......Col
Torchy Plays with Dynamite, 326, Mel.......WB
Torchy Runs for Mayor, 322, Mel.......WB
Torture Ship, Mel.......Producers
Tower of London, 4012, Mel.......Univ
Trapped in the Sky, Mel.......Col
Tropic Fury, 4052, Mel.......Univ
20,000 Men a Year, 013, Mel.......20th-Fox
Two Bright Boys, 4017, Mel.......Univ
Two Fisted Rangers, West.......Col
Two's Company, Com.......UA
Two Thoroughbreds, 013, West.......RKO
Typhoon, Mel. ....Para

U

U-Boat 29, Mel.......Col
Undercover Agent, 3824, Mel.......Mono
Undercover Doctor, Mel.......Para
Under the Light of the Western Stars, West. ....Mono
Under-Pup, The, 4010, Mel.......Univ
Unexpected Father, 3008, Com.......Univ
Union Pacific, 3835, Mel.......Para
Unmarried ....Para
Untamed, Mel. (C).......Para

V

Vigil in the Night, 007, Mel.......RKO
Village Barn Dance, Mus.-Com.......Rep
Virginia City, Mel.......WB

W

Wall Street Cowboy, 857, West.......Rep
Wanted by Scotland Yard, 3829, Mel.......Mono
Ware Case, Mel.......20th-Fox
Waterfront, 325, Mel.......WB
Way Down South, 947, Mus.......RKO
Way of All Flesh, Mel.......Para
We Are Not Alone, Mel.......FN
We Shall Meet Again, Mel.......WB
Westbound Stage, West.......Mono
Western Caravan, West.......Col
West of Carson City, 4061, West.......Univ
West of the Divide, West.......Mono
What a Life, 3995, Com.......Para
What Do You Think, Chums? Mel.......Foreign
When Tomorrow Comes, 3003, Com.-Mel.......Univ
Where's That Fire, Mel.......Foreign
Winner Take All, 939, Mus.-Com.......20th-Fox
Winter Carnival, Mel.......UA
Witness Vanishes, The, 4027, Mel.......Univ
Wizard of Oz, 949, Mus. (C).......MGM
Wolf Call, 3827, Mel.......Mono
Wolf of New York, Mel.......Rep
Woman Is the Judge, A, Mel.......Col
Women, The, 1, Com.-Mel.......MGM
Women Without Names, Mel.......Para
Wonder World, Mel.......GN
World Moves On, The, Mel.......WB
Wuthering Heights, Mel.......UA
Wyoming Outlaw, 867, West.......Rep

Y

Years Without Days, Mel.......WB
You Can't Get Away With Murder, 364, Mel. ....FN
Young As You Feel, Com.......20th-Fox
Young Man's Fancy, Mel.......Foreign
Young Mr. Lincoln, 947, Mel.......20th-Fox
Young Tom Edison, Mel.......MGM
Yukon Flight, 3938, Mel.......Mono

Z

Zenobia, Com. ....UA
Zero Hour, The, 812, Mel.......Rep

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1939-40 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amazing Mr. Williams, The (G)	Joan Blondell-Melvyn Douglas	Nov. 23,'39†	86	Nov. 25,'39
(Exploitation: Dec. 2,'39, p. 75.)				
Behind Prison Gates (G)	Brian Donlevy-Jacqueline Wells	July 28,'39	62	Aug. 26,'39
Beware Spooks (G)	Joe E. Brown-Mary Carlisle	Oct. 24,'39†	68	Oct. 28,'39
Blind Alley (G)	Chester Morris-Ralph Bellamy-	May 11,'39	71	Apr. 29,'39
	Joan Perry-Rose Stradner	Nov. 9,'39	69	Nov. 11,'39
Blondie Brings Up Baby (G)	P. Singleton-A. Lake-L. Simms	July 20,'39	71	July 22,'39
Blondie Takes a Vacation (G)	P. Singleton-A. Lake-L. Simms	Nov. 30,'39†	63	
Cafe Hostess	Preston Foster-Ann Dvorak	June 20,'39	79	Mar. 11,'39
Clouds Over Europe (G)	Laurence Olivier-Valerie Hobson			
(Reviewed under the title, "Q Planes"; exploitation: July 29,'39, p. 67.)				
Coast Guard (G)	Randolph Scott-Ralph Bellamy-Frances Dee-Walter Connolly	Aug. 4,'39	72	Sept. 2,'39
Five Little Peppers and How They Grew	Edith Fellows-Dorothy Peterson	Aug. 22,'39	60	
Fugitive at Large (G)	Jack Holt-Patricia Ellis	Dec. 7,'39†	66	Aug. 5,'39
Golden Boy (A)	Wm. Holden-Barbara Stanwyck-Adolphe Menjou-Jos. Callela	Sept. 5,'39	101	Aug. 19,'39
(Exploitation: Oct. 21,'39, p. 66; Nov. 4,'39, p. 66.)				
Good Girls Go to Paris (G)	Joan Blondell-Melvyn Douglas-Walter Connolly	June 30,'39	78	June 24,'39
(Exploitation: July 29,'39, p. 66; Dec. 9,'39, p. 95.)				
Hidden Power (G)	Jack Holt-Gertrude Michael	Sept. 7,'39†	60	May 27,'39
Konga, the Wild Stallion	Fred Stone-Rochelle Hudson	Aug. 30,'39	65	
Man From Sundown, The	Chas. Starret - Iris Meredith - Sons of the Pioneers	July 15,'39	59	
Man They Could Not Hang, The (A)	B. Karloff-R. Pryor-R. Wilcox	Aug. 17,'39	65	Sept. 30,'39
(Exploitation: Nov. 25,'39, p. 57.)				
Miracle on Main Street	Margo-W. Abel-L. Talbot	Oct. 29,'39†	78	
Missing Daughters (A)	R. Arlen-R. Hudson-M. Marsh	May 22,'39	59	June 24,'39
Mr. Smith Goes to Washington (G)	Jean Arthur-Jas. Stewart-Edw. Arnold - Claude Rains - Guy Kibbee - Eugene Pallette	Oct. 19,'39†	130	Oct. 7,'39
(Exploitation: Nov. 4,'39, p. 65.)				
My Son Is Guilty	Jacqueline Wells-Bruce Cabot	Dec. 21,'39†		
(See "In the Cutting Room," Nov. 18,'39.)				
Only Angels Have Wings (G)	Cary Grant - Jean Arthur - Richard Barthelmess - Thos. Mitchell	May 25,'39	121	May 20,'39
(Exploitation: June 24,'39, p. 75; July 15,'39, p. 62; July 29,'39, p. 69; Aug. 5,'39, pp. 100, 101, 102; Aug. 12,'39, p. 70; Aug. 19,'39, p. 72; Sept. 2,'39, p. 57; Sept. 9,'39, pp. 76, 77.)				
Outport of the Mounties	Chas. Starrett-Iris Meredith	Sept. 14,'39†	63	
Outside These Walls	Dolores Costello - M. Whalen - Virginia Weidler	June 29,'39	58	
Parents on Trial	Jean Parker - Johnny Downes - Noah Berry, Jr.	May 4,'39	59	
(See "In the Cutting Room," May 27,'39.)				
Riders of Black River	Chas. Starrett - Iris Meredith - Sons of the Pioneers	Aug. 23,'39	59	
Scandal Sheet	O. Kruger-O. Munson-N. Harrigan	Oct. 16,'39†	67	
Stranger from Texas, The	Charles Starrett - Lorna Gray - Sons of the Pioneers	Nov. 2,'39	54	
Taming of the West	Bill Elliott-Iris Meredith	Dec. 7,'39†	55	
Those High Gray Walls (G)	Walter Connolly-Iris Meredith	Sept. 21,'39†	82	Oct. 28,'39
Trapped in the Sky (G)	Jack Holt-Katherine DeMille	June 1,'39	61	Feb. 18,'39
U-Boat 29 (G)	C. Veidt-S. Shaw-V. Hobson	Oct. 7,'39†	82	Apr. 15,'39
(Reviewed under the title, "Spy in Black.")				
Western Caravans	Chas. Starrett - Iris Meredith - Sons of the Pioneers	June 15,'39	58	
Woman Is the Judge, A (G)	Frieda Inescort-Rochelle Hudson-Otto Kruger	July 10,'39	62	Oct. 7,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blazing Six Shooters	Charles Starrett-Iris Meredith-Sons of the Pioneers			
(See "Charles Starrett, No. 4," "In the Cutting Room," Dec. 16,'39.)				
Blondie on a Budget*	P. Singleton-A. Lake-L. Simms			
Bullets for Rustlers	Charles Starrett-Lorna Gray			
(See "In the Cutting Room," Nov. 25,'39.)				
Convicted Woman	Rochelle Hudson - June Lang - F. Inescort-L. Lane-G. Ford			
Criminal Cargo	J. Holt-D. Purcell-I. Ware			
Five Little Peppers at Home	Edith Fellows-Dorothy Peterson			
His Girl Friday	C. Grant-R. Russell-R. Bellamy			
(See "In the Cutting Room," Dec. 9,'39.)				
I Married Adventure	Mrs. Martin Johnson			
Lone Wolf Strikes, The	Warren William-Joan Perry			
Music in My Heart	Tony Martin - Rita Haysworth - Edith Fellows-Eric Blore			
(See "In the Cutting Room," Nov. 25,'39.)				
Pioneers of the Frontier	Bill Elliott-Linda Winters	Jan. 4,'39†	62	
Texas Express*	Chas. Starrett-Iris Meredith			
Too Many Husbands*	J. Arthur - F. MacMurray - M. Douglas			
Two Fisted Rangers	Charles Starrett - Lorna Gray - Sons of the Pioneers			

FIRST NATIONAL

(See Warner Brothers)

GB PICTURES

(Distributed in part by 20th Century-Fox)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Climbing High (G) 8012	Jessie Matthews-Michael Redgrave-Noel Madison	Apr. 28,'39	71	Dec. 17,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chicago Ben				
Empty World	Nova Pilbeam			
Frog, The	Noah Beery-Gordon Harker			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Children of the Wild	Joan Valerie-James Bush	Oct. 14,'39		
Exile Express (G) 301	Anna Sten-Alan Marshal	May 27,'39	71	Aug. 26,'39
Panama Patrol (G) 314	Leon Ames-Charlotte Wynters	May 20,'39	69	Feb. 25,'39
Singing Cowgirl The W1-3	Dorothy Page	May 31,'39	57	
Six-Gun Rhythm (G) W1-19	Tex Fletcher-Joan Barclay	May 13,'39	57	Feb. 18,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
At Your Age				
Full Speed Ahead				
Lady Takes a Chance, The	Heather Angel-John King			
(See "Everything Happens to Ann," "In the Cutting Room," Mar. 25,'39.)				
Never Mind the Guard				
Wonder World				

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Andy Hardy Gets Spring Fever (G) 944	M. Rooney-L. Stone-C. Parker-F. Holden-A. Rutherford	July 21,'39	85	July 15,'39
(Exploitation: July 8,'39, p. 52; Aug. 12,'39, p. 68, 74; Aug. 19,'39, p. 66; Aug. 26,'39, p. 86; Sept. 2,'39, pp. 56, 60; Sept. 9,'39, p. 70.)				
Another Thin Man (G) 10	Myrna Loy - William Powell - Ruth Hussey-Virginia Grey	Nov. 17,'39†	102	Nov. 18,'39
(Exploitation: Dec. 2,'39, p. 73; Dec. 16,'39, p. 66.)				
Babes in Arms, 9 (G)	Mickey Rooney - Judy Garland - Charles Winninger-Henry Hull	Oct. 13,'39†	97	Sept. 23,'39
(Exploitation: Oct. 28,'39, p. 70; Dec. 2,'39, pp. 74; 76; Dec. 9,'39, p. 96; Dec. 16,'39, p. 69.)				
Bad Little Angel (G) 10	Virginia Weidler-Gene Reynolds	Oct. 27,'39†	72	Oct. 28,'39
Blackmail (G) 5	Edw. G. Robinson-Ruth Hussey	Sept. 8,'39†	81	Sept. 9,'39
Bridal Suite (G) 937	R. Young-Annabella-W. Connolly	May 26,'39	70	May 27,'39
Calling Dr. Kildare (G) 932	Lionel Barrymore-Lew Ayres	Apr. 28,'39	86	Oct. 17,'38
Champ, The (reissue) (G) 201	W. Beery-J.Cooper-I. Rich	June 2,'39	86	Oct. 17,'31
Dancing Co-ed (G) 3	Lana Turner-Richard Carlson	Sept. 29,'39†	84	Sept. 23,'39
(Exploitation: Dec. 16,'39, p. 69.)				
Fast and Furious (G) 6	Ann Sothern-Franchot Tone	Oct. 6,'39†	73	Oct. 7,'39
Goodbye, Mr. Chips (G) 945	Robert Donat-Greer Garson	July 28,'39	114	May 20,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; July 29,'39, p. 67; Aug. 5,'39, pp. 101, 102; Aug. 12,'39, p. 74; Aug. 26,'39, pp. 86, 88; Sept. 9,'39, p. 76; Nov. 25,'39, p. 59.)				
Hardys Ride High, The (G) 934	M. Rooney-L. Stone-F. Holden-C. Parker-A. Rutherford	Apr. 21,'39	81	Apr. 22,'39
(Exploitation: May 20,'39, p. 64; June 3,'39, p. 65; June 24,'39, p. 76.)				
Henry Goes Arizona 2	Frank Morgan-Virginia Weidler	Dec. 8,'39†	67	
(See "In the Cutting Room," Aug. 12,'39.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
	Walter Brennan	Dec. 1,'39†	70	Dec. 9,'39
It's a Wonderful World (G) 936	James Stewart-Claudette Colbert	May 19,'39	86	May 6,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Joe and Ethel Turp Call on the President (G) 14	Ann Sothern-William Gargan-			
Judge Hardy and Son (G) 16	Lewis Stone - Mickey Rooney - Cecilia Parker - Fay Holden	Dec. 22,'39†	*90	Dec. 16,'39
Kid from Texas, the (G) 929	Dennis O'Keefe-Florence Rice	Apr. 14,'39	71	Apr. 1,'39
Lady of the Tropics (A) 947	Robert Taylor-Hedy Lamarr	Aug. 11,'39	91	Aug. 12,'39
(Exploitation: Oct. 7,'39, p. 64.)				
Lucky Night (G) 933	Robert Taylor-Myrna Loy	May 5,'39	81	Apr. 29,'39
(Exploitation: Aug. 19,'39, p. 67.)				
Maisie (A) 940	R. Young-A. Sothern-R. Hussey	June 23,'39	74	July 1,'39
(Exploitation: July 1,'39, p. 61; July 8,'39, p. 51; July 15,'39, p. 61; July 22,'39, p. 89; Aug. 5,'39, p. 98; Aug. 12,'39, p. 74; Aug. 26,'39, p. 85; Sept. 2,'39, p. 60; Sept. 16,'39, p. 83; Nov. 4,'39, p. 70.)				
Marx Brothers "At the Circus" (G)	Marx Bros.-F. Rice-K. Baker	Oct. 20,'39†	87	Oct. 21,'39
(Exploitation: Nov. 11,'39, pp. 64, 66; Dec. 9,'39, p. 36; Dec. 16,'39, p. 68.)				
Miracles for Sale (G) 946	R. Young-F. Rice-H. Hull	Aug. 4,'39	71	Aug. 5,'39
Mutiny on the Bounty (reissue) (G) 536	C. Laughton-C. Gable-F. Tone	May 5,'39	133	Nov. 9,'35
Nick Carter Master Detective (G) 15	Walter Pidgeon-Rita Johnson	Dec. 15,'39†	60	Dec. 9,'39
Ninotchka (G) 7	G. Garbo-M. Douglas-I. Claire	Nov. 3,'39†	110	Oct. 14,'39
On Borrowed Time (G) 942	Lionel Barrymore-Sir C. Hardwicke-B. Watson-U. Merkel-Beulah Bondi	July 7,'39	99	July 1,'39
(Exploitation: Sept. 9,'39, pp. 75, 76; Sept. 16,'39, p. 85; Oct. 14,'39, p. 62; Oct. 21,'39, pp. 62, 64.)				
Remember? (A) 11	R. Taylor-G. Garson-L. Ayres	Nov. 10,'39†	83	Nov. 11,'39
(Exploitation: Dec. 16,'39, p. 69.)				
Rose Marie (reissue) (G) 643	Jeanette MacDonald - Nelson Eddy	July 7,'39	112	Jan. 18,'35
San Francisco (reissue) (G) 636	C. Gable-J. MacDonald-S. Tracy	May 27,'39	115	July 4,'36
Secret of Dr. Kildare (G) 12	Lionel Barrymore - Lew Ayres - Laraine Day-Helen Gilbert	Nov. 24,'39†	85	Nov. 25,'39
6,000 Enemies (G) 938	Walter Pidgeon-Rita Johnson	June 9,'39	62	May 27,'39
Stronger Than Desire (A) 941	Virginia Bruce-Walter Pidgeon	June 30,'39	78	June 4,'39
Tarzan Finds a Son! (G) 939	J. Weismuller-M. O'Sullivan	June 16,'39	82	June 3,'39
(Exploitation: July 1,'39, p. 49; Aug. 5,'39, pp. 98, 100; Aug. 19,'39, pp. 67, 70; Sept. 2,'39, pp. 54, 60; Sept. 23,'39, pp. 68, 70.)				
Tell No Tales (G) 935	Melvyn Douglas-Louise Platt	May 12,'39	69	May 13,'39
These Glamour Girls (A) 948	L. Ayres-L. Turner-A. Louise-T. Brown-R. Carlson-J. Bryan	Aug. 18,'39	80	Aug. 19,'39
(Exploitation: Sept. 23,'39, p. 73.)				
They All Come Out (G) 943	Rita Johnson-Tom Neal	July 14,'39	70	July 8,'39
Thunder Afloat (G) 4	W. Beery-C. Morris-V. Grey	Sept. 15,'39†	95	Sept. 23,'39
(Exploitation: Sept. 30,'39, pp. 56, 58; Nov. 4,'39, p. 64; Dec. 2,'39, p. 74.)				
Wizard of Oz (G) 949	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-J. Haley	Aug. 25,'39	101	Aug. 12,'39
(Exploitation: Aug. 26,'39, pp. 84, 87; Sept. 2,'39, p. 55; Sept. 9,'39, pp. 71, 77; Sept. 16,'39, p. 83; Sept. 23,'39, pp. 66, 73; Sept. 30,'39, p. 61; Oct. 7,'39, pp. 63, 64; Oct. 14,'39, pp. 62, 66; Oct. 21,'39, pp. 62, 66; Nov. 11,'39, p. 68; Dec. 2,'39, p. 76; Dec. 9,'39, pp. 96, 98.)				
Women, The (A) 1	Norma Shearer-Joan Crawford-Rosalind Russell-Mary Boland	Sept. 1,'39†	134	Sept. 2,'39
(Exploitation: Sept. 30,'39, p. 57; Oct. 7,'39, pp. 62, 63, 67; Oct. 14,'39, pp. 60, 61; Oct. 21,'39, p. 66; Oct. 23,'39, p. 72; Nov. 4,'39, p. 65; Nov. 11,'39, p. 68; Dec. 2,'39, p. 76; Dec. 9,'39, p. 97.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arouse and Beware	W. Beery-D. Del Rio-J. Howard			
Balalaika 17	Nelson Eddy-Ilona Massey-Chas. Ruggles - Ray Bolger - Edna May Oliver	Dec. 29,'39†	102	
(See "In the Cutting Room," Aug. 12,'39.)				
Broadway Melody 1940	E. Powell-F. Astaire-G. Murphy	Jan. 26,'40†		
(See "In the Cutting Room," Nov. 11,'39.)				
Congo Maisie	A. Sothern - J. Carroll-R. Johnson	Jan. 12,'40†		
Earl of Chicago 18	Robt. Montgomery - Reginald Owen - Edward Arnold	Jan. 5,'40†		
(See "In the Cutting Room," Nov. 11,'39.)				
Florian	Robert Young-Helen Gilbert			
Gone with the Wind* (A)	Vivien Leigh - Clarke Gable - Leslie Howard - Olivia de Havilland		*220	Dec. 16,'39
I Take This Woman	Spencer Tracy-Hedy Lamarr			
Lambeth Walk, The (G)	L. Lane-S. Gray-S. Hicks		84	Apr. 22,'39
New Moon	Jeanette MacDonald - Nelson Eddy - Billie Burke - Mary Boland			
Northwest Passage	S. Tracy-R. Young-W. Brennan			
(See "In the Cutting Room," Oct. 14,'39.)				
Shop Around the Corner	Margaret Sullavan-James Stewart-Frank Morgan	Jan. 19,'40†		
Strange Cargo	Clark Gable - Joan Crawford - Peter Lorre-Melvyn Douglas-Betty Compson			
Young Tom Edison	M. Rooney - G. Reynolds - V. Weidler-F. Bainter-George Bancroft			

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Across the Plains (G) 3855	Jack Randall	Apr. 30,'39	52	May 27,'39
Boy's Reformatory (G) 3820	Frankie Darro-Grant Withers	May 1,'39	61	May 13,'39
Crashing Thru 3936	J. Newill-W. Hull-M. Stone	Oct. 1,'39†	60	
Danger Flight (G) 3816	J. Trent-M. Reynolds-M. Stone	Nov. 1,'39	65	Oct. 28,'39
Down the Wyoming Trail (G) 3864	Tex Ritter-Mary Brodell	May 18,'39	62	June 24,'39
Fight for Peace, The (A) 3831	Documentary	Sept. 30,'39	63	
Fighting Mad 3937	James Newill	Nov. 5,'39†	60	
Gentleman from Arizona (G)	Craig Reynolds-John King	Dec. 15,'39†	*73	Dec. 9,'39
Girl from the Rio 3825	Movita-Warren Hull	Aug. 7,'39	62	
(See "In the Cutting Room," July 15,'39.)				
Heroes in Blue (G) 3919	D. Purcell-B. Hayes-C. Quigley	Nov. 7,'39†	61	Nov. 25,'39
Irish Luck (G) 3826	Frankie Darro-Dick Purcell	Aug. 22,'39	58	Aug. 26,'39
Lucky Texan (reissue) (G)	John Wayne	Dec. 10,'39†	56	Jan. 27,'34
Man from Texas 3865	Tex Ritter	July 21,'39	60	
Mr. Wong in Chinatown (G) 3807	Boris Karloff-Marjorie Reynolds	Aug. 1,'39	70	July 22,'39
Mutiny in the Big House (G) 3803	Chas. Bickford-Barton MacLane	Oct. 25,'39	83	Oct. 14,'39
(Exploitation: Oct. 28,'39, p. 70.)				
Oklahoma Terror 3856	Jack Randall	Aug. 25,'39	50	
Overland Mail (G) 3857	Jack Randall	Oct. 31,'39	51	Nov. 18,'39
Phantom Strikes, The (G)	S. Hale-W. Lawson-L. Henry	Nov. 15,'39†	58	Nov. 18,'39
Riders of Destiny (reissue) (G)	John Wayne-Cecilia Parker	Oct. 20,'39	58	Jan. 27,'34
Riders of the Frontier (G) 3866	Tex Ritter	Aug. 16,'39	58	Sept. 9,'39
Roll, Wagons, Roll	Tex Ritter	Nov. 25,'39		
Sagebrush Trail (G) (reissue)	John Wayne	Oct. 20,'39	55	June 24,'39
Secret Four, The (A)	H. Sinclair-F. Lawton-A. Lee	Dec. 15,'39†	85	June 24,'39
(Reviewed under the title, "Four Just Men.")				
Should a Girl Marry? 3830	Anne Nagel-Warren Hull	June 10,'39	61	
(See "Girl from Nowhere," "In the Cutting Room," June 17,'39.)				
Sky Patrol (G) 3815	J. Trent-M. Reynolds-M. Stone	Sept. 12,'39	61	Sept. 23,'39
Streets of New York (G) 3802	Jackie Cooper-Marjorie Reynolds-Dick Purcell-Martin Spellman	Apr. 12,'39	73	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 62.)				
Stunt Pilot (G) 3814	J. Trent-M. Reynolds-M. Stone	July 1,'39	62	July 1,'39
Undercover Agent 3824	Russell Gleason-Shirley Deane	Apr. 5,'39	56	
(See "In the Cutting Room," Apr. 8,'39.)				
Wanted by Scotland Yard 3829	James Stephenson-Betty Lynne	Apr. 19,'39	62	
Westbound Stage	Tex Ritter	Dec. 15,'39†		
(See "In the Cutting Room," Nov. 11,'39.)				
West of the Divide (reissue) (G)	John Wayne	Dec. 10,'39†	55	Jan. 20,'34
Wolf Call (G) 3827	Movita-John Carroll	May 18,'39	60	May 20,'39
Yukon Flight 3938	James Newill-Louise Stanley	Dec. 5,'39†		
(See "In the Cutting Room," Nov. 18,'39.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chasing Trouble*	Frankie Darro-Marjorie Reynolds	Jan. 20,'40†		
Danger Ahead	James Newill	Jan. 10,'40†		
First Page Lady*	Warren Hull-Kay Linaker	Jan. 30,'40†		
Mr. Wong at Headquarters	Boris-Karloff-Marjorie Reynolds-Grant Withers	Jan. 15,'40†		
Pioneer Days	Jack Randall	Jan. 25,'40†		

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Women Have Secrets (A)	Jos. Allen-Jean Cagney-V. Dale	Dec. 15,'39†	*70	Dec. 9,'39
Back Door to Heaven (G) 3833	Patricia Ellis-Wallace Ford	Apr. 21,'39	85	Apr. 15,'39
Beau Geste (G) 3902	Gary Cooper-Ray Milland-Robert Preston - Brian Donlevy - Donald O'Connor	Sept. 15,'39†	114	July 22,'39
(Exploitation: Oct. 14,'39, p. 62; Oct. 21,'39, p. 64; Nov. 4,'39, pp. 64, 66, 67.)				
Bulldog Drummond's Bride (G) 3844	John Howard-Heather Angel	June 30,'39	57	July 8,'39
Bulldog Drummond's Secret Police (G) 3831	John Howard-Heather Angel	Apr. 14,'39	55	Apr. 8,'39
Cat and the Canary, The (G) 3909	Bob Hope-Paulette Goddard	Nov. 10,'39†	74	Oct. 29,'39
Death of a Champion (G) 3901	Lynne Overman-Susan Paley	Sept. 1,'39†	67	Sept. 2,'39
Disputed Passage (G) 3908	Dorothy Lamour-Akim Tairoff-John Howard	Oct. 27,'39†	91	Oct. 21,'39
Gracie Allen Murder Case (G) 3839	Gracie Allen-Warren William-Kent Taylor-Ellen Drew	June 2,'39	74	May 20,'39
Grand Jury's Secrets (G) 3842	John Howard-Gail Patrick	June 23,'39	68	June 10,'39
Gulliver's Travels (G)	Color Cartoon-Feature	Dec. 22,'39†	77	Dec. 16,'39
Heritage of the Desert (G) 3845	Evelyn Venable-Donald Woods	June 23,'39	74	Mar. 18,'39
Honeymoon in Bali (G) 3904	Fred MacMurray-Madeline Carroll-H. Broderick-A. Jones	Sept. 29,'39†	95	Sept. 16,'39
Hotel Imperial 3836	Isa Miranda-Ray Milland	May 12,'39	80	May 13,'39
I'm from Missouri (G) 3830	Bob Burns-Gladys George	Apr. 7,'39	80	Mar. 25,'39
(Exploitation: May 13,'39, p. 66; June 10,'39, p. 55; Aug. 5,'39, p. 99; Oct. 14,'39, p. 61.)				
Invitation to Happiness (G) 3841	Irene Dunne-Fred MacMurray	June 16,'39	95	May 13,'39
(Exploitation: Nov. 11,'39, p. 66.)				
Island of Lost Men (G) 3848	Anna May Wong-Anthony Quinn	July 28,'39	64	Aug. 5,'39
Jamaica Inn (A) 3906	Charles Laughton-Leslie Banks-Maureen O'Hara-Emlyn Williams	Oct. 13,'39†	99	May 27,'39
(Exploitation: Oct. 7,'39, p. 66.)				
Lady's from Kentucky, The (G) 3834	George Raft-Ellen Drew-Hugh Herbert-Zasu Pitts	Apr. 28,'39	77	Apr. 15,'39
Law of the Pampas (G) 3955	W. Boyd-R. Hayden-S. Duna	Nov. 3,'39†	74	Oct. 21,'39
Llano Kid (G)	Tito Guizar-Gale Sondergaard	Dec. 8,'39†	70	Nov. 4,'39
Magnificent Fraud, The (A) 3847	A. Tamiroff-L. Nolan-P. Morison	July 21,'39	78	July 22,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Man About Town (G) 3845	J. Benny-D. Lamour-E. Arnold	July 7,'39	85	June 17,'39
(Exploitation: Aug. 12,'39, pp. 69, 72, 74; Aug. 19,'39, p. 70.)				
Million Dollar Legs (G) 3846	Betty Grable-John Hartley-Donald O'Connor-Jackie Coogan	July 14,'39	65	July 8,'39
Never Say Die (G) 3832	Bob Hope-Martha Raye	Apr. 14,'39	82	Mar. 11,'39
Night of Nights (G)	P. O'Brien-O. Bradna-R. Young	Dec. 1,'39†	*85	Nov. 25,'39
Night Work (G) 3849	Mary Boland-Charles Ruggles	Aug. 4,'39	62	Aug. 12,'39
$1,000 a Touchdown (G) 3903	Joe E. Brown-Martha Raye	Sept. 22,'39†	73	Sept. 30,'39
(Exploitation: Dec. 16,'39, p. 67.)				
Our Leading Citizen (G) 3850	Bob Burns-Susan Hayward	Aug. 11,'39	88	Aug. 5,'39
(Exploitation: Sept. 23,'39, p. 66; Sept. 30,'39, p. 61.)				
Our Neighbors—the Carters (G) 3911	Fay Bainter-Frank Craven	Nov. 24,'39†	85	Nov. 4,'39
Range War (G) 3954	William Boyd-Russell Hayden	Sept. 8,'39†	66	Aug. 5,'39
Renegade Trail 3859	W. Boyd-R. Hayden-G. Hayes	Aug. 18,'39	58	
(See "Arizona Bracelets," "In the Cutting Room," Dec. 31,'38.)				
Rulers of the Sea (G) 3910	Douglas Fairbanks, Jr.-Mar't Lockwood-Will Fyffe	Nov. 17,'39†	97	Sept. 16,'39
Silver on the Sage (G) 3858	Wm. Boyd-Geo. Hayes	Mar. 31,'39	68	Feb. 11,'39
(Exploitation: Jan. 7,'39, p. 53.)				
Some Like It Hot (G) 3837	Gene Krupa and Orch.-Shirley Ross-Bob Hope-Una Merkel	May 19,'39	64	May 13,'39
(Exploitation: June 10,'39, p. 54; June 17,'39, p. 77; Aug. 26,'39, p. 85.)				
Star Maker, The (G) 3851	Bing Crosby-Louise Campbell-Ned Sparks-Linda Ware	Aug. 25,'39	94	Aug. 26,'39
(Exploitation: Oct. 7,'39, p. 65; Oct. 14,'39, pp. 63, 66; Nov. 4,'39, pp. 66, 67; Dec. 9,'39, p. 98.)				
Stolen Life (A) 3864	Elisabeth Bergner-Michael Redgrave	May 26,'39	92	Feb. 18,'39
This Man in Paris (A) 3865	Barry K. Barnes-Valerie Hobson	Aug. 18,'39	86	July 8,'39
Undercover Doctor (G) 3840	L. Nolan-J. C. Naish-H. Angel	June 9,'39	65	June 3,'39
Union Pacific (G) 3835	Joel McCrea-Barbara Stanwyck-Akim Tamiroff-Robt. Preston	May 5,'39	125	Apr. 29,'39
(Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 18,'39, p. 73; May 27,'39, p. 64; June 3,'39, p. 65; June 10,'39, pp. 54, 59, 60; June 17,'39, p. 75; June 24,'39, p. 76; July 8,'39, pp. 50, 51; July 15,'39, p. 61; Oct. 14,'39, pp. 61, 62, 63; Oct. 21,'39, p. 68.)				
Unmarried (G) 3838	Buck Jones-Helen Twelvetrees	May 26,'39	65	May 27,'39
What a Life (G) 3905	Jackie Cooper - Betty Field - Lionel Stander-John Howard	Oct. 6,'39†	79	Sept. 23,'39
(Exploitation: Nov. 11,'39, p. 66.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
At Good Old Siwash	Wm. Holder - J. Barrett - B. Granville-E. Stone-V. Glaser			
Biscuit Eater, The	Lonnie LeRoy-Helene Millard			
Buck Benny Rides Again	Jack Benny - Ed. "Rochester" Anderson-Andy Devine	May 3,'40†		
Diamonds Are Dangerous	Isa Miranda-George Brent	Mar. 8,'40†		
(See "In the Cutting Room," Nov. 11,'39.)				
Dr. Cyclops	Albert Dekker-Janice Logan	Apr. 12,'40†		
(See "In the Cutting Room," Sept. 23,'39.)				
Down Went McGinty*	B. Donlevy - A. Tamiroff - M. Angelus			
Emergency Squad	W. Henry-R. Paige-L. Campbell	Jan. 5,'40†		
(See "In the Cutting Room," Nov. 11,'39.)				
Farmer's Daughter, The (G)	Martha Raye-Charlie Ruggles	Apr. 5,'40†		
(See "In the Cutting Room," Oct. 21,'39.)				
French Without Tears (A)	Ray Milland-Ellen Drew	Apr. 19,'40†	86	Nov. 11,'39
Geronimo	P. Foster-A. Devine-E. Drew	Jan. 12,'40†	*88	Nov. 25,'39
Golden Gloves	Jean Cagney-Richard Denning			
Great Victor Herbert, The (G)	Allan Jones - Mary Martin - Walter Connolly	Dec. 29,'39†	*84	Dec. 2,'39
Gun Chores	William Boyd-Russell Hayden			
Hold Your Horses*	Wm. Boyd-Russell Hayden			
Knights of the Range	Russell Hayden-Jean Parker	Mar. 29,'40†		
(See "In the Cutting Room," Nov. 11,'39.)				
Lights of the Western Stars	V. Jory-R. Hayden-N. Beery, Jr.			
(See "In the Cutting Room," Nov. 18,'39.)				
Light That Failed, The	R. Coleman-W. Huston-I. Lupino	Feb. 2,'40†		
(See "In the Cutting Room," Sept. 23,'39.)				
Man from Bar 20	William Boyd-Russell Hayden			
(See "In the Cutting Room," Dec. 16,'39.)				
Opened by Mistake	C. Ruggles-R. Paige-J. Logan	Apr. 26,'40†		
Parole Fixer	W. Henry-V. Dale-R. Paige	Feb. 16,'40†		
Remember the Night	Barbara Stanwyck-Fred MacMurray-Beulah Bondi-Elizabeth Patterson	Jan. 19,'40†		
(See "In the Cutting Room," Oct. 14,'39.)				
Road to Singapore	B. Crosby-D. Lamour-B. Hope	Mar. 22,'40†		
(See "In the Cutting Room," Dec. 9,'39.)				
Safari	Madeleine Carroll-Douglas Fairbanks, Jr.			
Santa Fe Marshal	William Boyd-Russell Hayden	Jan. 26,'40†		
Seventeen	J. Cooper-B. Field-O. Kruger	Mar. 1,'40†		
(See "In the Cutting Room," Aug. 19,'39.)				
Sidewalks of London	Charles Laughton-Vivien Leigh	Feb. 23,'40†	85	July 9,'38
(Reviewed under the title "St. Martin's Lane.")				
Typhoon	Dorothy Lamour-Robert Preston	Feb. 9,'40†		
(See "In the Cutting Room," Oct. 28,'39.)				
Untamed	Ray Milland-Patricia Morison-Akim Tamiroff	Feb. 23,'40†		
(See "In the Cutting Room," Sept. 23,'39.)				
Way of All Flesh	A. Tamiroff - Wm. Henry - G. George-M. Angelus-J. Cagney			
Women Without Names	Ellen Drew-Robert Paige	Mar. 15,'40†		
(See "In the Cutting Room," Nov. 11,'39.)				

PRODUCERS DISTRIBUTING CORP.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Buried Alive	Beverly Roberts-Robert Wilcox	Nov. 6,'39†	62	
Goose Step (G)	Roland Drew-Steffi Duna	Oct. 29,'39†	84	Nov. 25,'39
(Reviewed under the title, "Beasts of Berlin.")				
Invisible Killer, The	Grace Bradley-Roland Drew	Nov. 14,'39†		
(See "In the Cutting Room," Nov. 18,'39.)				
Mercy Plane	James Dunn-Frances Gifford	Dec. 4,'39†		
(See "In the Cutting Room," Dec. 9,'39.)				
Torture Ship	Lyle Talbot-Jacqueline Wells	Oct. 22,'39†	76	
(See "In the Cutting Room," Sept. 16,'39.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Gold Star Mothers				
Man from Oklahoma				
One of the Finest				
Sagebrush Family Trails West, The	Bobby Clark-Earle Hodgins			
Texas Renegades	Tim McCoy			

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Kid, The (G) 951	Roy Rogers-George Hayes	Sept. 29,'39†	61	Oct. 14,'39
Blue Montana Skies (G) 844	G. Autry-S. Burnette-J. Storey	May 4,'39	56	May 6,'39
Calling All Marines (G) 912	D. Barry-H. Mack-W. Hymer	Sept. 21,'39†	66	Sept. 9,'39
Colorado Sunset (G) 846	Gene Autry - Smiley Burnette - June Storey-Buster Crabbe	July 31,'39	64	Aug. 5,'39
Covered Trailer, The 915	Jas., Lucile & Russell Gleason	Nov. 10,'39†	66	Nov. 11,'39
Cowboys from Texas (G) 962	Three Mesquiteers	Nov. 29,'39†	57	Dec. 9,'39
Days of Jesse James 953	Roy Rogers-Geo. "Gabby" Hayes	Dec. 20,'39†	63	
(See "In the Cutting Room," Dec. 2,'39.)				
Flight at Midnight (G) 911	Col. Roscoe Turner-Phil Regan-Jean Parker-Robt. Armstrong	Aug. 28,'39†	66	Sept. 2,'39
Frontier Pony Express (G) 854	Roy Rogers-Mary Hart	Apr. 19,'39	58	Feb. 11,'39
In Old Caliente (G) 856	R. Rogers-M. Hart-G. Hayes	June 19,'39	57	July 22,'39
In Old Monterey (G) 847	G. Autry-S. Burnette-G. Hayes	Aug. 14,'39	73	Aug. 12,'39
(Exploitation: Oct. 7,'39, p. 65.)				
Jeepers Creepers (G) 914	Weaver Bros. & Elviry - Roy Rogers	Oct. 27,'39†	69	Nov. 4,'39
Kansas Terrors, The (G) 961	3 Mesquiteers-Jacqueline Wells	Oct. 6,'39†	57	Oct. 21,'39
Main Street Lawyer 905	Edward Ellis-Anita Louise	Nov. 3,'39†	72	Nov. 11,'39
Man of Conquest (G) 801	Richard Dix-Gail Patrick-Edw. Ellis-Joan Fontaine	May 15,'39	97	Apr. 15,'39
(Exploitation: May 27,'39, pp. 64, 68; July 15,'39, pp. 60, 66.)				
Mickey the Kid (G) 814	Bruce Cabot-Ralph Byrd-Zasu Pitts-Tommy Ryan	July 3,'39	65	July 1,'39
Mountain Rhythm (G) 845	G. Autry-S. Burnette-J. Storey	June 9,'39	59	July 1,'39
New Frontier (G) 868	J. Wayne-R. Corrigan-R. Hatton	Aug. 10,'39	57	Aug. 19,'39
Night Riders, The (G) 865	Three Mesquiteers-Ruth Rogers	Apr. 12,'39	58	Apr. 8,'39
Rovin' Tumbleweeds (G) 848	G. Autry-S. Burnette-M. Carlisle	Nov. 16,'39	64	Nov. 25,'39
Sabotage (G) 913	Chas. Grapewin-Arleen Whelan-Gordon Oliver	Oct. 13,'39†	69	Oct. 14,'39
Saga of Death Valley (G) 952	Roy Rogers-George Hayes	Nov. 22,'39†	58	Nov. 25,'39
She Married a Cop (G) 815	Phil Regan-Jean Parker	July 12,'39	66	June 24,'39
Should Husbands Work? (G) 816	Gleasons, James, Lucile, Russell - Marie Wilson - Tommy Ryan	July 26,'39	65	July 15,'39
Smuggled Cargo (G) 825	Rochelle Hudson-Barry MacKay	Aug. 21,'39	62	Aug. 26,'39
S.O.S.-Tidal Wave (G) 813	Ralph Byrd-Kay Sutton	June 2,'39	61	June 3,'39
(Exploitation: Sept. 30,'39, p. 61.)				
South of the Border (G) 941	Gene Autry-Smiley Burnette	Dec. 15,'39†	71	Dec. 16,'39
Southward Ho! (G) 855	Roy Rogers-Mary Hart	May 19,'39	58	June 10,'39
Street of Missing Men (G) 811	Charles Bickford-Nana Bryant	Apr. 28,'39	65	Apr. 29,'39
Three Texas Steers (G) 866	Three Msequiteers-Carole Landis	May 12,'39	57	June 17,'39
Wall Street Cowboy (G) 857	R. Rogers-G. Hayes-R. Hatton	Sept. 6,'39	66	Sept. 9,'39
Wyoming Outlaw (G) 867	Three Mesquiteers	June 27,'39	56	July 15,'39
Zero Hour, The (G) 812	Frieda Inescort-Otto Kruger	May 26,'39	65	May 27,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dark Command, The	J. Wayne-C. Trevor-W. Pidgeon			
Heroes of the Saddle 963	Three Mesquiteers			
Money to Burn 917	Jas., Lucile & Russell Gleason		69	
Thou Shalt Not Kill 916 (A)	Charles Bickford-Owen Davis, Jr.-Doris Day		68	Dec. 16,'39
Village Barn Dance	Richard Cromwell - Doris Day - Lulu Belle & Scotty			
Wolf of New York	Edmund Lowe - Rose Hobart - James Stephenson			

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Allegheny Uprising (G) 006	John Wayne-Claire Trevor-Brian Donlevy-George Sanders	Nov. 10,'39†	81	Oct. 28,'39
Bachelor Mother (A) 932	G. Rogers-D. Niven-C. Coburn	Aug. 4,'39	82	July 1,'39
(Exploitation: Aug. 19,'39, p. 70; Aug. 26,'39, p. 84; Sept. 2,'39, p. 60; Sept. 9,'39, p. 74; Sept. 23,'39, p. 70; Oct. 14,'39, pp. 60, 64.)				
Bad Lands (G) 933	Robert Barrat-Noah Beery, Jr.-Andy Clyde	Aug. 11,'39	70	Aug. 19,'39
Career (G) 930	Anne Shirley-Edward Ellis	July 7, 39	80	July 8,'39
Conspiracy (G) 935	Allan Lane-Linda Hayes	Sept. 1,'39	59	Aug. 26,'39
Day the Bookies Wept, The (G) 002	Joe Penner-Betty Grable	Sept. 15,'39†	64	Sept. 16,'39
Escape to Paradise (G) 945	Bobby Breen-Kent Taylor	Dec. 22,'39	*60	Dec. 9,'39
Everything's on Ice (G) 946	Irene Dare-Edgar Kennedy	Oct. 6,'39	67	Sept. 9,'39
Fighting Gringo (G) 986	George O'Brien-Dick Lane	Sept. 8,'39	59	Aug. 26,'39
Fifth Avenue Girl (G) 934	Ginger Rogers - James Ellison - Tim Holt-Walter Connolly	Sept. 22,'39	83	Aug. 26,'39
(Exploitation: Oct. 14,'39, p. 66; Oct. 21,'39, pp. 62, 68; Nov. 4,'39, p. 65.)				
Five Came Back (G) 927	C. Morris-W. Barrie-L. Ball	June 23,'39	75	June 10,'39
Fixer Dugan (G) 922	Lee Tracy-Virginia Weidler	Apr. 21,'39	68	Jan. 28,'39
Flying Deuces (G) 010	Laurel & Hardy-J. Parker	Nov. 3,'39†	65	Oct. 14,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Flying Irishman, The (G) 919	Douglas Corrigan - Paul Kelly - Robert Armstrong	Apr. 7,'39	72	Mar. 4,'39
(Exploitation: May 20,'39, pp. 61, 62; June 24,'39, p. 72.)				
Full Confession (G) 003	Victor McLaglen-Sally Eilers	Sept. 8,'39†	73	Aug. 26,'39
Girl and the Gambler (G) 926	S. Duna-L. Carrillo-T. Holt	June 16,'39	63	June 10,'39
Girl from Mexico, The (G) 928	Lupe Velez-Leon Errol	June 2,'39	71	May 20,'39
In Name Only (G) 936	C. Lombard-C. Grant-K. Francis	Aug. 18,'39	94	Aug. 5,'39
(Exploitation: Sept. 16'39 pp. 84, 85; Sept. 30,'39, p. 61; Nov. 11,'39, p. 68.)				
Love Affair (G) 916	I. Dunne-C. Boyer-L. Bowman	Apr. 7,'39	89	Mar. 18,'39
(Exploitation: Apr. 8,'39, p. 80; Apr. 15,'39, p. 82; Apr. 29,'39, pp. 72, 74; June 3,'39, p. 68.)				
Marshal of Mesa City (G) 081	George O'Brien-Virginia Vale	Nov. 3,'39†	62	Oct. 7,'39
Meet Dr. Christian (G) 005	Jean Hersholt-Dorothy Lovett	Nov. 17,'39†	70	Oct. 21,'39
Nurse Edith Cavell (G) 001	Anna Neagle-Edna May Oliver-M. Robson-G. Sanders-Z. Pitts	Sept. 29,'39†	97	Aug. 26,'39
(Exploitation: Nov. 25,'39, p. 56.)				
Of Human Bondage (re-issue) (A) 993	L. Howard-B. Davis-F. Dee	July 14,'39	83	July 7,'34
Panama Lady (G) 925	Lucille Ball-Allan Lane	May 12,'39	65	May 13,'39
Racketeers of the Range (G) 984	George O'Brien - Marjorie Reynolds - Ray Whitley	May 26,'39	62	June 3,'39
Reno (G) 008	R. Dix-G. Patrick-A. Louise	Dec. 1,'39†	73	Nov. 18,'39
Saint in London (G) 929	George Sanders-S. Grey	June 30,'39	72	July 1,'39
Sorority House (G) 924	Anne Shirley-James Ellison	May 5,'39	64	Apr. 22,'39
Spellbinder, The (G) 931	L. Tracy-B. Read-P. Knowles	July 28,'39	69	July 29,'39
Story of Vernon and Irene Castle, The (G) 398	Fred Astaire - Ginger Rogers Edna May Oliver - Walter Brennan	Apr. 28,'39	93	Apr. 1,'39
(Exploitation: Apr. 8,'39, p. 81; May 13,'39, p. 68; June 17,'39, p. 76.)				
Sued for Libel (G) 012	Kent Taylor-Linda Hayes	Oct. 27,'39†	69	Mar. 25,'39
That's Right, You're Wrong (G) 011	Kay Kyser & Orch.-A. Menjou-M. Robson - E. E. Horton - L. Ball	Nov. 24,'39†	*88	Nov. 18,'39
They Made Her a Spy (G) 921	Sally Eilers-Allan Lane	Apr. 14,'39	65	Oct. 14,'39
Three Sons (G) 004	E. Ellis-W. Gargan-K. Taylor	Oct. 13,'39†	72	Sept. 30,'39
Timber Stampede (G) 985	Geo. O'Brien-Marjorie Reynolds	June 30,'39	59	June 24,'39
Two Thoroughbreds (G) 013	Jimmy Lydon-Joan Brodel	Dec. 2,'39†	*60	Dec. 2,'39
Way Down South (G) 947	B. Breen-S. Blane-A. Mowbray	July 21,'39	63	July 22,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Abe Lincoln in Illinois 009	R. Massey-R. Gordon-M. Howard			
(See "In the Cutting Room," Sept. 16,'39.)				
And So Goodbye*	Chas. Winninger-Harry Carey-Jean Parker-Binnie Barnes	Apr. 19,'40†		
Bill of Divorcement, A	Maureen O'Hara - Adolphe Menjou - Fay Bainter	May 3,'40†		
Bullet Code	George O'Brien-Virginia Vale	Apr. 5,'40†		
Hunchback of Notre Dame, The 015	C. Laughton-M. O'Hara-Sir C. Hardwicke - W. Hampden - T. Mitchell - B. Rathbone	Dec. 29,'39†	115	
(See "In the Cutting Room," Sept. 9,'39.)				
Irene	Anna Neagle-Ray Milland-R. Young-M. Robson-B. Burke	Mar. 29,'40†		
Isle of Destiny	W. Gargan-W. Ford-J. Lang	Feb. 9,'40†		
Legion of the Lawless (G) 082	George O'Brien-Virginia Vale	Jan. 5,'40†	*59	Nov. 25,'39
Little Orvie	J. Sheffield-E. Truex-A. Todd	Mar. 1,'40†		
Marines Fly High	R. Dix-C. Morris-L. Ball	Feb. 2,'40†		
Married and in Love (G) 014	Alan Marshal - Barbara Read - Helen Vinson-Patric Knowles	Jan. 19,'40†	*60	Dec. 16,39
Mexican Spitfire (G) 016	L. Velez-D. Woods-L. Errol	Jan. 12,'40†	*67	Dec. 16,39
Millionaire Playboy	Joe Penner-Linda Hayes	Mar. 15,'40†		
My Favorite Wife	Irene Dunne-Cary Grant-Randolph Scott-Gail Patrick	Apr. 12,'40†		
Pinocchio	Disney Feature Cartoon	Feb. 23,'40†		
Primrose Path	Ginger Rogers-Joel McCrea	Mar. 22,'40†		
Queen of Destiny (G) 061	Anna Neagle-Anton Walbrook-C. Aubrey Smith		95	Oct. 29,'38
(Reviewed under the title, "Sixty Glorious Years.")				
Saint's Double Trouble	G. Sanders - H. Whitney - B. Lugosi	Mar. 8,'40†		
(See "In the Cutting Room," Dec. 16,'39.)				
Swiss Family Robinson 019	Thomas Mitchell - Edna Best - Freddie Bartholomew - Terry Kilburn - Tim Holt	Jan. 26,'40†	91	
(See "In the Cutting Room." Nov. 18,'39.)				
Vigil in the Night 007	Carole Lombard - Anne Shirley - Brian Aherne	Feb. 16,'40†		
(See "In the Cutting Room," Oct. 7,'39.)				

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Sherlock Holmes, The (G) 005	B. Rathbone-I. Lupino-N. Bruce	Sept. 1,'39†	82	Aug. 26,'39
Barricade (G) 026	Alice Faye-Warner Baxter	Dec. 8,'39†	71	Dec. 16,'39
Boy Friend (G) 943	Jane Withers - Richard Bond - Arleen Whelan	May 19,'39	72	May 13,'39
Charlie Chan at Treasure Island (G) 006	S. Toler-C. Romero-P. Moore	Sept. 8,'39†	74	Aug. 26,'39
Charlie Chan in Reno (G) 948	S. Toler-P. Brooks-R. Cortez	June 16,'39	71	June 3,'39
Chasing Danger (G) 941	Preston Foster-Lynn Bari	May 5,'39	60	Jan. 14,'39
Chicken Wagon Family (G) 002	Jane Withers - Leo Carrillo - Marjorie Weaver	Aug. 11,'39†	64	Aug. 19,'39
City in Darkness (G) 021	Sidney Toler-Lynn Bari	Dec. 1,'39†	74	Nov. 18,'39
Day-Time Wife (A) 020	Tyrone Power - Linda Darnell - Warren William-B. Barnes	Nov. 24,'39†	72	Nov. 18,'39
Drums Along the Mohawk (A) 015	Henry Fonda-Claudette Colbert-Edna May Oliver	Nov. 10,'39†	103	Nov. 11,'39
(Exploitation: Nov. 25,'39, p. 56; Dec. 2,'39, pp. 72, 75; Dec. 9,'39, p. 94; Dec. 16,'39, pp. 66, 69.)				
Elsa Maxwell's Hotel for Women (G) 001	Linda Darnell - Jas. Ellison - Ann Sothern - Elsa Maxwell - Lynn Bari	Aug. 4,'39†	83	Aug. 5,'39
(Exploitation: Sept. 16,'39, p. 88.)				
Escape, The (G) 010	Amanda Duff-Kane Richmond	Oct. 6,'39†	62	Nov. 11,'39
Everything Happens at Night 029	Sonja Henie - Ray Milland - Robert Cummings	Dec. 22,'39†	77	
First World War, The (re-issue) (A) 062	Documentary	Oct. 27,'39†	78	Nov. 17,'34
Frontier Marshal, The (G) 951	Randolph Scott - Nancy Kelly - Cesar Romero-Binnie Barnes	July 28,'39	71	July 29,'39
(Exploitation: Sept. 2,'39, p. 54; Oct. 14,'39, pp. 60, 66.)				
Gorilla, The (G) 944	Ritz Bros. - Anita Louise - Bela Lugosi - Patsy Kelly	May 26,'39	66	May 27,'39
Heaven with a Barbed Wire Fence (G) 019	Jean Rogers-Glenn Ford	Nov. 3,'39†	62	Oct. 7,'39
Here I Am a Stranger (G) 009	Richard Greene-Brenda Joyce-R. Dix-R. Young-G. George	Sept. 29,'39†	83	Sept. 30,'39
(Exploitation: Oct. 21,'39, p. 66; Oct. 28,'39, p. 72.)				
Hollywood Cavalcade (G) 007	Alice Faye - Don Ameche - Stuart Erwin-Buster Keaton	Oct. 13,'39†	96	Oct. 7,'39
(Exploitation: Nov. 4,'39, p. 67; Dec. 9,'39, p. 94.)				
Honeymoon's Over, The (G) 024	M. Weaver-S. Erwin-P. Knowles	Dec. 15,'39†	70	Nov. 25,'39
Inspector Hornleigh (A) 945	Gordon Harker-Alastair Sim	Apr. 21,'39	76	Apr. 22,'39
Inspector Hornleigh on Holiday (A) 022	Gordon Harker-Alastair Sim	Dec. 1,'39†	87	Nov. 18,'39
It Could Happen to You (G) 950	Gloria Stuart-Stuart Erwin	June 30,'39	65	June 17,'39
Jones Family in Hollywood (G) 946	Jed Prouty-Spring Byington	June 2,'39	60	May 27,'39
Jones Family in Quick Millions (G) 004	Jed Prouty-Spring Byington	Aug. 25,'39†	61	Aug. 12,'39
Mr. Moto in Danger Island (G) 937	P. Lorre-J. Hersholt-A. Duff	Apr. 7,'39	70	Mar. 18,'39
(Reviewed under the title, "Danger Island.")				
Mr. Moto Takes a Vacation (G) 952	Peter Lorre - Virginia Field - John King-Joseph Schildkraut	July 7,'39	68	Nov. 19,'38
News Is Made at Night (G) 953	Preston Foster-Lynn Bari	July 21,'39	73	July 15,'39
Pack Up Your Troubles (G) 014	J. Withers-Ritz Brothers-Lynn Bari-Stanley Fields	Oct. 20,'39†	75	Oct. 14,'39
Rains Came, The (G) 011	T. Power-M. Loy-G. Brent	Sept. 15,'39†	103	Sept. 9,'39
(Exploitation: Sept. 30,'39, p. 56; Oct. 28,'39, pp. 70, 72.)				
Return of the Cisco Kid, The (G) 940	Warner Baxter-Lynn Bari-Henry Hull-Cesar Romero	Apr. 28,'39	71	Apr. 22,'39
Road to Glory (reissue) (G) 061	Fredric March-Lionel Barrymore-Warner Baxter-June Lang	Oct. 13,'39†	101	June 6,'36
Rose of Washington Square (G) 942	T. Power-A. Faye-A. Jolson	May 12,'39	86	May 13,'39
(Exploitation: Apr. 22,'39, p. 62; May 6,'39, p. 64; June 24,'39, p. 73.)				
Second Fiddle (G) 949	S. Henie-T. Power-R. Vallee	July 14,'39	87	July 8,'39
(Exploitation: Aug. 26,'39, p. 86; Oct. 21,'39, p. 66.)				
Shipyard Sally (A) 018	Gracie Fields-Sydney Howard	Oct. 20,'39†	80	July 29,'39
Stanley and Livingstone (G) 003	S. Tracy-R. Greene-N. Kelly-W. Brennan - C. Coburn - H. Hull - Sir C. Hardwicke	Aug. 18,'39†	101	Aug. 5,'39
(Exploitation: Aug. 19,'39, p. 67; Sept. 23,'39, p. 73; Oct. 7,'39, p. 64; Nov. 4,'39, p. 64; Nov. 11,'39, p. 67.)				
Stop, Look and Love (G) 008	Jean Rogers-Robert Kellard	Sept. 22,'39†	57	Sept. 2,'39
Story of Alexander Graham Bell, The (G) 938	Don Ameche - Henry Fonda - Loretta Young-Young Sisters	Apr. 14,'39	97	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 60; May 6,'39, p. 60; May 13,'39, p. 64; May 27,'39, pp. 64, 68; June 17,'39, p. 75; July 1,'39, p. 59.)				
Susannah of the Mounties (G) 954	Shirley Temple-Randolph Scott	June 23,'39	78	June 24,'39
(Exploitation: July 29,'39, p. 69; Aug. 26,'39, p. 88.)				
Too Busy to Work (G) 016	J. Prouty-S. Byington-J. Davis	Nov. 17,'39†	65	Nov. 4,'39
20,000 Men a Year (G) 013	R. Scott-P. Foster-M. Lindsay	Oct. 27,'39†	84	Oct. 28,'39
Ware Case, The (A) 8014	Clive Brooks-Jane Baxter	July 21,'39	72	Dec. 31,'38
Winner Take All (G) 939	Tony Martin-Gloria Stuart-Slim Summerville-Henry Armetta	Apr. 21,'39	62	Feb. 25,'39
Young Mr. Lincoln (G) 947	Henry Fonda-Marjorie Weaver-Arleen Whelan-Alice Brady	June 9,'39	101	June 3,'39
(Exploitation: July 29,'39, p. 67; Aug. 12,'39, p. 70; Oct. 21,'39, p. 62.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Bird 025	Shirley Temple-Helen Ericson			
(See "In the Cutting Room," Nov. 25,'39.)				
Charlie Chan in Panama	Sidney Toler-Jean Rogers			
(See "In the Cutting Room," Nov. 25,'39.)				
Cisco Kid and the Lady, The (G) 012	C. Romero-V. Field-M. Weaver	Dec. 29,'39†	73	Dec. 2,'39
City of Chance 027	Lynn Bari-Donald Woods	Jan. 12,'40†		
Dance with the Devil	Tyrone Power-Dorothy Lamour-Edward Arnold-Lloyd Nolan			
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92	May 13,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Grapes of Wrath	Henry Fonda - Dorris Bowdon - Charley Grapewin - Jane Darwell			
(See "In the Cutting Room," Dec. 2,'39.)				
He Married His Wife 023	J. McCrea-N. Kelly-M. Boland	Jan. 19,'40†		
(See "In the Cutting Room," Nov. 25,'39.)				
High School 028	Jane Withers-Joe Brown, Jr.	Jan. 26,'40†	74	
Hotel for Women, No. 2	Kay Aldridge - Joan Davis - Helen Ericson-Henry Wilcoxon			
Little Old New York	Alice Faye - Fred MacMurray - Richard Greene-Brenda Joyce	Feb. 9,'40†		
Man Who Wouldn't Talk, The	L. Nolan-J. Rogers-M. Marsh		72	
Shooting High	J. Withers-G. Autry-M. Weaver			
Swanee River 017	D. Ameche-A. Jolson-A. Leeds	Jan. 5,'40†		
Young As You Feel	Jed Prouty-Spring Byington			
(See "In the Cutting Room," Dec. 16,'39.)				

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Fury (G)	Brian Aherne-Victor McLaglen-Paul Lukas-June Lang	May 26,'39	91	May 6,'39
Eternally Yours (A)	Loretta Young - David Niven - H. Herbert-B. Burke-Z. Pitts	Oct. 12,'39†	95	Oct. 7,'39
(Exploitation: July 22,'39, p. 81.)				
Four Feathers (A)	John Clements - June Duprez - C. Aubrey Smith-Ralph Richardson	Aug. 4,'39†	115	May 6,'39
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, pp. 82, 84; Feb. 11,'39, p. 59; Feb. 25,'39, p. 68; Mar. 4,'39, pp. 70, 72; Oct. 7,'39, p. 65; Oct. 21,'39, p. 62; Dec. 16,'39, p. 68.)				
Housekeeper's Daughter (G)	Joan Bennett-Adolphe Menjou	Oct. 26,'39†	80	Sept. 16,'39
Intermezzo, a Love Story (A)	L. Howard-I. Bergman-E. Best	Sept. 22,'39†	70	Sept. 30,'39
Man in the Iron Mask (G)	Louis Hayward - Joan Bennett - Warren William - Joseph Schildkraut - Alan Hale	Aug. 11,'39†	112	July 1,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; Aug. 12,'39, p. 69; Aug. 19,'39, p. 66; Aug. 26,'39, p. 85; Sept. 2,'39, p. 53; Sept. 16,'39, p. 82; Sept. 30,'39, p. 56; Oct. 28,'39, p. 70.)				
Real Glory, The (G)	C. Cooper-A. Leeds-D. Niven	Sept. 29,'39†	96	Sept. 16,'39
(Exploitation: Oct. 7,'39, p. 62; Nov. 25,'39, p. 57.)				
Slightly Dishonorable	Pat O'Brien-Ruth Terry-Broderick Crawford-Edward Arnold	Dec. 22,'39†		
They Shall Have Music (G)	Jascha Heifetz - Andrea Leeds - Joel McCrea-Gene Reynolds	Aug. 18,'39†	101	July 15,'39
(See musical analysis, July 22,'39, p. 54; exploitation: Oct. 7,'39, p. 66; Oct. 14,'39, p. 62; Dec. 2,'39, p. 76.)				
Winter Carnival (G)	Ann Sheridan-Richard Carlson-Helen Parrish-R. Armstrong	July 28,'39†	100	July 22,'39
(Exploitation: Aug. 5,'39, p. 98; Aug. 19,'39, p. 67; Aug. 26,'39, p. 86.)				
Wuthering Heights (A)	Merle Oberon-Laurence Olivier-Flora Robson-David Niven	Apr. 7,'39	104	Apr. 1,'39
(Exploitation: Apr. 2,'39, p. 62; May 13,'39, p. 68; May 27,'39, p. 65; Sept. 9,'39, p. 71.)				
Zenobia (G)	Oliver Hardy - Harry Langdon - Billie Burke - Alice Brady - James Ellison - June Lang - Jean Parker	Apr. 21,'39	73	Mar. 18,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chump at Oxford	Laurel and Hardy			
House Across the Bay	Joan Bennett-Geo. Raft-Lloyd Nolan-Gladys George			
(See "In the Cutting Room," Dec. 16,'39.)				
Lion Has Wings, The (G)	Merle Oberon-Ralph Richardson-June Duprez-Flora Robson		77	Nov. 18,'39
Of Mice and Men	Burgess Meredith-Lon Chaney, Jr.-Betty Field-Chas. Bickford			
My Son, My Son	Brian Aherne-Madeleine Carroll-Louis Hayward-Frances Dee			
1,000,000 B.C.	Carole Landis-Lon Chaney, Jr.-John Hubbard			
Our Town	Frank Craven			
Over the Moon	Merle Oberon - Rex Harrison - Louis Borell			
Raffles	David Niven-Olivia de Havilland	Dec. 29,'39†		
Rebecca	Laurence Olivier-Joan Fontaine-Judith Anderson-Nigel Bruce	Jan. 19,'40†		
(See "In the Cutting Room," Dec. 2,'39.)				
Thief of Bagdad	Sabu-J. Duprez-C. Veidt			
Two's Company	Laurel and Hardy			
(See "In the Cutting Room," Dec. 16,'39.)				

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Quiet on the Western Front (re-issue) (G) 4073	Lew Ayres-Slim Summerville	Sept. 29,'39†	93	Apr. 26,'30
(Exploitation: Oct. 28,'39, p. 70; Nov. 25,'39, p. 58; Dec. 2,'39, p. 73.)				
Big Guy, The (G) 4016	Victor McLaglen-Jackie Cooper	Nov. 24,'39†	78	Dec. 2,'39
(See "In the Cutting Room," Nov. 18,'39.)				
Big Town Czar (G) 3018	Barton MacLane-Tom Brown-Ed Sullivan	Apr. 21,'39	66	Apr. 22,'39
Call a Messenger (G) 4020	Billy Hallop-Huntz Hall-Mary Carlisle-Larry Crabbe	Nov. 3,'39†	65	Sept. 23,'39
Charlie McCarthy, Detective	E. Bergen-"Charlie McCarthy"-"Mortimer Snerd" - Robert Cummings-Constance Moore	Dec. 22,'39†		
Chip of the Flying "U" 4060	John Mack Brown-Bob Baker-Fuzzy Knight-Doris Weston	Nov. 24,'39†	55	
Code of the Streets (G) 3019	Frankie Thomas-Harry Carey-"Little Tough Guys"	Apr. 14,'39	69	Feb. 4,'39
Desperate Trails, The 4058	John Mack Brown-Bob Baker-F. Robinson-F. Knight	Sept. 8,'39†	58	
(See "In the Cutting Room," July 15,'39.)				
East Side of Heaven (G) 3006	B. Crosby-J. Blondell-M. Auer	Apr. 7,'39	88	Apr. 8,'39
(Exploitation: June 3,'39, p. 66.)				
Ex Champ (G) 3010	Victor McLaglen - Tom Brown - Nan Grey-Constance Moore	May 19,'39	72	May 20,'39
First Love (G) 3002	Deanna Durbin-Helen Parrish-R. Stack-E. Pallette-Leatrice Joy	Nov. 10,'39	84	Nov. 4,'39
(Exploitation: Dec. 2,'39, p. 72.)				
For Love or Money (G) 3030	June Lang-Robert Kent	Apr. 28,'39	67	May 6,'39
Forgotten Woman, The (A) 3031	S. Gurie-D. Briggs-E. Arden	July 7,'39	67	July 1,'39
Hawaiian Nights (G) 4024	J. Downs-C. Moore-M. Carlisle	Sept. 8,'39†	65	Aug. 19,'39
Hero for a Day 4035	Charles Grapewin-Anita Louise-Dick Foran	Oct. 6,'39†	66	
House of Fear, The (G) 3038	Irene Hervey-William Gargan	June 30,'39	66	June 10,'39
Inside Information (G) 3039	J. Lang-D. Foran-H. Carey	June 2,'39	62	June 10,'39
I Stole a Million (G) 3007	George Raft - Claire Trevor - D. Foran-H. Armetta-V. Jory	July 21,'39	80	July 22,'39
Laugh It Off	C. Moore-J. Downs-E. Kennedy	Dec. 1,'39†	63	
Legion of Lost Flyers (G) 4053	R. Arlen-A. Devine-A. Nagel	Nov. 3,'39†	63	Nov. 4,'39
Little Accident (G) 4019	Baby Sandy - Hugh Herbert - Richard Carlson - Florence Rice - Joy Hodges	Oct. 27,'39†	65	Nov. 4,'39
Man from Montreal	R. Arlen-A. Devine-G. Gwynne	Dec. 8,'39†	60	
Mikado, The (G) 4044	Kenny Baker-Jean Colin	Sept. 8,'39†	91	May 20,'39
(Exploitation: July 22,'39, p. 82; Aug. 26,'39, p. 86.)				
Missing Evidence (G) 4028	Preston Foster-Irene Hervey	Dec. 15,'39†	64	Nov. 25,'39
Mutiny on the Blackhawk (G) 4051	R. Arlen-A. Devine-C. Moore	Sept. 1,'39†	66	Aug. 12,'39
Oklahoma Frontier 4059	John Mack Brown-Bob Baker-Fuzzy Knight	Oct. 20,'39†	58	
One Hour to Live (G) 4030	C. Bickford-D. Noland-J. Litel	Nov. 10,'39†	59	Nov. 11,'39
Rio (G) 4014	Sigrid Gurie - Basil Rathbone - Victor McLaglen-Robert Cummings-Leo Carrillo	Sept. 29,'39†	77	Oct. 14,'39
Road Back (re-issue) (G) 4074	John King-Richard Cromwell	Nov. 3,'39†	79	June 26,'37
Sun Never Sets, The (G) 3009	B. Rathbone-D. Fairbanks, Jr.	June 9,'39	96	June 10,'39
They Asked for It (G) 3040	Michael Whalen - Joy Hodges -			
Tower of London (G) 4012	Basil Rathbone-Boris Karloff-N. Grey-B. O'Neil-I. Hunter	Nov. 17,'39†	92	Nov. 25,'39
Tropic Fury 4052	R. Arlen-A. Devine-B. Roberts	Oct. 13,'39†	62	
(See "In the Cutting Room," July 29,'39.)				
Two Bright Boys (G) 4017	Jackie Cooper-F. Bartholomew	Sept. 15,'39†	70	Sept. 16,'39
Under-Pup, The (G) 4010	Gloria Jean-N. Grey-R. Cummings-V. Weidler-A. Gillis	Sept. 1,'39†	88	Aug. 26,'39
(Exploitation: Oct. 7,'39, p. 65; Oct. 14,'39, p. 66; Nov. 11,'39, p. 67; Nov. 25,'39, p. 58.)				
Unexpected Father (G) 3008	Baby Sandy-Mischa Auer	July 14,'39	78	July 15,'39
(Exploitation: July 1,'39, p. 62; Nov. 25,'39, p. 58.)				
When Tomorrow Comes (G) 3003	Irene Dunne-Charles Boyer	Aug. 11,'39	92	Aug. 19,'39
Witness Vanishes, The (G) 4027	Edmund Lowe-Wendy Barrie	Sept. 22,'39†	66	Oct. 28,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Danger on Wheels	R. Arlen-A. Devine-P. Moran			
Destry Rides Again (A)	Marlene Dietrich-Jas. Stewart-Chas. Winninger-Mischa Auer	Dec. 29,'39†	94	Dec. 2,'39
Devil Is Yellow	Wayne Morris-Margaret Lindsay			
Framed	Constance Moore-F. Albertson			
(See "In the Cutting Room," Nov. 18,'39.)				
Green Hell	Douglas Fairbanks, Jr. - Joan Bennett - John Howard - Alan Hale - George Sanders-George Bancroft - Vincent Price	Jan. 26,'40†		
(See "In the Cutting Room," Oct. 28,'39.)				
Honeymoon Deferred	Edmund Lowe-Margaret Lindsay			
(See "In the Cutting Room," Dec. 9,'39.)				
Invisible Man Returns	Vincent Price-Sir Cedric Hardwicke-Nan Grey	Jan. 12,'40†		
(See "In the Cutting Room," Nov. 11,'39.)				
My Little Chickadee	Mae West-W. C. Fields-Jos. Calleia-D. Foran-A. Nagel	Jan. 5,'40†		
Oh, Johnny, Oh	Tom Brown-Peggy Moran			
Riders of Pasco Basin 4062	John Mack Brown-Bob Baker-Fuzzy Knight-Frances Robinson	Apr. 5,'40†		
Rigadoon*	Lola Lane-James Craig			
West of Carson City 4061	John Mack Brown-Bob Baker-Fuzzy Knight-Peggy Moran	Jan. 19,'40†	55	

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels Wash Their Faces, The (G) 367	Ronald Reagan - Ann Sheridan "Dead End Kids"-B. Granville	Aug. 26,'39	86	Sept. 9,'39
(Exploitation: Nov. 25,'39, pp. 57, 58.)				
Code of the Secret Service (G) 374	Ronald Reagan-Rosella Towne	May 27,'39	58	May 20,'39
Confessions of a Nazi Spy (G) 353	Edw. G. Robinson - Frances Lederer - Paul Lukas	May 6,'39	102	Apr. 29,'39
(Exploitation: July 29,'39, p. 69; Oct. 14,'39, p. 66.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cowboy Quarterback, The 366 (See "In the Cutting Room," June 3,'39.)	Bert Wheeler - Marie Wilson - Gloria Dickson	July 29,'39	56	
Daughters Courageous (G) 360 (Exploitation: Aug. 19,'39, p. 72.)	Lane Sisters - John Garfield - F. Bainter - C. Rains - G. Page-J. Lynn-F. McHugh-M. Robson-D. Foran	July 22,'39	107	June 24,'39
Dust Be My Destiny (G) 461 (Exploitation: Nov. 11, '39, 39, p. 66.)	John Garfield-Priscilla Lane	Sept. 16,'39†	88	Aug. 19,'39
Each Dawn I Die (G) 356 (Exploitation: Aug. 19,'39, p. 72; Sept. 16,'39, p. 88; Oct. 14,'39, p. 66.)	James Cagney-Jane Bryan-Geo. Raft-Geo. Bancroft	Aug. 19,'39	92	July 22,'39
Espionage Agent (G)	Joel McCrea - Brenda Marshall - Jeffrey Lynn-Frank McHugh	Sept. 30,'39†	83	Sept. 30,'39
Everybody's Hobby, The 736	Henry O'Neill-Irene Rich	Aug. 26,'39	54	
Kid from Kokomo, The (G) 363	Wayne Morris-Pat O'Brien-Joan Blondell-May Robson	June 24,'39	92	May 27,'39
Man Who Dared (G) 375 (Reviewed under the title, "I Am Not Afraid.")	Chas. Grapewin-Jane Bryan	June 3,'39	60	Apr. 8,'39
No Place to Go 469	F. Stone-G. Dickson-D. Morgan	Sept. 23,'39†	57	
Old Maid (A) 452 (Exploitation: Oct. 1,'39, p. 62; Nov. 11,'39, p. 68; Dec. 16,'39, p. 68.)	Bette Davis - Miriam Hopkins - Geo. Brent-Jas. Stephenson	Sept. 1,'39†	95	Aug. 5,'39
On Your Toes (G)	Zorina-Eddie Albert-A. Hale-J. Gleason-G. Dickson	Oct. 14,'39†	94	Oct. 28,'39
Private Detective (G) 471	Jane Wyman-Dick Foran	Dec. 9,'39†	55	Dec. 9,'39
Return of Dr. X, The (G) (Exploitation: Dec. 16,'39, p. 67.)	Wayne Morris - H. Bogart - Lya Lys-Rosemary Lane	Dec. 2,'39†	62	Dec. 2,'39
Smashing the Money Ring (G) 470	R. Reagan-Margot Stevenson	Oct. 21,'39†	57	Nov. 25,'39
Sweepstakes Winner 373	M. Wilson-J. Davis-A. Jenkins	May 20,'39	59	
We Are Not Alone (G)	Paul Muni - Jane Bryan - Flora Robson - Una O'Connor	Nov. 25,'39†	112	Nov. 11,'39
You Can't Get Away with Murder (G) 364 (Exploitation: June 17,'39, p. 74.)	Humphrey Bogart-Gale Page	May 20,'39	75	Jan. 21,'39
Fighting 69th 451 (See "In the Cutting Room," Nov. 25,'39.)	J. Cagney-P. O'Brien-J. Lynn-G. Brent-A. Hale-D. Morgan	Jan. 27,'40†		

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Four Wives (A) 453	Lane Sisters-G. Page-J. Garfield - E. Albert - C. Rains - J. Lynn-D. Foran-F. McHugh-M. Robson	Dec. 25,'39†	99	Nov. 25,'39

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dead End Kids on Dress Parade (G)	Dead End Kids-John Litel	Nov. 18,'39†	62	Nov. 4,'39
Dodge City (G) 304 (Exploitation: Mar. 25,'39, p. 82; Apr. 22,'39, p. 61; May 20,'39, p. 61; May 27,'39, pp. 65, 68; June 3,'39, p. 64; June 10,'39, p. 59; June 24,'39, pp. 76, 77; July 8,'39, pp. 48, 50; July 15,'39, p. 61; July 22,'39, p. 81; Aug. 12,'39, p. 72.)	Errol Flynn-Olivia de Havilland-Ann Sheridan - Bruce Cabot - A. Hale-F. McHugh-V. Jory	Apr. 8,'39	104	Apr. 8,'39
Hell's Kitchen (G) 312	Margt. Lindsay-Ronald Reagan-"Dead End Kids"	July 8,'39	81	July 8,'39
Indianapolis Speedway (G) 315 (Exploitation: Sept. 30,'39, p. 59; Oct. 7,'39, p. 65; Oct. 14,'39, p. 66.)	Pat O'Brien - John Payne - Ann Sheridan - Gale Page	Aug. 5,'39	82	July 22,'39
Juarez (G) 301 (Exploitation: May 13,'39, p. 64; July 1,'39, p. 58; July 15,'39, p. 66; July 22,'39, p. 81; Aug. 5,'39, p. 102; Aug. 26,'39, p. 86; Oct. 21,'39, p. 68.)	Paul Muni - Bette Davis - B. Aherne-C. Rains-J. Garfield	June 10,'39	127	Apr. 29,'39
Kid Nightingale (G) 411	J. Payne-J. Wyman-W. Catlett	Nov. 4,'39†	57	Sept. 23,'39
Nancy Drew and the Hidden Staircase 419	B. Granville-F. Thomas-J. Litel	Sept. 1,'39†	60	
Nancy Drew, Trouble Shooter 324	B. Granville-F. Thomas-J. Litel	June 17,'39	69	
Naughty But Nice (G) 311	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan	July 1,'39	90	July 1,'39
Pride of the Blue Grass (G) 418	Edith Fellows-James McCallion	Oct. 7,'39	65	Nov. 11,'39
Private Lives of Elizabeth and Essex, The (G) 402 (Exploitation: Dec. 2,'39, p. 72.)	Bette Davis - Errol Flynn - O. de Havilland-Vincent Price	Nov. 25,'39†	106	Sept. 30,'39
Roaring Twenties, The (G) 403 (Exploitation: Nov. 25,'39, p. 59.)	Jas. Cagney-Humphrey Bogart-Priscilla Lane-Jeffrey Lynn	Oct. 28,'39†	106	Oct. 21,'39
Torchy Plays with Dynamite 326	Jane Wyman-Allen Jenkins	Aug. 12,'39		
Torchy Runs for Mayor (G) 322	Glenda Farrell-Barton MacLane	May 13,'39	60	Apr. 1,'39
Waterfront (G) 325	G. Dickson-D. Morgan-M. Wilson	July 15, 39	59	July 22,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All This and Heaven Too				
And It All Came True	Ann Sheridan - Jeffrey Lynn - Humphrey Bogart-Zasu Pitts			
British Intelligence	Boris Karloff-Margaret Lindsay	Jan. 29,'40†		
Brother Orchid	Edward G. Robinson - Wayne Morris - Gale Page			
Brother Rat and the Baby (See "In the Cutting Room," Nov. 25,'39.)	Wayne Morris - Jane Bryan - R. Reagan-J. Wyman-E. Albert	Jan. 13,'40†		
Child Is Born, A 415 (See "Give Me a Child," "In the Cutting Room," May 6,'39; exploitation: Dec. 9,'39, p. 96.)	Geraldine Fitzgerald - Jeffrey Lynn - Gladys George	Jan. 6,'40†	79	
Enemy Within, The	Ronald Reagan-Lya Lys			
Fugitive from Justice	Roger Pryor-Lucille Fairbanks			
Gambling on the High Seas	W. Morris-J. Wyman-J. Litel			
Granny, Get Your Gun	May Robson - H. Davenport - M. Stevenson			
Invisible Stripes 408 (See "In the Cutting Room," Oct. 28,'39.)	George Raft - William Holden - Humphrey Bogart-Jane Bryan	Dec. 30,'39†		
King of the Lumberjacks	John Payne-Gloria Dickson			
Life of Dr. Ehrlich	Edw. G. Robinson-Ruth Gordon-Donald Crisp-Otto Kruger			
Mad Empress, The (G) 420 (Reviewed under the title, "Jaurez and Maximilian.")	M. Novara-C. Nagel-L. Atwill		*95	Apr. 22,'39
Philo Vance Comes Back	J. Stephenson-Margot Stevenson			
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne			
Tear Gas Squad	D. Morgan-J. Payne-G. Dickson			
Virginia City	Errol Flynn-Miriam Hopkins-Randolph Scott-Allan Hale			
We Shall Meet Again	Merle Oberon - George Brent - Pat O'Brien-Binnie Barnes			
Years Without Days (See "In the Cutting Room," Oct. 28,'39.)	John Garfield - Pat O'Brien - Ann Sheridan			

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Hell's Harbor	Lupe Velez	Leichter	Dec. 10,'39†	80	
Pocomania (G)	Nina Mae McKinney	Lenwal	Dec. 9,'39	65	Dec. 9,'39
She Goes to War (A)		Leichter	Nov. 10,'39†	55	Nov. 25,'39
Sudan		Leichter	Oct. 10,'39	58	

Coming Attractions

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Double Deal* (G)	Monte Hawley			*55	Dec. 16,'39

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Affair Lafont, The (A)	Corinne Luchaire	Transatlantic	Nov. 4,'39	85	Nov. 4,'39
All at Sea (G)	Sandy Powell	British Lion		74	Dec. 9,'39
Betrayal (A)	Annie Vernay	World	Sept. 15,'39	78	Sept. 23,'39
Black Limelight (A)	Raymond Massey	Alliance	Sept. 15,'39	68	July 8,'39
Boys' School	E. Von Stroheim	Columbia	June 5,'39	90	June 17,'39
Brivele Der Mamen (A)	Lucy & Misha Gehrman	Sphinx	Sept. 14,'39	106	
Come On, George (G)	George Formby			88	Dec. 2,'39
Dark Eyes of London (A)	Bela Lugosi	Pathe		76	Nov. 18,'39
Dead Men Tell No Tales (A)	Emlyn Williams	Alliance	Aug. 15,'39	70	July 29,'39
Demon Barber of Fleet Street, The (A)	Tod Slaughter	Select	Sept. 29,'39	67	Oct. 7,'39
Devil Is an Empress, The (G)	Conrad Veidt	Columbia	Dec. 1,'39	70	Dec. 9,'39
Discoveries	Carroll Levis	Grand National		66	Sept. 2,'39
Down Our Alley (G)	Hughie Green	British Screen		65	Aug. 12,'39
End of Day, The (A)	Victor Francen	Juno	Oct. 1,'39	94	Sept. 16,'39
Englishman's Home, An (A)	Edmund Gwenn	United Artists		72	Nov. 11,'39
First Film Concert (G)		World	Oct. 31,'39	53	Nov. 18,'39
Frozen Limits, The (G)	Jimmy Nervo	General		80	Nov. 18,'39
Harvest (A) (Exploitation: Oct. 21,'39, p. 63.)	Gabriel Gabrio	French Film Center		80	Aug. 5,'39
Heartbeat (A)	Orane Demagis	French M. P. Co.	Sept. 4,'39	90	Sept. 16,'39
Home from Home (G)	Sandy Powell	British Lion		73	June 3,'39
Housemaster (G)	Otto Kruger	Alliance	Oct. 15,'39	83	Feb. 26,'38
I Killed the Count (A)	Syd Walker	Grand National		89	Sept. 2,'39
I Met a Murderer (A)	James Mason	York	Oct. 2,'39	70	Oct. 14,'39
Just William (G)	Dicky Lupino	Assoc. British		75	Sept. 9,'39
Katia (G)	Danielle Darrieux	Mayer-Burstyn	Dec. 25,'39	90	Dec. 2,'39
La Inmaculada (A)	Fortunio Bonanova	United Artists		85	July 22,'39
La Noche de los Maxas (The Night of the Mayas) (G)	Arturo Cordoba	Fama	Sept. 16,'39	96	Oct. 21,'39
Mademoiselle Ma Mere (A)	Danielle Darrieux	Hoffberg	Sept. 18,'39	82	Sept. 30,'39
Marseillaise (G)	Pierre Renoir	World	Nov. 3,'39	80	Nov. 18,'39
Mill on the Floss, The (G)	Geraldine Fitzgerald	Standard	Nov. 14,'39	90	Feb. 13,'37
Mirele Efros (G)	Berta Gersten	Credo	Oct. 19,'39	90	Nov. 4,'39
Ninety Degrees South	Scott Expedition	World	July 1,'39		
Papa's Misadventures (Los Enredos de Papa) (A)	Chato Ortin	Zacarias		98	Sept. 2,'39
Poisoned Pen (A)	Flora Robson	Assoc. British		78	July 15,'39
Rasputin (A)	Harry Baur	Concord	Oct. 16,'39	93	Oct. 21,'39
Singing Charro, The (Cu-and Canta La Ley) (G)	Tito Guizar	Paramount		77	June 3,'39
Song of the Street (A)	V. Sokoloff	Mayer-Burstyn	Sept. 1,'39	75	Aug. 26,'39
Still Waters (Acqua Cheta) (G)	Germana Paolieri	Modern	Nov. 18,'39		
Ten Days in Paris (A)	Rex Harrison	Columbia		82	Oct. 28,'39
That They May Live (A)	Victor Francen	Mayer-Burstyn	Nov. 6,'39	73	Nov. 4,'39
There Ain't No Justice (A)	Jimmy Hanley	A.B.F.D.		83	June 24,'39
What Would You Do, Chums? (A)	Syd Walker	Anglo American		75	Sept. 2,'39
Where's That Fire (G)	Will Hay	20th Cent.-Fox		74	Aug. 19,'39
Young Man's Fancy (A)	Anna Lee	Assoc. British		77	Sept. 2,'39

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-5-39) August 5, 1939. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
A-Ducking They Did Go (4-22-39) 9406 (3 Stooges)	April 7,'39	16½
All American Blondes (11-11-39) 1423 Andy Clyde	Oct. 20,'39†	16½
Andy Clyde Gets Spring Chicken 1426	Dec. 15,'39†	19
Awful Goof, The 1427 Charley Chase	Dec. 22,'39†	2 rls.
Boom Goes the Groom 9431 Andy Clyde	Mar. 25,'39	17½
Calling All Curs (9-9-39) 1401 (3 Stooges)	Aug. 25,'39†	17½
Chump Takes a Bump, The 9433 Charley Chase	May 5,'39	18
Glove Slingers 1425 (All Star)	Nov. 24,'39†	18
Mooching Through Georgia (9-9-39) 9438 (All Star)	Aug. 11,'39	19
Nothing but Pleasure 1428. Buster Keaton	Jan. 19,'40†	2 rls.
Now It Can Be Sold 9434 Andy Clyde	June 2,'39	17
Oily to Bed, Oily to Rise (10-14-39) 1402 (3 Stooges)	Oct. 6,'39†	18½
Pest from the West (6-17-39) 9435 Buster Keaton	June 16,'39	19
Rattling Romeo 9436 Charley Chase	July 14,'39	17
Rockin' Thru the Rockies 1404 (3 Stooges)	Jan. 5,'40†	2rls.
Sap Takes a Wrap, The 9430 Charley Chase	Mar. 10,'39	15½
Saved by the Belle (8-2-39) 9408 (3 Stooges)	June 30,'39	17
Skinny the Moocher 1421 Charley Chase	Sept. 8,'39†	16½
Star Is Shorn, A 9432 (All Star)	Apr. 21,'39	17
Static in the Attic 1422 Walter Catlett	Sept. 22,'39†	19
Teacher's Pest 1424 Charley Chase	Nov. 3,'39†	16½
Three Sappy People 1403 (3 Stooges)	Dec. 1,'39†	18½
Trouble Finds Andy Clyde 9437	July 28,'39	18
Yes, We Have No Bonanza 9407 (3 Stooges)	May 19,'39	16

CINESCOPES

Title	Rel. Date	Min.
World of 1960 (Futurama) 1971	Dec. 22,'39†	1 rl.

COLOR RHAPSODIES

Title	Rel. Date	Min.
Boy, a Gun and Birds, A 1506	Jan. 12,'40†	1 rl.
Crop Chasers (10-14-39) 1502	Sept. 22,'39†	8
Dreams On Ice (10-7-39) 1504	Oct. 20,'39†	6½
Happy Tots (4-22-39) 9508	Mar. 31,'39	7
Hollywood Sweepstakes (8-12-39) 9512	July 28,'39	8
House That Jack Built, The 9509	Apr. 14,'39	7
Jitterbug Knights (9-9-39) 1501	Aug. 11,'39†	7
Lucky Pigs (6-17-39) 9510	May 26,'38	7
Mother Goose in Swingtime 1505	Dec. 18,'39†	7
Mountain Ears (11-11-39) 1503	Nov. 3,'39†	7
Nell's Yells 9511	June 30,'39	7

COLUMBIA TOURS

Title	Rel. Date	Min.
Beautiful Switzerland 1553	Nov. 17,'39†	10
Historic Cities of India 1552	Oct. 27,'39†	10
Holland and the Zuyder Zee (11-25-39) 1551	Sept. 15,'39†	10
Life in Paris 1555	Jan. 26,'40†	1 rl.
Man-Made Island (6-17-39) 9554 (Frisco Fair)	May 26,'39	9
Morocco 9556	Aug. 11,'39	10½
New Hampshire 1554 (color)	Dec. 22,'39†	1 rl.
Sojourn in India 9555	July 7,'39	9½

COMMUNITY SING

Title	Rel. Date	Min.
No. 7 9657 (Parade of Hits)	Mar. 24,'39	9½
No. 8 (4-29-39) 9658 (Strauss Music)	Apr. 21,'39	8
No. 9 9659 (Songs of the West)	May 19,'39	10
No. 10 (6-17-39) 9660 (Romance Songs)	June 16,'39	10
(New Series)		
No. 1 (9-939) 1651 (Crosby Hit Songs)	Aug. 4,'39†	9
No. 2 1652 (Old Time Songs)	Sept. 8,'39†	9½
No. 3 1653 (College Songs)	Oct. 13,'39†	10
No. 4 1654 (Stephen Foster Songs)	Nov. 17,'39†	11
No. 5 1655	Dec. 22,'39†	1 rl.
No. 6 1656	Feb. 2,'40†	1 rl.

FABLE CARTOONS

Title	Rel. Date	Min.
Park Your Baby 175	Dec. 22,'39†	1 rl.
Little Lost Sheep 1751	Oct. 6,'39†	7

FOOLS WHO MADE HISTORY

Title	Rel. Date	Min.
No. 1 (Elias Howe) (10-2-39) 1601	Sept. 1,'39†	11
No. 2 (Charles Goodyear) 1602	Oct. 6,'39†	10½

HAPPY HOUR

Know Your History
(Remakes from "March of Years")

Title	Rel. Date	Min.
No. 2 9472	Mar. 23,'39	10½
No. 3 9473	Apr. 21,'39	11

SPECIAL (HAPPY HOUR)

Title	Rel. Date	Min.
No. 1 (11-11-39) 1520 (Book of Books)	Oct. 6,'39†	10
No. 2 1521 (Building of Boys)	Oct. 12,'39†	11

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
30. Golf Chumps 9705	Apr. 6,'39	7
31. Krazy's Shoe Shop 9706	May 12,'39	6

MUSIC HALL VANITIES

Title	Rel. Date	Min.
Montmartre Madness (6-3-39) 9964	June 30,'39	10½
Night at the Troc 9962	Mar. 2,'39	10½
Yankee Doodle Home (5-27-39) 9963	May 19,'39	10

PHANTASIES CARTOON

Title	Rel. Date	Min.
Charm Bracelet, The (9-9-39) 1701	Sept. 1,'39†	6½
Man of Tin 1704	Feb. 23,'40†	1 rl.
Millionaire Hobo 1702	Nov. 24,'39†	7
Mouse Exterminator, The 1703	Jan. 26,'39†	6½

PICTUREGRAPH

Title	Rel. Date	Min.
No. 1 9951	Feb. 10,'39	

SCRAPPY CARTOONS

Title	Rel. Date	Min.
Scrappy's Rodeo 9756	June 2,'39	6
Scrappy's Sideshow 9754	Mar. 3,'39	7
Worm's Eye View, A (5-20-39) 9755	Apr. 28,'39	7

SCREEN SNAPSHOTS

Title	Rel. Date	Min.
No. 7 9857	Mar. 17,'39	10
No. 8 (4-29-39) 9858	Apr. 8,'39	9½
No. 9 (5-20-39) 9859	May 12,'39	10
No. 10 9860	May 26,'39	10
No. 11 9861	June 15,'39	10
No. 12 (8-19-39) 9862	July 28,'39	10
(New Series)		
No. 1 (10-14-39) 1851	Sept. 22,'39†	9½
No. 2 (11-18-39) 1852	Nov. 10,'39†	10
No. 3 1853	Dec. 1,'39†	1 rl.
No. 4 1854	Jan. 5,'40†	1 rl.

SPECIAL
SPORT THRILLS

Title	Rel. Date	Min.
Big Fish (9-9-39) 9810	Aug. 18,'39	10
Bows and Arrows 1801	Oct. 6,'39†	9
Diving Rhythm (5-20-39) 9806	Apr. 21,'39	10
Flying Targets 1803	Dec. 29,'39†	1 rl.
Jai Alai 1802	Nov. 3,'39†	8½
Jockeys Up (6-17-39) 9807	June 2,'39	9½
Navy Champions (4-22-39) 9805	Mar. 17,'39	9½
Odd Sports 9804	Feb. 10,'39	10½
Technique of Tennis (6-17-39) 9808	June 30,'39	8½
There Goes Rusty (8-26-39) 9809	July 15,'39	10½

WASHINGTON PARADE

Title	Rel. Date	Min.
No. 2 (2-18-39) 9902 (Inside the White House)	Feb. 21,'39	11
No. 3 (5-27-39) 9903 (Inside the Capitol)	Apr. 28,'39	10
No. 4 9904 (Library of Congress)	Aug. 4,'39	10
1939-40		
No. 1 (11-25-39) 1991 (Smithsonian Institution)	Oct. 20,'39†	10½
No. 2 1991	Dec. 8,'39†	1 rl.

MGM

CARTOONS

Title	Rel. Date	Min.
Art Gallery (6-3-39) W-886 (Color)	May 13,'39	9
Bear That Couldn't Sleep (7-15-39) W-887 (Sepia)	June 10,'39	9
Blue Danube, The W-891	Oct. 28,'39	1 rl.
Bookworm, The (9-16-39) W-889 (Color)	Aug. 26,'39	9
Goldilocks and the Three Bears (7-22-39) W-888	July 15,'39	11
Jitterbug Follies (3-25-39) W-883 (Sepia)	Feb. 25,'39	9
Little Goldfish, The (4-22-39) W-885 (Color)	Apr. 15, '39	8
One Mother's Family (11-11-39) W-890	Sept. 30,'39	9
Peace on Earth (12-9-39) W-81 (color)	Dec. 9,'39†	10

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 21—Money to Loan (3-25-39) P-812 Alan Dinehart-Paul Guilfoyle	Mar. 11,'39	21
No. 22—While America Sleeps (4-22-39) P-813 Dick Purcell	Apr. 15,'39	21
No. 23—Help Wanted (7-1-39) P-814 Tom Neal-Jo Ann Sayers	June 10,'39	21
No. 24—Think First (10-21-39) P-815 Laraine Day-Ann Morriss	Sept. 9,'39	21
No. 25—Drunk Driving (10-28-39) P-816 Dick Purcell-Jo Ann Sayers	Oct. 28,'39	21

FITZPATRICK TRAVELTALKS

Title	Rel. Date	Min.
Colorful Curacao (7-29-39) T-862	May 27,'39	9
Day on Treasure Island, A (9-30-39) T-51	Sept. 2,'39†	10
Glimpses of Australia .... (5-27-39) T-859	Apr. 15,'39	9
Land of Alaska Nellie T-55	Dec. 23,'39†	9
Natural Wonders of Washington State (10-21-39) T-52	Oct. 7,'39†	9
Old Natchez T-56	Dec. 30,'39†	9
Picturesque Udaipur (7-15-39) T-861	May 13,'39	8
Quaint St. Augustine (12-2-39) T-53	Nov. 4,'39†	9
Rural Hungary (6-24-39) T-860	Apr. 29,'39	9
Sydney, Pride of Australia (2-4-39) T-854	Dec. 3,'38	9
Valiant Venezuela T-54	Nov. 25,'39†	9

MGM MINIATURES

Title	Rel. Date	Min.
Ash Can Fleet (10-21-39) M-72 Robert Warwick	Sept. 9,'39†	11
Failure at 50, A (11-18-39) M-73 Truman Bradley-Jack Mulhall	Oct. 7,'39†	10
Greener Hills, The (7-15-39) M-880 Emmett Vogan-Grace Stafford	May 27, '39	11
Hollywood Hobbies (6-17-39) M-878 Sally Payne-Joyce Compton	May 13,'39	10
Love On Tap M-877 Mary Howard (Sepia)	Mar. 18,'39	11
Mendelssohn's Wedding March (12-2-39) M-74	Nov. 4,'39†	8
Miracle at Lourdes M-75 (Sepia)	Dec. 30,'39†	11
Prophet Without Honor (6-17-39) M-879 Tom Neal	May 20,'39	11
Rhumba Rhythm (9-9-39) M-71 Mary Teen-Sally Blaine (Sepia)	Sept. 2,'39†	11
Where Turf Meets Surf (Sepia)		11

MUSICAL COMEDIES

Title	Rel. Date	Min.
Happily Buried (6-3-39) R-805 Anthony Allen-Rita Oehman	Apr. 15,'39	20

OUR GANG

Title	Rel. Date	Min.
Auto Antics (9-16-39) C-942	July 22,'39	10
Captain Spanky's Showboat (10-28-39) C-131	Sept. 9,'39†	11
Clown Princess (6-3-39) C-938	Apr. 15,'39	10
Cousin Wilbur (6-17-39) C-939	Apr. 29,'39	10
Dad for a Day (12-2-39) C-132	Oct. 21,'39†	11
Dog Daze (7-29-39)	July 1,'39	11
Time Out for Lessons C-133	Dec. 2,'39†	11
Joy Scouts (7-29-39)	June 24,'39	10
Tiny Troubles (3-25-39) C-936	Feb. 18,'39	10

PASSING PARADE

(Sepia)

Title	Rel. Date	Min.
No. 5—(6-17-39) K-925 (Angel of Mercy) (Sepia)	May 20,'39	10
No. 6—(6-17-39) K-926 (Yankee Doodle Goes to Town)	June 17,'39	9
No. 7—Giant of Norway (7-22-39) K-927	June 24,'39	11
No. 8—Story That Couldn't Be Printed (9-16-39) K-928	July 22,'39	11
No. 9—One Against the World (9-16-39) K-929	Aug. 19,'39	11
No. 10—Unseen Guardians (10-14-39) K-930	Aug. 26,'39	11
No. 11—Forgotten Victory K-121 (Sepia)	Dec. 9,'39†	11

PETE SMITH SPECIALTIES

Title	Rel. Date	Min.
Culinary Carving (8-12-39) S-910	July 1,'39	9
Football Thrills of 1938 (10-14-39) S-912	Sept. 16,'39	10
Let's Talk Turkey (12-2-39) S-101	Oct. 28,'39†	11
Poetry of Nature (7-8-39) (Sepia)	May 17,'39	10
Radio Hams (6-17-39) S-908	May 20,'39	10
Romance of the Potato S-103 (Sepia)	Dec. 9,'39†	9
Set 'Em Up (10-21-39) S-913	Oct. 7,'39	10
Ski Birds (11-25-39) S-102	Nov. 18,'39†	8
Take a Cue (9-16-39) S-911 (Sepia)	Aug. 12,'39	9
Weather Wizards (4-22-39) S-907	Apr. 8,'39	9

ROBERT BENCHLEY

Title	Rel. Date	Min.
Dark Magic (5-27-39) F-956	May 13,'39	10
Day of Rest, The (10-21-39) F-141	Sept. 6,'39†	9
Home Early (6-17-39) F-957	May 27,'39	9
F-958	June 10,'39	10
See Your Doctor F-142	Dec. 16,'39†	8
That Inferior Feeling F-143	Dec. 9,'39†	9

MONOGRAM

Title	Rel. Date	Min.
Raiders Over England 3830	Nov. 15,'39†	2 rls.

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Musical Mountaineers (5-27-39) T8-8	May 12,'39	7
Rhythm on the Reservation (7-22-39) T8-10	July 7,'39	7
Scared Crows, The (7-8-39) T8-9	June 9,'39	7

(THE RELEASE CHART--CONT'D)

Title Rel. Date Min.

So Does an Automobile T8-7 ....Mar. 31,'39..1 rl..

Yip Yip Yippy (7-29-39) J8-6 ....July 28,'39 7....

COLOR CLASSICS

Barnyard Brat (7-15-39) C8-5 ....June 30,'39..7....

Fresh Vegetable Mystery, The (10-14-39) C9-1....Sept. 22,'39†.1 rl..

Small Fry (5-6-38) C8-4..Apr. 21,'39..7....

COLOR CRUISES

Chile K9-3 ....Nov. 10,'39†.1 rl..

Colombia (8-12-39) K8-7..July 21,'39.10....

Ecuador (9-16-39) K9-1...Sept. 1,'39†10....

Jamaica (7-15-39) K8-6...May 26,'39.10....

Peru (10-14-39) K9-2.....Oct. 6,'39†.1 rl..

Republic of Panama K8-5..Mar. 24,'39..1 rl..

HEADLINERS

Artie Shaw's Class in Swing (8-26-39) A9-1 ....Sept. 8,'39†10....

Champagne Music of Lawrence Welk (3-4-39) A8-8 ....Mar. 3,'39.10....

Here's Hal A9-4..........Nov. 24,'39†.1 rl..

Moments of Charm of 1940 (10-4-39) A9-2 ....Oct. 13,'39†11....

Phil Spitalny & Girl Orch.

Music Through the Years (2-25-39) A8-7 ....Feb. 3,'39.11....

Jan Garber and Orch.

Paramount Presents Hoagy Carmichael (6-3-39) A8-10 ....May 5,'39.10....

Sweet Moments (9-9-39) A8-12 ....Aug. 11,'39.11....

Russ Morgan and Orch.

Ted Fio Rito and His Orchestra (11-18-39) A9-2 ....Oct. 6,'39†11....

Tempo of Tomorrow (7-1-39) A8-11 ....June 2,'39.10....

Richard Himber and Orch.

Three Kings and a Queen A8-9 ....Apr. 7,'39..1 rl..

Vincent Lopez and Orch.

PARAGRAPHICS

Breaking the News (9-2-39) J8-12 ....Aug. 25,'39.10....

Busy Little Bears (11-18-39) V9-2 ....Oct. 20,'39†10....

Circus Co-ed (3-11-39) V8-8 ....Mar. 10,'39.10....

Farewell Vienna (7-15-39) V8-11 ....June 23,'39.10....

Fisherman's Pluck V8-9....Apr. 14,'39..1 rl..

Public Hobby No. 1 (9-16-39) V9-1 ....Sept. 22,'39†11....

Swans (5-27-39) V8-10....May 19,'39.10....

That's Africa (3-4-39) V8-7 ....Feb. 10,'39.10....

PARAMOUNT PICTORIAL

(New Series)

No. 8—(3-11-39) P8-8...Mar. 3,'39.10....

No. 9—(5-20-39) P8-9...Mar. 31,'39.10....

No. 10—P8-10 ....May 5,39..1 rl..

No. 11—(6-24-39) P8-11..June 2,'39.10....

No. 12—(8-12-39) P8-12..July 14,'39.10....

POPEYE THE SAILOR

Aladdin and His Wonderful Lamp (4-29-39) E 8-8... Apr. 7,'39.22....

(Special)

Ghosts Is the Bunk....... (7-22-39) E8-9.........June 16,'39..7....

Hello How Am I? (8-12-39) E8-10 ....July 14,'39..7....

It's the Natural Thing to Do (8-26-39) E8-11.....July 28,'39..7....

Never Sock a Baby (11-25-39) E9-1 ....Nov. 3,'39†.6....

Wotta Nitemare (7-15-39) T8-8 ....Mar. 24,'39..7....

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE

(In Color)

No. 5—(5-27-39) J8-5.....May 12,'39.11....

No. 6—(7-29-39) J8-6.....Aug. 4,'39.11....

1939-40

No. 1—J9-1 ....Sept. 15,'39†10....

No. 2—(12-2-39) J9-2.....Nov. 3,'39†10....

GRANTLAND RICE SPORTLIGHTS

No. 61—The Sporting Irish (3-4-39) R8-9..........Mar. 17,'39.10....

No. 62—Good Skates (5-6-39) R8-10 ....Apr. 14,'39.10....

No. 63—Diamond Dust (6-3-39) R8-11 ....May 12,'39.10....

No. 64—Death Valley Thrills (6-24-39) R8-12.June 9,'39.10....

Title Rel. Date Min.

No. 65—Watch Your Step (8-19-39) R8-13........July 7,'39.10....

No. 66—Hydro-Maniacs (9-9-39) R9-1 ....Sept. 1,'39†10....

No. 66—A Desert Adventure (9-16-39) R9-2.........Sept. 22,'39†10....

No. 67—Catching Whoppers (9-16-39) R9-3.........Oct. 13,'39†10....

No. 68—A Day Is Born (11-11-39) R9-4 ....Nov. 3,'39†10....

No. 69—Aqua-Rhythm (11-18-39) R9-5 ....Nov. 24,'39†10....

SYMPHONIC SERIES

Merry Wives of Windsor (11-18-39) ....9....

UNUSUAL OCCUPATIONS

(In Color)

No. 5—(5-6-39) L8-5.....Apr. 14,'39.11....

No. 6—(7-29-39) L8-6.....June 16,'39.10....

(New Series)

No. 1—(10-14-39) L9-1....Oct. 13,'39†.1 rl..

No. 2—(12-16-39) L9-2...Nov. 17,'39†11....

RKO RADIO

Title Rel. Date Min.

LEON ERROL COMEDIES

Home Boner 93,704.......Mar. 10,'39.20....

Moving Vanities (5-6-39) 93,705 ....May 5,'39.17....

Ring Madness 9370.......June 30,'39.19....

Scrappily Married 03,703..Jan. 12,'40†20....

Truth Aches 03,702.......Nov. 3,'39†19....

Wrong Room, The (9-30-39) 03,701 ....Sept. 22,'39†19....

HEADLINERS

No. 3—Swing Vacation 93,603 ....Feb. 24,'39.17....

No. 4—Sales Slips 93,604..June 2,'39.17....

EDGAR KENNEDY COMEDIES

Act Your Age (10-14-39) 03,401 ....Oct. 6,'39†18....

Baby Daze 93,405 ....May 19,'39.15....

Clock Wise (4-1-39) 93,404 ....Mar. 24,'39.18....

Feathered Pests 93,406.....July 14,'39.16....

Kennedy the Great 03,402..Dec. 8,'39†19....

Maid to Order 93,403......Jan. 27,'39.18....

Slightly at Sea 03,403.....Feb. 9,'40†16....

INFORMATION PLEASE

No. 1—(10-14-39) 04,201..Sept. 8,'39†10....

No. 2—(10-28-39) 04,202..Oct. 6,'39†11....

No. 3—(12-2-39) 04,203...Nov. 3,'39†10....

No. 4—04,204 ....Dec. 1,'39†11....

MARCH OF TIME

1938-39

No. 8—Background for War: The Mediterranean (3-18-39) 93,108 ......Mar. 17,'39.18....

No. 9—Japan: Master of the Orient (4-15-39) 93,109 ....Apr. 14,'39.19....

No. 10—Dixie-U.S.A. (5-13-39) 93,110........May 12,'39.19....

No. 11—War, Peace and Propaganda (6-10-39) 93,111 ....June 9,'39.19....

No. 12—The Movies March On (7-8-39) 93,112 .....July 7,'39.22....

No. 13—Metropolis—1939 (8-5-39) 93,113 ....Aug. 4,'39.18....

1939-40

No. 1—Soldiers with Wings (9-9-39) 03,101 ....Sept. 1,'39†19....

No. 2—Battle Fleets of England (10-7-39) 03,102.Sept. 29,'39†18....

No. 3—Uncle Sam — The Farmer (10-28-39) 03,103 ....Oct. 27,'39†18....

No. 4—Newsfronts of War —1940 (11-25-39) 03,104.Nov. 24,'39†19...

NU-ATLAS PRODUCTIONS

Arcade Varieties (5-20-39) 94,210 ....May 12,'39.11....

Lillian Roth

Hello Mama (4-1-39) 94,209 ....Apr. 14,'39.11....

George Jessel

Samovar Serenade 94,208..Mar. 17,'39.10....

Luba Malina

Tropical Topics 94,206.....Jan. 20,'39.10....

Rosita Ortega

PATHE NEWS

Released twice a week

PATHE REVIEWS

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Blamed for a Blonde (10-14-39) 03,201.......Oct. 20,'39†16....

Title Rel. Date Min.

Chicken Feed 03,203.....Jan. 19,'40†18....

Coat Tails 03,202.........Nov. 17,'39†18....

Marriage Go-Round 93,204.July 28,'39.18....

Dog-Gone 93,208 ....Apr. 21,'39.16....

Twincuplets 03,204 ....Jan. 26,'40†20....

RAY WHITLEY COMEDIES

Bandit and Ballads 03,502.Dec. 15,'39†.2 rls.

Cupid Rides the Range (10-14-39) 03,501 ......Sept. 8,'39†18....

Ranch House Romeo (4-1-38) 93,503 ....Apr. 7,'39.17....

Sagebrush Serenade 93,504.June 6,'39.19....

REELISMS

Acres of Plenty (11-18-39) 04,602 ....Oct. 13,'39†.9....

Air Waves (3-17-39) 94,607 ....Mar. 10,'39.10....

American Royal (11-18-39).Nov. 10,'39†.9....

Kennel Kings (8-26-39) 94,612 ....July 12,'39..9....

Nevada Unlimited (9-16-39) 04,601........Sept. 15,'39†.8....

Pack Trip (9-16-39) 94,613.Aug. 18,'39..9....

Soldiers of Sea 94,608.....Apr. 7,'39..9....

Television (5-6-39) 94,609.May 5,'39..9....

Swinguette (7-15-39) May 26,'39..8....

West Wall 04,604 ....Dec. 8,'39†10....

World of Tomorrow (7-15-39) 94,611........June 23,'39..9....

Zoo (8-12-39) 94,612......July 21,'39..9....

RKO PATHE SPORTSCOPE

Big Leaguers (4-29-39) 94,309 ....Apr. 21,'39..9....

Devil Drivers (7-15-39) 94,311 ....June 16,'39..9....

Gun Play (10-14-39) 04,301 ....Sept. 1,'39†.1 rl..

Hunting Hounds (11-18-39) 04,302 ....Sept. 29,'39†.9....

Ice Cutters (11-4-39) 04,303.Oct. 27,'39†.9....

Riding the Crest (7-8-39) 94,312 ....July 14,'39..9....

Smooth Approach (5-20-39) 94,310 ....May 19,'39..9½..

Snow Falls (3-18-39) 94,307 ....Feb. 24,'39..1 rl..

Sporting Wings (4-1-39) 94,308 ....Mar. 24,'39..9....

Winter Playground 04,304.Nov. 24,'39†.9....

SPECIAL

Five Times Five (9-16-39) 93,801 ....July 23,'39.20....

WALT DISNEY CARTOONS

Autograph Hound 94,116 ..Sept. 1,'39..8....

Beach Picnic (5-27-39) 94,114 ....June 9,'39..8....

Donald's Cousin Gus (5-20-39) 94,113........May 19,'39..8....

Donald's Penguin (5-27-39) 94,117 ....Aug. 11,'39..8....

Goofy and Wilbur (10-1-38) 94,110........Mar. 17,'39..8....

Hockey Champ (5-20-39) 94,110 ....Mar. 17,'39..7....

Officer Duck 04,101........Sept. 22,'39†.8....

Practical Pig, The (10-1-38) 94,109 ....Feb. 24,'39.......

Sea Scout 94,115..........June 30,'39..8....

Ugly Duckling, The....... (10-1-38) 94,111........Apr. 7,'39..8....

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title Rel. Date Min.

Conquering the Colorado (8-26-39) 0201..........Aug. 18,'39†11....

Filming the Fleet (9-23-39) 0202 ....Oct. 27,'39†11....

Sand Hogs 9205 ....May 12,'39.10....

Sky Fighters (12-9-39) 0203 ....Dec. 8,'39†11....

FASHIONS (In Color)

Fashion Forecast, No. 3 9603 ....Mar. 31,'39.10....

Fashion Forecast, No. 4 9604 ....July 7,'39..10....

Fashion Forecast, No. 5 0601 ....Sept. 15,'39†10....

Fashion Forecast, No. 6 0602 ....Dec. 22,'39†.1 rl..

FATHER HUBBARD'S ALASKAN ADVENTURES

Aghileen Pinnacles (10-21-39) 0103 ....Nov. 10,'39†11....

Birthplace of Icebergs (9-2-39) 0101 ....Aug. 4,'39†11....

Valley of 10,000 Smokes 0105 ....Feb. 16,'40†10....

Title Rel. Date Min.

LEW LEHR

Monkeys Is the Cwaziest People (9-30-39) 0401...Sept. 29,'39†10....

Muscle Maulers (5-6-39) 9404 ....Apr. 14,'39.11....

Silly Season, The (12-2-39) 0402 ....Jan. 5,'40.10....

MAGIC CARPET SERIES

(Lowell Thomas)

Evergreen Empire, The (10-21-39) 0102 ....Oct. 13,'39†11....

Good Neighbors 9106......May 26,'39.11....

Isle of Pleasure (11-19-38) 9103 ....Feb. 3,'39.11....

Kangaroo Country (12-9-39) 0104 ....Feb. 2,'40†10....

Mystic Siam (5-6-39) 9105.Mar. 17,'39.10....

Tempest Over Tunis 9107..June 9,'39.11....

Viking Trail (12-31-38) 9104 ....Feb. 17,'39.10....

TERRY-TOONS

Africa Squawks 9516......June 30,'39..7....

Barnyard Baseball 9517....July 14,'39..7....

Barnyard Egg-citement (5-6-39) 9528 ....May 5,'39..7....

(color)

Cuckoo Bird, The 9511.....Apr. 7,'39..7....

Dog in a Mansion, A 0507.Jan. 12,'40†.1 rl..

Edgar Runs Again 0508...Jan. 26,'40†.1 rl..

First Robin, The 0555.....Dec. 29,'39†.1 rl..

(color)

Frozen Feet 9509 ....Feb. 24,'39..7....

Gandy Goose in a Bully Romance 9515 ....June 16,'39..7....

Gandy Goose in G Man Jitters 9510 ....Mar. 10,'39..7....

Gandy Goose in the Frame Frame Up 9507 ....Dec. 30,'38..7....

Golden West, The (8-26-39) 0501 ....Aug. 25,'39†.7....

Harvest Time 0556........Feb. 9,'40†.1 rl..

(color)

Hitch-Hiker, The 0505.....Dec. 1,'39†.1 rl..

Hook Line and Sinker 0552.Sept. 8,'39†.7....

Ice Pond, The 0506.......Dec. 15,'39†.1 rl..

Nick's Coffee Pot 9513....May 19,'39..7....

Nutty Network, The 9527..Mar. 24,'39..7....

(color)

Old Fire Horse 9518 ......July 28,'39†.7....

One Mouse in a Million (12-9-39) 0504 ....Nov. 3,'39†.7....

Orphan Duck, The (10-14-39) 0553 ....Oct. 6,'39†.7....

Prize Guest, The 9514.....June 2,'39..7....

Sheep in the Meadow (10-14-39) 0502 ....Sept. 22,'39†.7....

Their Last Bean (4-29-39) 9512 ....Apr. 21,'39..7....

Three Bears, The 9526.....Feb. 10,'39..7....

(color)

Two Headed Giant (8-12-39) 0551..........Aug. 11,'39†.7....

Watchdog, The 0503........Oct. 20,'39†.1 rl..

Wicky-Wacky Romance, A (12-9-39) 0554..........Nov. 17,'39†.7....

(color)

ED THORGERSEN (Sports)

Big Game Fishing 0301...Sept. 1,'39†10....

Clocking the Jockeys (10-7-39) 0302 ....Nov. 24,'39†11....

Hunting Dogs (5-6-39) 9303 ....Mar. 3,'39.11....

Inside Baseball 9304......Apr. 28,'39.11....

Sports Immortals 9305.....June 23,'39.11....

Topnotch Tennis 0303......Feb. 19,'40†.1 rl..

UNITED ARTISTS

WORLD WINDOWS

(Color)

Title Rel. Date Min.

Arabian Bazaar (12-31-38)Sept. 1,'39.10....

Eternal Fire, The (1-28-39) ....Sept. 21,'39.10....

Jerusalem (1-14-39)........May 1,'39.10....

Labanon Coast ....Dec. 1,'39.10....

Petra (1-14-39) ....Aug. 1,'39.10....

River Thames (4-15-39)...Nov. 1,'39.10....

Ruins of Palmyra.........Oct. 1,'39.10....

Wanderers of the Desert...July 1,'39.10....

UNIVERSAL

Title Rel. Date Min.

GOING PLACES WITH GRAHAM McNAMEE

No. 60—(3-11-39) 3358....Feb. 20,'39..9½..

No. 61—(4-15-39) 3359....Mar. 13,'39..9....

No. 62—(5-20-39) 3360....Apr. 10,'39..9....

(Reviewed under title, "America Takes to Skiis")

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 63—(6-3-39) 3361 (Reviewed under the title, "Theatre of the Sky.")	May 15,'39	9½
No. 64—(7-15-39) 3362	June 26,'39	9½
No. 65—(7-29-39) 3363	July 17,'39	9
No. 66—(9-30-39) 4351	Sept. 25,'39†	9
No. 67—(10-14-39) 4352	Oct. 16,'39†	9
No. 68—(10-14-39) 4353	Nov. 13,'39†	9
No. 69—4354	Dec. 11,'39†	8
No. 70—4355	Dec. 25,'39†	8
No. 71—4356	Jan. 15,'40†	9

LANTZ CARTUNES

Title	Rel. Date	Min.
Arabs with Dirty Fezzes (8-26-39) 3259	July 31,'39	7
Bird on Nellie's Hat (7-8-39) 3257	June 19,'39	7
Bola Mola Land (5-27-39) 3256	May 29,'39	7
Charlie Cuckoo (5-13-39) 3254	Apr. 24,'39	7
Crack Pot Cruise 3253	Apr. 10,'39	6½
Little Tough Mice (4-15-39) 3251	Mar. 13,'39	7
Nellie of the Circus (5-20-39) 3255	May 8,'39	7
One Armed Bandit (4-8-39) 3252	Mar. 27,'39	7
Silly Superstition (9-23-39) 3262	Aug. 28,'39	7
Slap Happy Valley 3261	Aug. 21,'39	7
Snuffy Skunk's Party (9-23-39) 3260	Aug. 7,'39	7
Stubborn Mule (8-12-39) 3258	July 3,'39	7

LANTZ COLORED CARTUNES

Title	Rel. Date	Min.
A-Hunting We Will Go (7-15-39) 4621	Sept. 4,'39†	7
Life Begins for Andy Panda (9-23-39) 4262	Oct. 9,'39†	8½
Scrambled Eggs 4263	Nov. 20,'39†	8¾
Sleeping Princess, The (12-2-39) 4264	Dec. 4,'39†	9

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Bank Notes (3-11-39) 3228 Gus Van	Mar. 15,'39	19
Cafe Boheme (4-1-39) 3229 Ray Smeck & Islanders	Apr. 12,'39	17
Gals and Gallons (6-3-39) 3232 East and Dumke	July 12,'39	17½
Pharmacy Frolics (5-20-39) 3230 Three Playboys	May 17,'39	18
Swing Sanitarium (5-20-39) 3231 Dorothy Stone-Chas. Collins	June 14,'39	18
With Best Dishes (6-3-39) 3233 Charles Kemper	Aug. 9,'39	17

SPECIAL

Title	Rel. Date	Min.
March of Freedom (5-20-39) 4110	Sept. 6,'39†	20

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 61—Novelty (4-22-39) 3372	Apr. 3,'39	9
No. 62—Novelty (5-20-39) 3373	May 1,'39	9
No. 63—Novelty (6-3-39) 3374	June 5,'39	9
No. 64—Novelty (9-9-39) 3375	July 3,'39	10
No. 65—Novelty (7-15-39) 3376	Aug. 7,'39	9½
No. 66—Novelty (10-21-39) 4371	Sept. 18,'39†	8½
No. 67—Novelty (10-14-39) 4372	Oct. 9,'39†	9
No. 68—Novelty (10-28-39) 4373	Nov. 6,'39†	9
No. 69—Novelty 4374	Dec. 4,'39†	9
No. 70—Novelty 4375	Dec. 25,'39†	9
No. 71—Novelty 4376	Jan. 8,'40†	1 rl.

TWO-REEL MUSICALS

Title	Rel. Date	Min.
Boy Meets Joy (11-18-39) 4221 Pinky Tomlin-Joy Hodges	Sept. 6,'39†	17
Rhumba Land 4223 Wini Shaw	Nov. 15,'39	18
Rhythm Jamboree 4225 Judy Starr	Jan. 17,'40†	2 rls.
Snow Follies 4224 Lillian Roth	Dec. 13,'39†	18
Swing Hotel (10-14-39) 4222 Wini Shaw	Oct. 18,'39†	18

VITAPHONE

BROADWAY BREVITIES

Title	Rel. Date	Min.
Home Cheap Home 4023 Henry Armetta	Mar. 18,'39	2 rls.
A Fat Chance 4024 Johnny Perkins	Mar. 25,'39	2 rls.
Rollin' in Rhythm 4025	Apr. 15,'39	2 rls.
Seeing Spots 4026 Duke McHale	Apr. 29,'39	2 rls.
You're Next to Closing 4027 Cross and Dunn	May 13,'39	2 rls.
Broadway Buckaroo (6-17-39) 4028 Red Skelton	June 3,'39	20
Quiet Please (5-27-39) 4006 Fritz Feld (Color)	July 1,'39	20
Wardrobe Girl 4029 Ginger Manners	June 17,'39	
A Swing Opera 4030 Tess Gardella	July 22,'39	2 rls.
Seeing Red (8-26-39) 4018 Red Skelton	Aug. 26,'39	20
Slapsie Maxie (9-16-39) 5303 Maxie Rosenbloom	Sept. 10,'39†	17
Remember When (9-16-39) 5101 Eaton Boys		20
Ride, Cowboy, Ride (10-21-39) 4008 Dennis Morgan	Sept. 9,'39	20
Ice Frolic (10-14-39) 5102 Eleanor Gardner	Oct. 28,'39†	20
World's Fair Junior (10-28-39) 5104	Dec. 9,'39†	20
Royal Rodeo, The (12-9-39) John Payne	Nov. 25,'39†	15

COLOR PARADE

Title	Rel. Date	Min.
The Roaming Camera (4-15-39) 4608	Mar. 25,'39	11
Mechanix Illustrated, No. 4 (5-27-39) 4609	Apr. 22,'39	10
For Your Convenience (6-17-39) 4610	May 20,'39	10
Mechanix Illustrated, No. 5 4612	June 17,'39	1 rl.
Modern Methods (8-12-39) 4611	July 15,'39	10
Mechanix Illustrated, No. 6 4613	Aug. 5,'39	1 rl.
Mechanix Illustrated, No. 1 (9-2-39) 5401	Sept. 30,'39†	10
American Saddle Horses (12-2-39) 5402	Nov. 11,'39†	1 rl.
Mechanix Illustrated, No. 2 5403	Dec. 2,'39†	1 rl.

FLOYD GIBBONS' "YOUR TRUE ADVENTURE"

Title	Rel. Date	Min.
Chained (4-15-39) 4308	Apr. 1,'39	12
Voodoo Fires (5-27-39) 4309	May 6,'39	12
Haunted House (6-24-39) 4310	June 3,'39	12
Lives in Peril 4311	July 1,'39	1 rl.
Three Minute Fuse (9-2-39) 4312	July 29,'39	11
Verge of Disaster 4313	Aug. 26,'39	1 rl.

HISTORICAL TECHNICOLOR FEATURETTES

Title	Rel. Date	Min.
Sons of Liberty (3-25-39) 4005 Claude Rains	May 20,'39	20
Bill of Rights (9-16-39) 4007	Aug. 19,'39†	20
Monroe Doctrine (10-28-39) 5001	Oct. 14,'39†	16
Old Hickory 5003......... ..5703	Dec. 23,'39†	2 rls.

LOONEY TUNES

Title	Rel. Date	Min.
No. 66—Porky's Movie Mystery (3-24-39) 4809	Mar. 11,'39	7
No. 67—Chicken Jitters (4-1-39) 4810	Apr. 22,'39	1 rl.
No. 68—Porky and Teabiscuit (5-20-39) 4811	Apr. 1,'39	7
No. 69—Kristopher Kolumbus, Jr. 4812	May 13,'39	1 rl.
No. 70—Polar Pals (6-17-39) 4813	June 3,'39	7
No. 71—Scalp Trouble 4814	June 24,'39	1 rl.
No. 72—Porky's Picnic 4815	July 15,'39	1 rl.
No. 73—Wise Quack (8-19-39) 4816	Aug. 5,'39	7
No. 74—Porky's Hotel 5601	Sept. 2,'39†	1 rl.
No. 75—Jeepers Creepers (9-30-39) 5602	Sept. 23,'39†	7
No. 76—Naughty Neighbors (11-4-39) 5063	Nov. 4,'39†	1 rl.
No. 77—Pied Piper Porky (11-25-39) 5604	Nov. 4,'39†	7
No. 78—Porky the Giant Killer 5605	Nov. 18,'39†	1 rl.
No. 79—The Film Fan 5606	Dec. 16,'39†	1 rl.

MELODY MASTERS

Title	Rel. Date	Min.
Dave Apollon and Orch. 4711	Apr. 22,'39	1 rl.
Clyde McCoy and Orch. (5-27-39) 4712	Mar. 18,'39	10
Artie Shaw and Orch. (4-8-39) 4713	Apr. 29,'39	10
Larry Clinton and Orch. 4714	May 20,'39	1 rl.
Leith Stevens and Orch. (6-17-39) 4715	June 10,39	10
Rita Rio and Orch. 4716	July 1,'39	1 rl.
Will Osborne and Orch. (8-5-39) 4717	July 22,'39†	10
Eddie Delange and Orch. 4718	Aug. 12,'39	1 rl.
Swing Styles (9-16-39) 5501	Sept. 2,'39†	10
Vincent Lopez and His Orchestra (10-21-39) 5502	Sept. 30,'39†	10
Rubinoff and Hic Violin (11-11-39) 5503	Nov. 11,'39†	10
Artie Shaw and His Orchestra (12-9-39) 5504	Dec. 30,'39†	10

MERRIE MELODIES
(In Color)

Title	Rel. Date	Min.
No. 77—A Day at the Zoo 4513	Mar. 11,'39	1 rl.
No. 78—Presto Chango 4514	Mar. 25,'39	1 rl.
No. 79—Bars and Stripes Forever 4515	Apr. 8,'39	1 rl.
No. 80—Daffy Duck and Dinosaur (4-22-39) 4516	Apr. 22,'39	7
No. 81—Thugs with Dirty Mugs 4517	May 6,'39	1 rl.
No. 82—Naughty But Mice 4519	May 10,'39	1 rl.
No. 83—Believe It or Else 4520	June 3,'39	1 rl.
No. 84—Hobo Gadget Band (6-17-39) 4518	June 17,'39	7
No. 85—Old Glory (6-17-39) 4521	July 1,'39	10
No. 86—Dangerous Dan McFoo 4522	July 15,'39	1 rl.
No. 87—Snow Man's Land 4523	July 29,'39	1 rl.
No. 88—Hare-Um Scare-Um (8-12-39) 4524	Aug. 12,'39	7
No. 89—Detouring America (9-9-39) 4525	Aug. 26,'39	7
No. 90—Little Brother Rat 4526	Sept. 2,'39	1 rl.
No. 91—Sioux Me 5301	Sept. 9,'39†	1 rl.
No. 92—Land of the Midnight Fun (10-14-39) 5503	Sept. 23,'39†	1 rl.
No. 93—Little Lion Hunter 5302	Oct. 7,'39†	1 rl.
No. 94—The Good Egg 5304	Oct. 21,'39†	1 rl.
No. 95—Fresh Fish (11-18-39) 5305	Nov. 4,'39†	7
No. 96—Fagin's Freshmen (12-2-39) 5306	Nov. 18,'39†	1 rl.
No. 97—Sniffles and the Bookworm 5307	Dec. 2,'39†	1 rl.
No. 98—Screwball Football 5308	Dec. 16,'39†	1 rl.

TECHNICOLOR SPECIALS

Title	Rel. Date	Min.
Romance in Color 4404	Aug. 19,'39	1 rl.

VITAPHONE VARIETIES

Title	Rel. Date	Min.
Tax Trouble 4907 Grouch Club	Mar. 18,'39	1 rl.
The Crawfords "At Home" 4909	Apr. 15,'39	1 rl.
Dean of the Pasteboards (5-27-39) 4910 Luis Zingone	May 27,'39	10
Right Way, The (6-17-39) 4908 Irene Rich	July 1,'39	3
Witness Trouble 4911 Grouch Club	July 29,'39	1 rl.
One Day Stand (8-26-39) 4912	Aug. 19,'39	10
Vote Trouble (9-16-39) 5701 Grouch Club	Sept. 9,'39†	9
History Repeats Itself (10-14-39)		10
Sword Fishing (10-14-39) 5702	Oct. 21,'39†	10
An Organ Novelty (11-4-39) Mrs. & Mrs. Jesse Crawford	Jan. 13,'40†	9

OTHER PRODUCT

ABPC

Title	Rel. Date	Min.
Come Back to Erin (5-20-39)		33

ALLIANCE

Title	Rel. Date	Min.
Birth of the Movies	Sept. 1,'39	22
Warning, The (4-1-39)	Aug. 1,'39	32

AMERICAN RED CROSS

Title	Rel. Date	Min.
Footsteps (5-27-39)		11

ASSOC. OF SCHOOL FILM LIBRARIES

Title	Rel. Date	Min.
New World for Old (6-3-39)		25

BRITISH

Title	Rel. Date	Min.
Border Collie (8-12-39)		
Reporter Investigates Liberty (5-6-39)		17

CENTRAL

Title	Rel. Date	Min.
Chinook's Children (6-3-39)		10
Zoo in Manhattan (11-18-39)		10

ENNIS

Title	Rel. Date	Min.
Memory Lingers On, The (8-5-39)		10

FRENCH FILM EXCHANGE

Title	Rel. Date	Min.
Ave Maria (7-15-39)		
Rembrandt (7-15-39)		
Trip to the Sky (7-1-39)		10
Violin, The (9-23-39)		10

G. P. O.

Title	Rel. Date	Min.
"Do it Now" (9-30-39)		11
Health for the Nation (7-15-39)		
Spare Time (6-17-39)		
Men in Danger (6-17-39)		

LENAUER INTERNATIONAL

Title	Rel. Date	Min.
Getting Your Money's Worth, No. 3 (10-21-39)		1 rl.

PARAMOUNT BRITISH

Title	Rel. Date	Min.
'Arf a Mo' Hitler (10-28-39)		28

PATHE COMMERCIAL

Title	Rel. Date	Min.
Homes of Today (11-18-39)		11
Miracles of Modernization (7-8-39)		8

SPECTATOR-DENNING

Title	Rel. Date	Min.
Point of View (6-3-39)		

U. S. FOREST SERVICE

Title	Rel. Date	Min.
4,000 Gifts of the Forest (8-26-39)		2 rls.

WORLD

Title	Rel. Date	Min.
City, The (5-20-39)		44

YORKE

Title	Rel. Date	Min.
Couriers of the Nation (12-9-39)		17
Ninth State, The (10-7-39)		22

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Overland with Kit Carson (9-2-39) Bill Elliott-Iris Meredith	July 21,'39	
Shadow, The 1140 Victor Jory-Veda Ann Borg (15 episodes)	Nov. 24,'39†	

REPUBLIC

Title	Rel. Date	Min.
Daredevils of the Red Circle (6-10-39) 871 Charles Quigley-Herman Brix	June 10,'39	18 (each)
Dick Tracy's G-Men (8-19-39) 872 Ralph Byrd (15 episodes)	Sept. 2,'39	(1st episode 30 min.) (1st episode 29 min.)
Zorro's Fighting Legion (12-2-39) 873 Reed Hadley		18 (1st episode 30 min.) (each)

UNIVERSAL

Title	Rel. Date	Min.
Flash Gordon in Conquering the Universe 4881-92	Apr. 9,'40†	
Green Hornet, The (12-2-39) 4781-93 Gordon Jones-Anne Nagel (13 episodes)	Jan. 9,'40†	21 (each)
Oregon Trail, The (5-20-39) 4581-95 John Mack Brown-Louise Stanley (15 episodes)	July 4,'39†	21 (each)
Phantom Creeps, The (9-2-39) 4681-92 Bela Lugosi-Dorothy Arnold	Oct. 17,'39†	21 (each)

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MOTION PICTURE HERALD

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If through all his days a man in business tells the truth as he sees it, keeps his word as he gives it, works for his industry, for its own sake along with his, he gets what is known as a good reputation.

It is like that, too, with journals of business. Publications that matter have many of the attributes of personality.

MOTION PICTURE HERALD is happy in the consciousness of, and responsibility to, a good name.

DECEMBER 30, 1939
VOL. 137 - NO. 13

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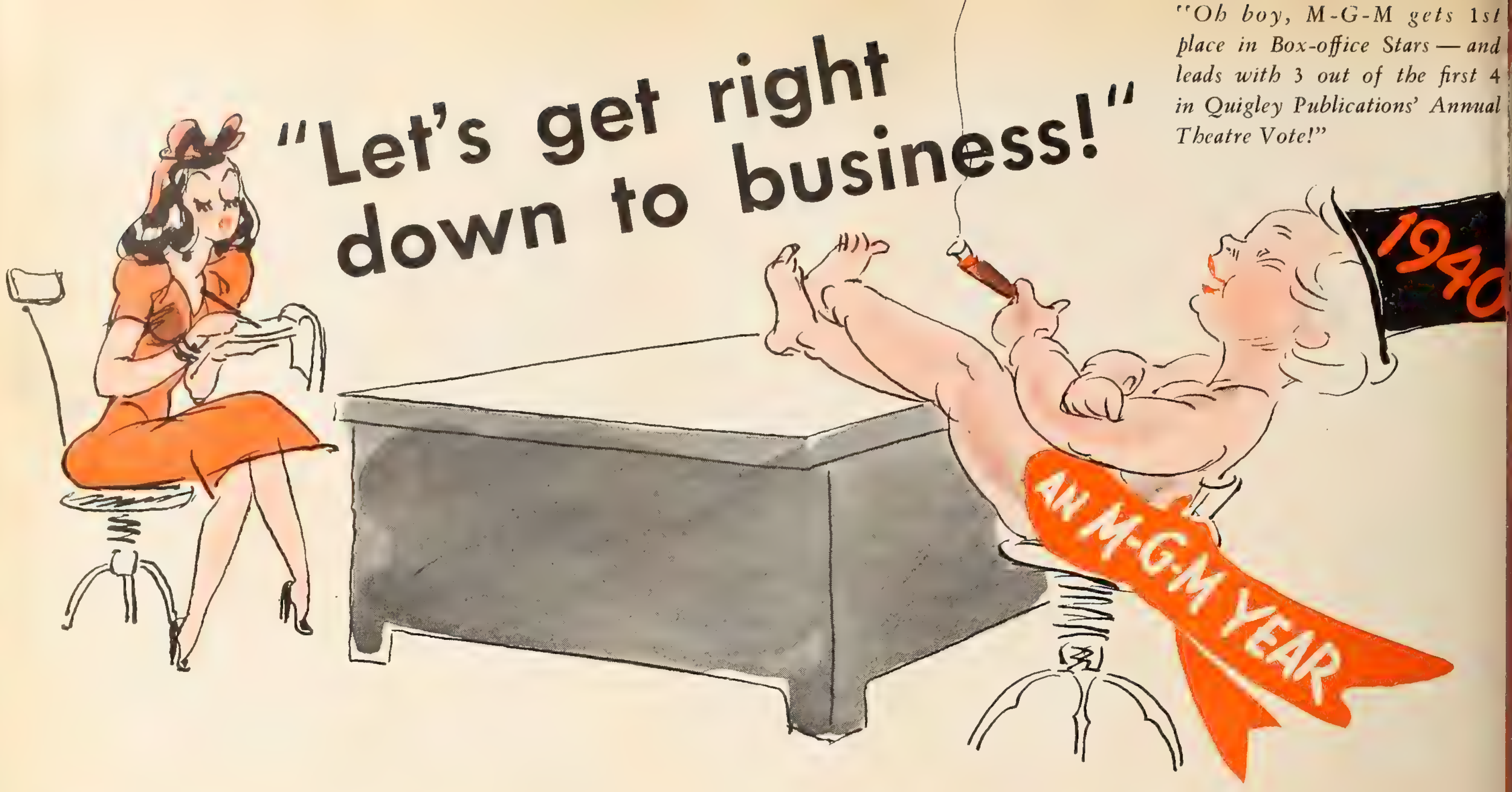
"Let's get right down to business!"
1940
AN M-G-M YEAR

"Oh boy, M-G-M gets 1st place in Box-office Stars — and leads with 3 out of the first 4 in Quigley Publications' Annual Theatre Vote!"

DEAR MISTER EXHIBITOR:

This is 1940 writing to you. I've just arrived and while I find this world a bit screwy I was delighted to discover one outfit with chin up, full of smiling optimism and courage that's admirable. I refer, of course, to Metro-Goldwyn-Mayer. I have looked over the M-G-M pictures that the Big Year of 1939 gave you, such as "The Women", "Thunder Afloat", "Babes in Arms", "Ninotchka", "Judge Hardy and Son", "Balalaika" and others. They're great, but I assure you 1940 will do even better! This M-G-M outfit is your best bet. To start my new year, two pictures just previewed, are sensational: "THE SHOP AROUND THE CORNER", (*another Lubitsch hit starring Margaret Sullavan, James Stewart*); "EARL OF CHICAGO" (*starring Robert Montgomery*). Then there's "BROADWAY MELODY OF 1940" (*starring Fred Astaire, Eleanor Powell*); "STRANGE CARGO" (*starring Clark Gable, Joan Crawford*); "NORTHWEST PASSAGE" (*in Technicolor, starring Spencer Tracy*). That's just the start. I'll be seeing you.

(*Signed*) **1940, AN M-G-M YEAR**

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—their greatest picture!

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TING

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"**SWANEE RIVER** is comparable to 'Alexander's Ragtime Band.' Is aimed for popular appeal and can't miss!"
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"**SWANEE RIVER** comes close upon the heels of 'Gone With the Wind.' They're both in same cycle so to speak. And 'Swanee' is certainly jam-packed with the same beautiful sentiment and charm. Don Ameche's portrayal of Stephen Foster is as good as Paul Muni's Pasteur and Robert Donat's Mr. Chips."
—*Jimmy Starr, L. A. Herald*

"**SWANEE RIVER** another great Technicolor film from 20th Century-Fox. Tensely dramatic story that has captured the true American spirit and brought to the screen a vivid nostalgic piece of celluloid entertainment and beauty. 'Swanee River' like 'Alexander's Ragtime Band' will have entire nation singing old songs."
—*Erskine Johnson, L. A. Examiner*

"**SWANEE RIVER** the best blending of story and song the sound screen has ever had, with the combination of story and song magnificently acted, produced and directed. Should ring the box office bell everywhere as swell entertainment."
—*Hollywood Reporter*

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

Vol. 137, No. 13

December 30, 1939

CONFERENCE *on* "CLASSIC"

Reporting a conversation on some aspects of "Gone with the Wind"

YOUR publisher was standing at an arched window of his office-all-done-in-green admiringly watching a crew of painters laying a new coat of green on the roof of the Associated Press down and across the Radio City canyon. Your editor was attentively helping him look.

And speaking of color, inevitably there was argument about green, then the O'Hara's and the red earth of Tara.

In no time at all it was a dialogue, a debate, and a conference about today's "Topic A" in movieland, which is to say "Gone with the Wind"—costs, percentages, dramatic structure, audience endurances, our Mr. William R. Weaver's so very ecstatic review from Hollywood, what he said and did not say. It was a session that ran the full length of a slow-burning panetela, and used up half a syphon. Out of it came some observations, thus:

"*David Selznick seems to have pushed out around the limits* of the Production Code quite a distance—probably will be taken up as a precedent by some of the lads in Hollywood who will be wanting to go considerably farther—damage will be done and ground lost after all the tedious and costly efforts of the industry to keep itself in line with American mores. . . . "

"*Yes, take the subject of harlots for example—there's nothing* in the Production Code or its intent or interpretations which says you can't have harlotry on the screen, but it is emphatic that it is not to be made invasive of morals or that harlots are to be made admirable—this red-headed Belle Watling person, for instance, she's on the screen as a sweet lady bountiful, 'heart-of-gold' stuff, kind to her friends and not an enemy on earth, save for the scorn of respectable women who are put into a position of cruel snobbery by contrast with Melanie's too-good-to-be-true charity. We see Belle giving to the hospital, conspiring to save Rhett's more decent friends, always giving, even giving mellow words of womanly advice in the orange plush and crystal lamped boudoir of her bordello. Miles of film tell the hates and horrors of war, the villainies of the carpet baggers, but there's nothing even hinting that the Bountiful Belle takes the money she so sweetly gives out of the debasement of women for sale. Probably there was not time in the three hours and forty minutes for a 'Damaged Goods' chapter, but it was not necessary to do Belle entirely in gold leaf. . . . "

"*Oh, the answer to that will be that they had to 'follow the* book'. That's bologny, of course, because Hollywood never before found a book it couldn't change for either whim or purpose. There's the story, you'll remember, about Dave Selznick flying in from Hollywood to win an argument on appeal to the New York Hays office to let Rhett Butler say 'damn', on the ground that he couldn't be 'asked to rewrite a classic'."

"*Since when has 'Gone with the Wind' been a 'classic'—if that* had anything to do with the issue anyway? It's about as classic as 'The Duchess' or 'Bertha the Sewing Machine Girl'. They were great merchandise in their day, too. . . . "

"*But about Rhett Butler's 'damn', I don't see that it amounts* to even a damn anyway. The fact is, obviously enough, that interpretation of the code shouldn't have ever included such prohibitions as 'hell' and 'damn' anyway. They are not necessarily elegant, but also they are neither blasphemous, obscene nor profane in the meaning of the word profane. . . . "

"*Well, anyway, Hollywood owes the timidity about 'damn'* to itself in the person of the late Irving Thalberg. Only the other day it was recalled in a code confab that when the suggestion was made—it probably was by Will Hays, too—that there could well be reasonable exceptions, it was Thalberg who rose up to insist: 'No, if we take an inch we'll soon be taking a mile—and if cussing is out, it's got to be all out'."

"*Maybe—the way things are heading—Thalberg may be proved* all too right on that inch-and-a-mile warning—that's something that Production will have to be watching itself about, again—or wish it had."

"*OK, but Belle and 'damn' are not so important in this phase* of the matter as some of the high diving sex demonstrations. Take for example that sterling sequence where Butler, tight on brandy, leaps up the grand stairs like a mad corsair with Scarlett in his arms, and we cut to 'the next morning' with the luscious lady in bed now alone and chortling, simpering and gurgling her testimonial. . . . "

"*Speaking of 'touches'—remember that one where it was found* just classically necessary to show Melanie, the sainted Melanie, taking off her nightdress to mop up the blood in Scarlett's first shooting party. Melanie took it off in the book, too, but only she and Scarlett and the dead man were there, and Melanie didn't have to hide her mid-region around the corner—if we are to adhere to the classic facts, as set down by the classic pen of Miss Mitchell. In addition, no one gave a damn about Melanie's legs anyway."

"*Doubtless there we have the birth of a new 'touch', reminiscent* maybe of the Lubitsch touch, but being framed in the blood of manslaughter it has some von Stroheimish quality—probably we'd better file that one under Selznick, or maybe Fleming."

"*You have a choice item there, but there's something to be*

[*Continued on following page, column* 1]

This Week
in the News

Back at Arnold

"FAR FROM IT; the shoe fits the other foot"—this, in effect, was the answer this week of counsel for the major company defendants in the Government's New York anti-trust action, to the assertion by Thurman Wesley Arnold, in charge of the Department of Justice anti-trust division, on December 20th, that the majors were attempting to "sabotage" the U. S. suit by delaying trial until a possible change of administration in 1940. The majors' attorneys say that it is the Government's lengthy interrogatories that are delaying the case.

They also countered Mr. Arnold's assertion that the Government was "bravely proceeding" with the case, despite reputed purposely spread rumors of settlement, by charging that various Governmental representatives, from time to time, had actually tried to interest the defendants in a settlement.

The assertions by the film attorneys, who were unnamed, were published Wednesday in MOTION PICTURE DAILY. All film attorneys were said to have scoffed at Mr. Arnold's statement that the defendants desired a delay, and a settlement. They pointed out that no defendant would consider a settlement, which would involve a consent decree, meaning an admission of wrong practices.

CONFERENCE *on* "CLASSIC"

[*Continued from preceding page*]

said, too, under the heading of 'accidental abortion' or the unwillingly pregnant wife who no sooner heard of the hint of an accident than she fell down stairs, with excellent results—a thing like that is liable to create a rush demand for duplex apartments. I don't know yet for a classic fact whether she fell or was pushed. In any event it would seem that the Code provisions, which include objection to demonstrations of the modus operandi in sundry affairs like burglary, would be dead against gynecological demonstrations, even on a plush staircase. Do I hear a whisper somewhere that 'it's all right because they're married'."

"*It won't be long now before somebody* will be asking how come under the Code all this, anyway, and the explanations and alibis will fly like duck feathers out of a broken pillow. It looks as though there's been about three years of wheedling, wriggling, whangling, the tossing about of weighty names, millions at stake, and a general overall plea for the sanctity of great classic art—and so what?"

"*What, indeed! Just another episode of* progress. It took the motion picture industry a good many years to arrive at the point where it accepted self-regulation, to meet problems it had made for itself. It's not to be supposed that beginning on that day and date there were to be no more problems, no more issues, no more experiments. The Code is an instrument, not a miracle. In the ultimate audit it possibly will be found that it has not been so much invaded by this picture as illuminated by it. In point of fact through the several years past there have been not a few pictures that have pushed against the walls of discreet self-regulation quite as sharply as this one does and the total service of the Code has not been impaired, by exceptions and even admitted failure of application."

"*So far the critics seem to be having a hell* of a time between their paeans and perplexities. They can't see the forest for the trees. The fans will be well served when they get around to the fact that this is no classic, but again, again I say, that grand old 'escapist' theme of boy meets girl—and how—and that it's a Clark Gable picture with a new leading lady, in which, incidentally, Mr. Selznick burns down Atlanta for a lighting effect."

"*In spite of everything that could be done* in four years with four million dollars in three colors and 220 minutes, boy still meets girl. The millions of the 'simple in heart' and dumb in the head are so much instinctively smarter than the critics and the cognoscenti that they will go into this tangled essay at the stupendous and come out with what they want like a cormorant diving for a sardine. That maybe will justify, or at least excuse, as narrative technique, a treatment that declares Belle a harlot and shows an angel, says that Butler is a cad and shows him a gallant cavalier, rates Ashley Wilkes a flower of Southern gentility and pictures a prime sap, and does its only real job of character development with Scarlett—that's far, far from art, but it's a brave stab at merchandise—like the book, of which only the gross is 'classic'. At the next meeting, I'd like to take up also certain questions of typography in picture titles, montage technique, optical impact, and incidentally gamma."

"*Meanwhile it appears that Dave Selznick* got a lot of what he was looking for."

"*Yes, and so did Scarlett O'Hara.*"

—TERRY RAMSAYE

"Wind" and Dollars

" 'GONE WITH THE WIND' has already broken all box office records in the history of the motion picture business," Metro-Goldwyn-Mayer's publicity department announced to the press Wednesday afternoon, citing grosses in the eight theatres in six cities in which the picture is having engagements to date, and in some of which the David Selznick picture has not rounded out its first full week.

Metro anticipates a gross of $2,500,000 from the first 8 first-runs in the six cities based on expected long-runs.

Says Metro:

In Atlanta, the Grand has been doing $24,000 a week, compared to the highest previous week's $14,000.

In Reading, Pa., at the Capitol, the first week, not yet completed, will be well over $18,000 or $5,000 more than any other seven-day gross.

In Harrisburg, Pa., Loew's theatre will approximate $15,500. The house record is $9,000.

In Cincinnati, the Capitol will do $25,000 on the week, against a previous house record of $9,000.

In New York, at the Astor, week's business is $20,000, advance sales totaling $80,000.

In New York, at the Capitol, the picture has played to over $77,000 on the first week, averaging more than 11,000 admissions a day.

In Boston, the week's gross will approximate $72,000 at the State and the Orpheum combined.

Two or three shows a day prevail.

"Gone with the Wind" will next open in Los Angeles, at the Carthay Circle, December 28th, and the United Artists, the next day, followed by some 40 openings in key cities only on January 25th, and in 40 to 50 additional places on February 2nd.—in each instance the 70 per cent rental prevailing, on an indefinite run to be not longer than a week, with exhibitors agreeing to start advertising ten days before their opening.

Goldwyn Suit Out

SAMUEL GOLDWYN'S suit against United Artists to void his distribution contract was dismissed Wednesday by Judge Francis P. Nields in federal court in Wilmington, Del.

The action had been argued last June 14th and was dismissed because of a defect in the naming of defendants, one of the grounds on which UA had asked for dismissal.

"Plaintiffs," said the court, "are seeking a declaration that the defendant has so conducted itself with respect to Alexander Korda and that Korda has so conducted itself with respect to defendant that plaintiffs are entitled to the relief sought in the suit."

"The declaration, if made," the court held, "would put Korda in the position of being called a contract breaker without his day in court. The declaratory judgment statute should not be stretched to cover this case, where it will precipitate further controversy, instead of making an end to the controversy."

Max Steuer, attorney for Mr. Goldwyn, was reported Wednesday by his office in New York to be ill at his home, 730 Park Ave., and was unavailable for comment on the dismissal.

His associates, however, intimated that either an appeal might be taken or a new complaint might be filed joining proper parties to the action.

Only last week Mr. Steuer issued to the press an announcement of notification to United Artists that his client Goldwyn considered his distribution contract with UA terminated.

In the opinion granting the motion Judge Nields declared, "This is a declaratory judgment suit under a relatively new act of Congress. The courts have held that exerciser of jurisdiction under this statute is discretionary and that the exercise of discretion is to be determined by the facts of the case. If, to afford the release prayed in a declaratory judgment suit, the court must go beyond the contracts which are the subject of the suit, and declares breaches of contracts where the parties to such contracts are not before the court, clearly the court should not assume jurisdiction."

Comes Steinbeck

REVIEWING "MICE and Men" in this issue of MOTION PICTURE HERALD, William R. Weaver records the coming to the screen of the first floration of that violent school of literature so conspicuously represented by John Steinbeck. (See page 48.)

Mr. Weaver indicates that it is all there in all its drab bitterness, all except the four letter words.

In another communication the same Mr. Weaver, ever regarding the Hollywood production scene with evaluating eyes, observes also: "If Hollywood can make Steinbeck features on what we could call a 'Woolworth budget' several influences and effects might be forecast, including some averaging-out."

Meanwhile Steinbeck drama for the entertainment screen is an experiment.

Broadcast

IN A NATIONWIDE hookup of Columbia Broadcasting System, Will H. Hays and Martin Quigley were scheduled to appear in a program entitled "1939 in Motion Pictures," Thursday, December 28th, at 7:15 P. M. Mr. Hays, as the industry's spokesman, was to comment on developments of the year which are of especial interest to the general public. Mr. Quigley was to open the program with a discussion of MOTION PICTURE HERALD'S survey which has named the screen personalities who are included in the list of the ten biggest money-making stars of 1939.

Dies to Go On?

CHARGING that Communists have penetrated Hollywood, Representative Martin Dies (Dem., Texas) will submit a resolution to Congress, when it convenes next week, asking for Congressional authority and finances to continue his investigation into un-American and subversive activities in the United States. The Dies investigation expires January 3rd, at the end of its second year.

Chairman Dies' resolution in support of his contention that the investigation should continue will appear in the form of a 20-page report charging that some 20 Hollywood actors and writers are Communists.

Details of reputed Red activities in the Hollywood film colony, said to have been uncovered during an eight-months' Dies investigation of un-American activities on the Pacific Coast, will be laid before the Dies committee in Washington next week, with possibilities that they may be made public in the report now being prepared.

Details of the report are being more or less guarded, but it has been indicated that it will show that at least a score of prominent Hollywood personalities have been Communists and that double that number have made contributions either directly to the Communist Party or to its various subsidiary organizations of "fellow travelers."

The report further is expected to show that the Reds devoted considerable time and effort to interest members of the film colony in the "cause" and to obtain funds there for propaganda, and used Hollywood interest as a selling point in other areas.

From Horner's Corner

CHARGING he had been libeled by the Chicago *Daily News* and Frank Knox, its publisher (in an editorial December 21st, by that paper, inquiring why he had not acted in the proceedings to extradite William Bioff, West Coast studio union leader, from California), Governor Henry Horner of Illinois on Wednesday sued for $250,000 damages, in Cook County circuit court.

Democratic Governor Horner's petition says Republican publisher Frank Knox and his newspaper "deliberately" misrepresented facts about the hearing on December 19th in the state capitol, Springfield, to "injure and destroy" the Governor and the Democratic party.

Westbrook Pegler, syndicated columnist, whose writings appear in the the Chicago *Daily News*, as in other papers, several weeks ago uncovered court and police records which showed that Bioff had not completed a jail sentence imposed upon him 17 years ago in Chicago.

From the Left

HOWARD RUSHMORE, motion picture reviewer for "The Daily Worker," organ of the Communists and extreme left in New York, was fired this week, from a job on which he drew no pay, because he would not fit his piece on "Gone with the Wind" to "the party line" and it seems more especially to the notion of one Ben Davis, negro member of the editorial board.

A review by "Ben Davis, Jr." headed "An insidious Glorification of the Slave" ultimately appeared. He seemed to think the picture was "one of the most vicious assaults upon those treasured liberties and democratic rights which the American people won —etc., etc."

"The Daily Worker" began its denunciation of the picture several days before it could have been aware of its content and treatment.

Advance copies of the "New Masses" issue of January 2 sent to the newspapers Wednesday denounce "Gone with the Wind" as the "successor in reactionary art to 'The Birth of a Nation.'" The "New Masses" does not like it—if you care.

FOR READY REFERENCE TO THE BUSY READER

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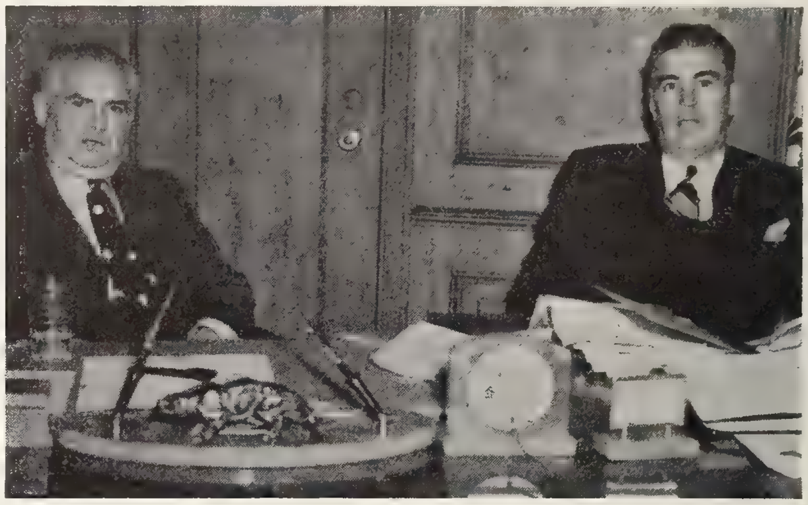
THIS WEEK IN PICTURES

ADOLPH ZUKOR is traveling again. The Paramount chairman of the board is in Cuba in the picture above, on the first leg of a tour of the South American market, complementing the study he made in Europe some months ago. With him are Jack Rapaport, president of Paramount Pictures in Cuba, and Senorita Milagros Quiepo.

NATE BLUMBERG and William A. Scully, president and general sales manager of Universal discuss, below, the program for the special sales meeting attended by all the company's sales managers called to hear Mr. Blumber's report on the product coming up.



FRANK BIORDI, exhibitor of Elwood City, Pa., visits Ann Sheridan on the set of "It All Came True" in Burbank.

MAX SINIFT, operator of the Daly in Los Angeles is greeted by Jeffrey Lynn in the Warner Burbank studio.

FREE MILK for underprivileged mothers and children is under discussion below by officers of the Twin Cities Variety Club just after their installation at ceremonies in the Hotel Nicollet, Minneapolis. Left to right: William Donnelly, second assistant barker; Ben Blotcky, new barker; Hy Chapman, first assistant chief barker, and W. A. Steffes, retiring chief barker.

IVAN ACKERY, manager of the Orpheum, first Famous Players house in Vancouver, B.C., introduces Jean Hunt, ballet dancer who achieved a reputation in the local talent shows staged by Mr. Ackery and who now is on her way to Hollywood.

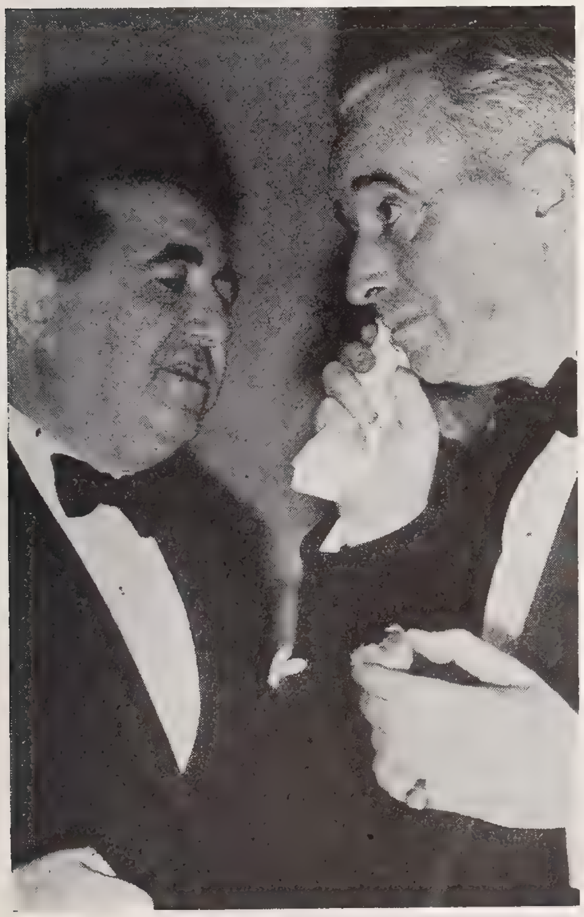
WATCHING SANTA CLAUS on Sound Stage 4 in the Brooklyn Vitaphone studios are the son and daughter of Sam Schneider, Warner Brothers executive and national financial chairman of the Warner Clubs, with their father at the Christmas party given younger members of Warner employees' families.

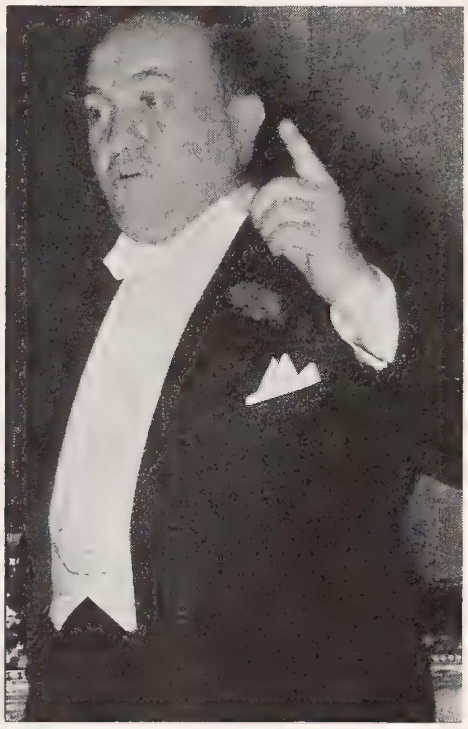
IN BUENOS AIRES, the Argentine district managers give a luncheon in honor of Joseph S. Hummel, Warner foreign manager. Around the table from the left: Charles Roberts, Columbia Latin-American supervisor; Stuart Dunlap, MGM manager, Guy Morgan, United Artists manager; John B. Nathan, Paramount manager; Mr. Hummel; Harry Novak, Warner manager; Nat Liebeskind, RKO manager; Sidney Horen, 20th Century-Fox manager, and Louis Goldstein, Columbia manager.

TESTIMONIAL TO AN INDEPENDENT

LEADERS in motion picture, civic, political and business circles in New York gathered last week to honor Harry Brandt, New York independent exhibitor on the occasion of his 25th anniversary as a theatre operator. More than 600 persons attended the dinner at the Hotel Astor. David Weinstock was general chairman; M. C. Weisman, treasurer; William Brandt in charge of the entertainment, and Howard Dietz was chairman of the publicity committee.

(Pictures by Staff Photographer)





Above: Harry Brandt in a pose which he has used frequently of late.

Left: Mr. Weinstock, chairman of the dinner committee and William F. Rodgers, MGM general sales manager.

Right: Jack Cohn, Columbia vice-president, and Joseph McGoldrick, city comptroller.

IT'S NOT a "little man who wasn't there" but Barney Oldfield, motion picture editor of the Lincoln, Neb., Sunday Journal and Star and Motion Picture Herald correspondent, seems to think so. It's Gabby, 10-inch wooden doll reminding editors of "Gulliver's Travels".

LABOR BOARD RULES CIRCUIT IS ONLY SINGLE BARGAINING AGENCY

Agents, Managers Union Given Mandate for Elections in Brooklyn Theatres; Decision Seen as Important Precedent

In directly affecting, possibly, many similar situations throughout the country, the New York State Labor Relations Board ruled this week that a theatre circuit, in a labor dispute, may be classified as a single bargaining agency, even if its theatres are owned by different corporations; and, hence, different stockholders. The decision, a precedent, affecting immediately the Endicott circuit, with 11 houses in Brooklyn, was expected to affect, shortly, about 50 cases involving independent houses in the New York area.

Elections Ordered

The Theatrical Agents, Managers and Treasurers Union had called a strike at the Endicott houses on August 18th, and picketing last week was still occurring. The union wanted the circuit to agree to a bargaining agency election. The board last week ruled that elections should be held "within 20 days."

The board also ruled that the managers and assistants and the ushers, doormen, cashiers, and matrons be classified as two groups, and vote separately.

Irving Renner and Louis Nelson control four corporations which own four of the houses; the other seven are owned in conjunction with the Interboro circuit.

The board pointed out that the circuit was operated as a unit, and should be considered a unit for bargaining purposes.

Federal Aid for Stage Sought

Meantime, in New York also, the Actors' Equity this week revealed it is seeking Federal support for the theatre, and for unemployment alleviation. Members, at the quarterly meeting, last Friday, urged that the organization consult with other units of the Associated Actors and Artistes of America (which includes the Screen Actors' Guild), on a campaign.

At the same meeting, no minimum wage scales were set; however, members went on record favoring a $50 weekly minimum for actors, instead of the present $40.

Kenneth Thomson, executive secretary of the Screen Actors' Guild, said his organization had voted to approve the "one big union" plan when and if formulated, and if it benefits "all actors."

The plan is under consideration now. An accountant has been surveying various branches of the Four A's, and is expected to make recommendations for a plan, in about two months.

Anent the question of television wage scales, a subject of debate among the Equity, the American Federation of Radio Artists, and the SAG, for some time, Paul Dullzell, Equity executive secretary, said organization of and consequent setting up of wage scales for, television, would have to await reorganization of the Four A's.

He said Equity still claimed jurisdiction over the new field; but also said it welcomed the cooperation of other Four A's units.

More information about the recently concluded two year pact between the major distributors and the Film Exchange Employees' Union was revealed this week. Film inspectresses are to receive a minimum of $18.50 weekly. Where three or more are working, a head inspectress will be named. When two or more shippers are working, a head shipper must be named. Assistant shippers are to receive a minimum of $21 per week. Night workers receive wage increases, it was reported.

PETRILLO ASSAILS "CIO PROPAGANDA"

Objecting to what he termed "propaganda" for the C.I.O., James C. Petrillo, head of the Chicago Federation of Musicians, forced managers of the Erlanger Theatre and Shubert's Grand Opera House, in that city, to eliminate scenes of two shows which mention John L. Lewis' organization. The shows were "George White's Scandals," which opened at the Erlanger on Christmas Day and "Hellzapoppin," which will open at the latter house, shortly. Objections to mention of the C.I.O. in the latter were based on the New York show, and management of the Shubert house agreed that when the show opens in Chicago, it will not offend Mr. Petrillo, who says he does not like Mr. Lewis' outfit.

The contract can be reviewed by either side, it was said, after one year of operation, on November 30th, 1940.

Guild To Negotiate

On the coast, the producers and the Screen Actors' Guild this week were expected to reopen negotiations for reclassification of extras, and a 15 per cent wage increase.

In St. Louis last week, the Fanchon and Marco Service Corporation filed a libel suit for $200,000 against eight officers and 44 members of the projectionists' Local 143, charging they had damaged the company's business by false statements in distributed handbills. The union has been striking against the company's nine neighborhood houses since September 30th.

In New York, the Laboratory Technicians' Union, Local 702, is expected to start negotiation for film cutters and librarians in the New York area, within a month. Union spokesmen claim 60 cutters have joined, and that these are a majority.

In Oshkosh, the city's Common Council has amended the ordinance licensing electricians, to exempt film projectionists.

American Federation of Musicians' Local 70, in Omaha, has reelected Peter Christman as president, and elected Ernest Nordin as vice-president; Harold Pace, secretary, and Mike Chaluopka, treasurer.

In Philadelphia, the Warner Earle Theatre, closed as a vaudeville house, will be kept as a first run film house, David Weshner, Warner central zone manager, said last week.

In Richmond, Virginia, Frank P. Cowardin was reelected president of the city's Musicians' Association, Local 123, at the annual business meeting last week. Other officers elected were Marshall Rotella, vice-president; Carl N. Wallnau, secretary, and Burt Asburg, treasurer.

In the same city, the projectionists' local, 370, reelected all its officers. These are Harry Jarvis, president; John Doherty, vice-president; A. P. Stewart, recording secretary; George Crozier, treasurer; John P. Leary, business agent.

In Wilkes-Barre, the projectionists' local, 325, elected Raymond Conrad president; Leonard Gabel, vice-president; John Kenworthy, business agent; Joseph D. Malloy, treasurer.

The International Alliance of Theatrical Stage Employees having objected to Michigan theatre employees carrying film, the local IATSE ruling that they be barred from doing so goes into effect on January 15th, according to IA vice-president Roger Kennedy.

In Albany, the Alliance's favored measure, calling for two men in a projection booth, is expected to be pushed when the legislature convenes on January 3rd.

James Roosevelt Forms a 'Million Dollar' Company

James Roosevelt, son of the President and former vice-president of Samuel Goldwyn, Inc., J. F. T. O'Connor, former Federal Comptroller of the Currency, and F. M. Hole have filed articles of incorporation in California for Globe Productions, Inc.

Capitalization $1,000,000

The corporation was organized, according to the application, to "own, lease or otherwise acquire theatres and broadcasting stations" and to "manufacture, buy and hire all kinds of still and motion pictures." The papers of incorporation stated that the company was authorized to issue two classes of stock with an aggregate par value of $1,000,000.

Rumors that Mr. Roosevelt planned an independent producing company met with denials or no comment for several weeks. Mr. Roosevelt will keep his position as president of the Samuel Goldwyn Studio Corporation, to which post he was elected recently, but he has resigned as vice-president of the production company.

Samuel Goldwyn announced that he had agreed to the production of a number of pictures at his studio by the new independent.

Mr. Roosevelt, in Hollywood, Tuesday, said he would disclose definite plans for Globe Productions next week. He denied reports linking his productions with distributing organizations, UA, RKO and others. He declared that he is being financed by Chicago and New York money, although he refused to reveal identities. He is negotiating for "The Bat" and may make two features annually.

Wording in the papers of incorporation authorizing Globe Productions to "own, lease or otherwise acquire" broadcasting stations as well as theatres, caused speculation that perhaps James Roosevelt might go into radio where his brother Elliott has been engaged for some years and has organized Transcontinental Broadcasting System. The new network goes on the air at 10 A. M. on January 1st.

"Virginia City" Petition

A ten-page telegram requesting that "Virginia City" have its premiere in Virginia City, Nevada, has been received by Warner Brothers. Nineteen hundred residents in the territory signed the petition. "Virginia City," starring Errol Flynn and Miriam Hopkins, is now in production.

175 MORE CIRCUIT CONTRACTS ARE CLOSED FOR 1939-1940 PRODUCT

Volume of New Season Sales Moves Ahead After Abnormal Start as Independent Circuit Operators Join Buyers

Circuit buying of 1939-40 product of the ten large distributors is proceeding to normal conclusion, notwithstanding earlier threats of unfavorable influences growing out of trade practice disputes, unsuccessful code draftings, trust suit attacks, labor troubles, the war and whatnot, also exhibitor complaints against some product policies and prices, some real, some imaginary.

Marked by one of the slowest starts for new season's selling in many a year, attributable to one or another of the aforementioned factors, circuit buyers in recent weeks have negotiated enough contracts, for both independent and affiliated properties, to send the distributors' circuit volume sales well ahead on many fronts for this period.

Particularly noticeable is the rapid manner in which independent circuits have been cleaning up their product buying, more of these circuits having closed for 1940 in the past few weeks than during the all of the preceding several months of pre-seasonal selling.

Some 175 individual circuit sales have been consummated in recent weeks by the ten distributors, to supply product for another year to thousands of theatres from coast to coast, from Canada to the border. Several distributors have completed 1939-40 circuit selling.

The new progress in circuit buying can best be realized by comparing the total of 175 comparatively recent circuit block purchases, as reported herein, with the 57 individual circuit buys reported up to mid-October, and listed in MOTION PICTURE HERALD on October 14th, page 14.

Warner, RKO, Monogram Active

Warner Brothers, RKO Radio and Monogram Pictures were the most active circuit sellers in recent weeks, adding considerably, as did most all of the other companies, to product deals previously reported in MOTION PICTURE HERALD, on July 29, at the first flush of exhibitor buying, and, again on October 14th, when selling was well under way.

Counted among recent RKO Radio circuit buyers, is the Publix-Nace Circuit of 26 in Arizona; Anderson Theatres, 10 in Illinois; Demordaunt and Drenner, six in Idaho, and Netco Theatres, 14 in Upstate New York.

Saxe Amusement Company, with 16 houses in Wisconsin, was another recent buyer of RKO product, likewise Northio Theatres, having 16 in Ohio, Kentucky, West Virginia; Cooperative Theatres, 80 in Michigan, principally around Detroit; Skouras Metropolitan Theatres, 45 in and around Metropolitan New York; Comerford Theatres, with 105 in Pennsylvania and New York, and the 27 Upstate New York houses of Si Fabian.

United Detroit Theatres, 17 in Michigan, also bought RKO in recent weeks. So did M. A. Shea Theatres, 42 in Massachusetts, Ohio, New York, Pennsylvania and elsewhere; Durkee Circuit, 17 in Baltimore and Annapolis; Wometco Theatres, 19 around Miami and West Palm Beach; Haynes Circuit of Mississippi, Arkansas, Tennessee, Kentucky; and, Great States Theatres, of Illinois.

BROADCASTERS CALL WAR TOP NEWS STORY

Annual reviews of news events of the year, featured this week by the National Broadcasting System, Columbia and Mutual, all listed the war and its incidents as far and away the most dramatic material used on regular news or feature programs during 1939. Other highlights mentioned by all three networks included the death of Pope Pius XI and the election of the present Pope; the visit of King George and Queen Elizabeth to America, and the sinking of the Squalus *and the two pre-war British and French submarine disasters. Various aspects of the war coverage made up the balance of the lists.*

One of the biggest buys was made by Balaban and Katz for its scores of houses in Illinois and thereabouts, another by the 83 Wilby-Kincey Theatres of Virginia, Alabama, the Carolinas and Tennessee, both buying features and shorts. Thirty-two towns are involved in the latter deal.

RKO Deals Listed

Newbold Theatres of Kentucky also bought RKO Radio's 1939-40 product, and the Welworth Circuit, with 13 in Minnesota, Wisconsin and the Dakotas; R. E. Griffith, for his Griffith Amusement group of 204 in Oklahoma, Kansas, Arizona, Nebraska, Arkansas; Charles Morse Circuit, 17 in New England; Manos Theatres, six in Ohio; 26 in Illinois, Indiana, Wisconsin; Texas Consolidated Theatres, and the related Interstate Circuit of the Karl Hoblitzelle-Robert O'Donnell interests in Texas and New Mexico.

RKO buys continued with the Theatrical Managers' Circuit of 20 in Indiana; Maller's Circuit, 12 in Indiana and Ohio; Strand Amusement Company, six in Connecticut; Paramount Enterprises, of Miami; McCarthy Circuit, 23 in Minnesota and North Dakota; Gregory Circuit, 26 in Indiana, Illinois and Wisconsin; Western Massachusetts Theatres, 17 in Massachusetts and Vermont; Dominion Theatres, 13 in Virginia.

Walter Reade bought RKO Radio for his 40 houses in New Jersey and New York, and the Cocalis Circuit bought for its 32 in New York. Loew's Metropolitan Theatres bought for 42 in the Greater New York area, Cabart and Southside Theatres, for 15 in California; Confederation Amusements, Ltd., seven in Montreal; United Amusements, 26 in Quebec.

Butterfield Circuit, 105 in Michigan; Lucas and Jenkins, 44 in Georgia; Loew's 16 in Connecticut; Notopoulos Circuit, five in Pennsylvania; Dolle Theatres, Louisville, and the Real-Neth group, of six, in Columbus, Ohio.

Additional RKO buys were reported for Century Circuit, 32 houses in Greater New York; Randforce Theatres, 43 in the same section; Jones, Linick and Schaefer, five in Chicago; Alliance Theatres, Chicago; Van Nomikos, Chicago; Lasker Theatres, six in Chicago; J. G. Long Theatres, 27 in Texas.

Columbia Three-Year Deal

Heading up recent circuit purchases of Columbia Product was the renewal, for three years, of the product franchise held by Skouras-National Theatres, for some 300 houses throughout the western and midwestern sections of the circuit.

Mutual Theatres, operating 18 in Detroit, acting as a booking unit for independent owners, was another recent buyer of Columbia for 1939-40 since practically all Columbia circuit deals have been closed.

More Monogram Deals

Standing well out front in selling activity, Monogram's more recent sales included deals with J. Mathiew, Boston; Comerford-Publix, Pennsylvania; Warner Brothers' four houses at Albany, N. Y.; R. E. Griffith Theatres, for Texas; Affiliated Theatres, Indianapolis; Willis Houck, New Orleans; Skouras Metropolitan Theatres, 67 in Greater New York; Golden State-Turner and Dahnken Circuit, 37 in California and Nevada; Rosenblatt and Welt, nine in New York and New Jersey; Vinnicoff Theatres, Los Angeles; Warner Brothers' 14 theatres in Pittsburgh; Schoenstadt Circuit, 16 in Chicago; M. A. Lightman, of Malco, Tennessee; Warner Brothers' 17 theatres in the District of Columbia; Fox West Coast, 204 theatres in California, and Blatt Brothers, 17 in Pennsylvania.

Monogram also sold to Fox Intermountain, for 89 houses in Colorado, Idaho, Montana, Nebraska, New Mexico, Utah and Wyoming; to J. D. Peck's Community Theatres, Des Moines; Danville Enterprises, District of Columbia; C. H. Davison, Salt Lake City; William Benton, eight in Upstate New York; Bijou Amusement Company, 31 in Arkansas, Georgia, Kentucky, Louisiana, Oklahoma, Tennessee, Texas and both Carolinas; Jefferson Amusement Company, 64 houses in Texas, and Burgin Theatres, Charlotte, N. C.

Monogram product buyers of recent date included also C. G. Diller, six in Colorado; Feiber and Shea, Boston; Van Nomikos, Chicago; Butterfield, 105 in Michigan; Lyle M. Wilson, nine theatres in the Carolinas; D. Bernstein, Detroit; Carl Wesse, Indianapolis; Mutual Theatres, for 18 in Detroit; Anderson, 10, Illinois; Essaness, 27, Chicago; Martin and Thompson, 57, Georgia; Martin Theatres, Louisiana; Netco, 14, New York; Great States, 30, Illinois; Saenger, 62 in Southwest; Theatres Service Corp., Vinnicoff.

Warners Clean Up Deals

Purchase by Turner and Dahnken, operating 34 houses in California and Nevada, and by Crescent Amusement Company, with 64 in Georgia, Tennessee and North Carolina, two weeks ago, completed the circuit selling by Warners for 1939-40.

Taking an early lead, last summer, over many of its competitors in selling, Warners followed quickly with scores of deals through the fall, and in recent weeks closed numerous additional contracts. Kaybern Theatres, an independent with eight houses in New York City, Poughkeepsie and Mount Vernon, New York, is one of the latest, this group buying Warner product despite its booking affiliation with the Harry

(*Continued on following page, column 1*)

SELLING SPEEDED UP

(Continued from preceding page)

Brandt interests which have been attacking Warners of late on policy matters.

Other comparatively new Warner 1939-40 product customers include Martin Circuit, 39 theatres in Georgia, Alabama, Florida, out of that circuit's 57; Century Circuit, 45 in Greater New York; Publix-Richards and Nace Circuit, 26 in Phoenix, Tucson and northern Arizona.

Since the last report of 1939-40 circuit deals was published, in October, Warners have straightened price and policy differences on product with National Theatres, again selling its product to the group of some 580 houses throughout the west and midwest.

Smalley Circuit, with 16 in Upstate New York, also bought Warners, likewise the Cabart and Southside Theatres, 15 theatres in California; Essaness, with 27, Schoenstadt, with 16, and Simansky and Miller, five, all three in Chicago; Netco Theatres 14 in Upstate New York; Minnesota Amusement Company, 93 in Minnesota and the Dakotas.

Universal, Republic Deals

Notable incident in recent Universal selling was last week's disclosure that as a result of selling away from its old Saenger Circuit customer in the southeast, a group whose 62 houses frequently played Universal pictures in the past, "U" has closed some 40 deals in opposition to the dominant Gulf State Saenger circuit. Universal is even selling five-year product franchises to independents in opposition to the Saenger group, in Louisiana, Alabama and Mississippi.

Mutual Theatres, with 18 in Detroit, is another to buy Universal for 1939-40, also Cooperative Theatres-Milton Mooney, 73 houses in and around Cleveland; Minnesota Amusement Company, 93 in Minnesota, Wisconsin and the Dakotas; Cooperative Theatres in Michigan, with 94 in that state.

Additional Republic Pictures circuit deals to be reported since the last publication of circuit buying, have been closed by the Basil Circuit of 18 in Upstate New York; Lucas and Jenkins, 44 in Georgia; E. J. Sparks, 74 in Florida; Lichtman Theatres, 20 in Washington, D. C., Virginia and North Carolina; Harris Theatre Circuit, 19 in Michigan, Ohio, Pennsylvania and the Pittsburgh division of Warner Brothers, involving 14 houses. Also, 18 Mutual Theatres, in Detroit.

Fox, Paramount Add Groups

Twentieth Century-Fox Films is another of the large distributors to be well on the way to the closing of all circuit deals. Most recent sales were made to the Brandt Circuit, including those booked for, totaling 83 houses in New York, New Jersey and Connecticut; Essaness Theatres, for 27 in Chicago; Great States Circuit, Illinois; Seider Circuit, New York; Cocalis Theatres, 32 in New York City and the Bronx; Century Circuit, 45 in Greater New York; Walter Reade, 40 in New Jersey and New York; Consolidated Theatres, 21 in New York; Charles Steiner, 10 in New York; David Snaper, seven in New York; and several RKO outlying New York City houses.

Balaban and Katz was a large buyer of Twentieth Century-Fox product for 1939-40. Others included Lasker Circuit, six in Chicago; Lynch Theatres, Chicago; Schoenstadt, 16 in Chicago; Rheinheimer Circuit, Chicago; Alger Theatres, 13 in Illinois, and Anderson Theatres, 10 in the same state.

Jones, Linick and Schaefer, with five in Chicago, also bought Twentieth Century-Fox's new product, likewise Sam Myers, Chicago; Simansky and Miller, five in Chicago; Goodman and Harrison, four in Chicago; Joe Stern, eight in Chicago; Warners Chicago theatres, numbering 17. Another buyer was the Interboro Circuit of 41 in New York and New Jersey.

Associated Theatres, operating 13 as a cooperative in New Jersey, was another Fox product buyer, likewise the Mutual cooperative of 18 in Detroit, the Cooperative of 80 in Michigan and the Mooney Cooperative of 73 in Ohio. Netco Theatres, Paramount affiliate with 14 in Upstate New York also bought the product.

In virtually all situations Paramount circuit deals are proceeding rapidly to conclusion. Most recent deals include Associated Theatres, 13 in New Jersey; Mutual Theatres, 18 in Detroit, besides others.

United Artists Finishes

Louis J. Schlaifer, general sales manager for United Artists in the west, reported three weeks ago that his company had concluded selling in the west for 1939-40, with the buying of product by five circuits; Balaban and Katz, for 70 houses in Chicago; Great States Theatres, 30 in Illinois; Publix Intermountain Theatres, Salt Lake City; McNeil-Naify Theatres, 70 in California; Blumenfeld Theatres, 15 around San Francisco.

The U. A. 1940 product also was purchased by Minnesota Amusements, for 93 theatres in Minnesota, Wisconsin and the Dakotas; Associated Theatres, 13 in New Jersey; Mutual Theatres, 18 in Detroit; Cooperative Circuit, 80 in Michigan, among others.

MGM About Set

As far back as four weeks ago, William F. Rodgers, general sales manager of Metro-Goldwyn-Mayer, told field and home office distribution workers at a meeting in Chicago that about 85 per cent of last year's total sales had already been closed, and that the remaining 15 per cent represented in revenue no more than four per cent of gross income.

In recent deals, MGM sold 1939-40 product to the Lasker Circuit, with six houses in Chicago; Bland Brothers, eight in Chicago; Mutual of Michigan, 18 Detroit theatres; Cooperative Theatres of Ohio, 73; Minnesota Amusement, 93 in Minnesota and the Dakotas; and Netco Theatres, 14 in Upstate New York.

MPPDA Board Directors Discuss Foreign Market

Foreign managers of major companies were called in to the quarterly meeting of the Motion Picture Producers and Distributors of America board of directors this week for a discussion of the new monetary regulations and import restrictions in international markets since the outbreak of the war. The situation was discussed at length by the board following reports by the foreign department heads. The meeting was adjourned thereafter to next Wednesday.

Attending the meeting were Will H. Hays, Frederick L. Herron, Maurice Silverstone, W. C. Michel, Nicholas M. Schenck, George J. Schaefer, Nate J. Blumberg, Jack Cohn, Joseph Hazen and Barney Balaban.

Those called in on the foreign market discussion were Arthur Loew, David Bernstein, Phil Reisman, J. A. McConville, Walter J. Hutchinson, Arthur Kelly, Karl McDonald, John W. Hicks and Joseph H. Seidelman.

Evanston Trust Action Settled Out of Court

One of the almost myriad anti-trust suits by independents against the majors and the large circuits—for "collusion," "conspiracy," violation of the Sherman and Clayton Federal laws, et al., was dropped this week. It is the suit by Frank Ford, Evanston, Illinois, exhibitor, against the Balaban and Katz Chicago circuit, Nicholas M. Schenck, Sam Katz and Joseph M. Schenck. The status of other defendants in the suit remains the same. Following the settlement MGM and 20th Century-Fox signed new product deals for the Stadium theatre in Evanston.

Gary Action Up in January

Meanwhile, the Gary Theatre Company's anti-trust suit against the same circuit, Warner Brothers Theatres, and the majors in the same area, is expected to come up for a hearing on January 10th. The action seeks an injunction against alleged monopoly.

In Boston, the first anniversary of the Aetna Amusement Enterprises and six other companies against the majors occurred last Thursday. The sales managers of the various majors have been testifying, this week, and for the past two.

In another suit of long standing, in the same city, that of Morse and Rothenberg, against the majors, master of the hearing Philip Hendrick last Friday wished counsel for both sides a Merry Christmas, remarking that it was unusual for a master in such hearings to be able to wish the same counsel, in the same case, a Merry Christmas for two successive years.

Peskay-Loew Deal Off

Edward Peskay, formerly of Warner Brothers, Selznick, Skouras and First National, and a former vice-president of Grand National, and now the operator of the Pickwick Theatre, Greeenwich, Connecticut, over the weekend denied that he would sell his house to Loew's, Inc., as previously rumored. The Department of Justice, acting under an agreement reached with the majors in the New York anti-trust action (maintaining the status quo in producer owned theatre properties) frowned on the deal, he indicated. It was also reported this week that the collapse of the Loew deal might be followed by an anti-trust suit by Mr. Peskay, inasmuch as the theatre is said to be handicapped by lengthy clearance.

New York Premiere Of "Bluebird" Advanced

The premiere of "The Blue Bird," starring Shirley Temple, has been advanced to January 19th from January 17th to permit a Friday night opening. "Swanee River" opens December 29th at the Roxy theatre. Darryl F. Zanuck, vice-president in charge of production, will attend the premiere of "The Blue Bird" at the Hollywood theatre and remain in New York for the opening of "The Grapes of Wrath" at the Rivoli January 24th. Al Jolson and Don Ameche will appear in a broadcast of "Swanee River" on December 29th.

Charles E. McCarthy, director of advertising and publicity for Twentieth Century-Fox, has put John Goring in charge of the roadshow of "The Blue Bird." Mr. Goring managed the old Criterion on Broadway and more recently worked in Pittsburgh and on the West Coast.

1939 MONEY STARS IN ALL BRITISH FILMS

AN ALL-BRITISH POLL

by AUBREY FLANAGAN
in London

LAST year in these pages, analyzing the results of an all British Box Office Poll, which sent Lancashire comedian George Formby to the top, we commented on the loyalties of the British public, suggested that the picture patron was loyal to those stars who remained loyal to him—or her. This year's voting, impressively close to last year's, consolidates that view. Once again the picture house patron has remained loyal to his established loves. For Formby—and indeed Gracie Fields, if to a lesser degree—have remained loyal to their millions. However others may change, the stars of British comedy do not.

Formby Retains Hold

So it is that the wide mouthed Lancashire Loon, wearing the same sheepish grin, twanging the same ukelele and cracking the same old family gags, remains Britian's Film Favorite No. One, proves for another year that of all the constellation in the British screen firmament, he brings more sixpences and shillings to the box office than anyone else. To students, whether academic or purely commercial, of the film trade scene this second year victory will come as no surprise. Formby's appeal is colossal. He deserves the rating.

Gracie Fields, who until last year headed the Poll, stays again in second place. With her, too, the voting is almost precisely what it was last year. Her public also has remained loyal. If she is second she is still a mighty favourite with British entertainment audiences, a draw on radio, stage and screen, in sum total of appeal probably greater than Formby, whose public is strictly a filmgoing public. It is no criticism of Formby's sustained victory to say that Gracie remains Britain's Sweetheart Number One. A fatal attempt, as witnessed in certain recent films, to glamourise a personality who is, despite certain flashes of romantic vocalism, essentially a figure of family fun, the warm hearted party girl of North Country "Do's", ill assisted her.

Donat a Newcomer

Third place goes to a newcomer to the vanguard of Fame, Robert Donat. It is a well deserved homage. Donat's superb work in the Metro-British films "The Citadel" and "Goodbye, Mr. Chips" has won for him in twelve months a public which heretofore had looked on him with a kindly but unemotional eye. It is, of course, a tribute to Donat. But it is no less a tribute to the American corporation which set so high a standard for British filmmaking which, so to speak, gave an English actor the opportunity of a speedy metamorphosis into a front line star. Fame may be born in the box office. It is conceived in the studio executive's office. British fame in this regard was conceived in Culver City.

Loyal to his public, Will Hay, though he steps back a pace to let youngster Donat into third position, finds his public loyal to him. He is not so far behind his immediate predecessor in the voting. Though he may forsake the cap and gown for the peaked cap of the skipper of an African scow, or the helmet of the English rural policeman, Hay is still the schoolmaster comedian, the muddled irascible old Englishman behind whose tumbling spectacles he introduced himself to the British public. No detached critic would readily suggest that the films of Will Hay were cinematic masterpieces, neither literary gems nor technical triumphs.

The promotion of Anna Neagle from eight to fifth place is not surprising. Her dignity and queenly presence, her sympathetic personality and innate modesty have won her a public who will probably never abandon her. She too has remained loyal to her trust of regal biography. "Sixty Glorious Years" was just what the picturehouse patron expected of the star of "Queen Victoria." She earns her reward, a loyalty which has been translated into something more tangible—pounds, shillings and pence.

The Winners

George Formby	*First*
Gracie Fields	*Second*
Robert Donat	*Third*
Will Hay	*Fourth*
Anna Neagle	*Fifth*
Leslie Howard	*Sixth*
Charles Laughton	*Seventh*
Gordon Harker	*Eighth*
Ralph Richardson	*Ninth*
Will Fyffe	*Tenth*

"Pygmalion" Popularity Reflected

To the chosen few comes, too, Leslie Howard, star, with Wendy Hiller, of "Pygmalion", the record breaking creation of the Hungarian genius Gabriel Pascal, with, of course, the willing collaboration of one George Bernard Shaw. The Pascal film was a national success shattering attendance records at all points of the box office compass, being incidentally given the unique distinction of a second release on the Odeon chain. The women mainly have done this for Howard. He is fortunate in having a previously good record. If Wendy Hiller, whose first film this was, and who is unluckily only thirteenth, had been known to screen audiences, she might have occupied Howard's place. Her reflection is there with him, even if the voting actually puts her lower. For it is surely a register of the widescale approval of "Pygmalion".

Laughton Holds Place

Laughton seventh last year is seventh this year. Can the Jekyll and Hyde of British screen characterization command greater loyalty than this? The great success at the box office of "Jamaica Inn" was of course essentially a personal success. The star remains obviously a star, commanding a following both consistent and enlightened. It must surely be a public different entirely from the chasers of glamour girls and golden haired boys, a public which recognizes quality in characterization and treatment, but a public which is consistently ready to express that appreciation in material terms.

Gordon Harker, the Cockney with the rhyming slang and the repartee, last year twelfth this year is ninth. For a public which appreciates the North Country comedy of Formby and Fields, the metropolitan wit of Harker, as different from the other as is Delancey Street from Little Rock, Arkansas, must be a little odd. But Harker has done good work in crook yarns of purely popular appeal, in "Inspector Hornleigh", in the "Return of the Frog", and similar dramatic films, and deserves this tribute.

Richardson's Star Rises

A newcomer to the first ten, and a significant newcomer at that is Ralph Richardson, one of the most accomplished and agreeable actors on the British screen. Richardson's magnificiently whimsical Secret Service man in Irving Asher's highly successful "Q Planes", his so different but so moving portrayal of the blinded officer in "Four Feathers", have belatedly focussed the spotlight of popular favor on a new and rising star. If the War does not interrupt the process Richardson is inevitably due for immortalization even higher on the scrolls of motion picture Fame.

Tenth on the list and one place behind last year is character actor Will Fyffe, "Mr. Reeder" of the detective series, quiet Scots' shepherd of "Owd Bob". He, too, is loyal to his trust and his public remains loyal to him.

When it comes to entertainment the British filmgoer makes no national demands. But when a film professes to be British it must be British and not naturalized British. It is one of the loyalties essential to box office success. That at least four of the first ten should have gained this year's Fame in films sponsored by American firms shows that the U. S. is not least ready to learn the lesson of loyalty.

BRITAIN'S MONEY

GEORGE FORMBY

GRACIE FIELDS

ROBERT DONAT

The Leaders

George Formby	977
Gracie Fields	684
Robert Donat	423
Will Hay	404
Anna Neagle	345
Leslie Howard	313
Charles Laughton	294
Gordon Harker	240
Ralph Richardson	196
Will Fyffe	182

~

15 Honor Stars

Sabu	178
Sandy Powell	164
Wendy Hiller	163
Barry K. Barnes	153
Tom Walls	151
Lucan & McShane	137
Crazy Gang	133
Arthur Lucan	126
Jessie Matthews	119
Margaret Lockwood	116
Robert Taylor	114
Jack Buchanan	99
Emlyn Williams	96
Merle Oberon	94
Clive Brook	93

~

Distribution of the votes showed the British theatre operators to be in substantial agreement on the ten winners and the honor stars who followed them closely in the balloting but beyond that there were nearly one hundred other stars mentioned with a frequency which makes them worthy of listing. Sectional, personal and local preferences of course are reflected in these selections by the exhibitors. Classified according to the ratio of votes received these stars fall into three groups listed alphabetically herewith, in the adjoining columns of this page.

LESLIE HOWARD

CHARLES LAUGHTON

Group I

Elizabeth Bergner
Diana Churchill
Robertson Hare
Valerie Hobson
Sydney Howard
Bobby Howes
Jack Hulbert
Otto Kruger
John Lodge
Stanley Lupino
Raymond Massey
Max Miller
Lawrence Olivier
Michael Redgrave
Rosalind Russell
Binkie Stuart

~

Group II

George Arliss
Hazel Ascot
Leslie Banks
Edna Best
Madeleine Carroll
John Clements
Alfred Drayton
Edmund Gwenn
Sonnie Hale
Rex Harrison
Claude Hulbert
Wilfrid Lawson
Vivien Leigh
John Loder
Corinne Luchaire
Ralph Lynn
Jean Muir
David Niven
Vic Oliver
Paul Robeson
George Sanders
Alistair Sim
Geoffrey Toone
Duggie Wakefield
Anton Walbrook

Group III

Ambrose
Annabella
Wendy Barrie
Jane Baxter
Albert Burdon
Claude Dampier
Bebe Daniels
Fred Emney
Leslie Fuller
Richard Goolden
Hughie Green
Sally Grey
Sir Cedric Hardwicke
Robertson Hare & Alfred Drayton
Seymour Hicks
John Howard
Judy Kelly
Lupino Lane
Anna Lee
Paul Lukas
Ben Lyon
Moore Marriott
Alan Marshall
Mary McGuire
Graham Moffatt
Robert Newton
Jimmy O'Dea
Maureen O'Hara
Maureen O'Sullivan
Wally Patch
Nova Pilbeam
Richard Purdell
Rene Ray
Flora Robson
Tod Slaughter
C. Aubrey Smith
James Stephenson
Sophie Stuart
Marie Tempest
Arthur Tracy
Conrad Veidt
Syd Walker
Hugh Williams
Dave Willis

~

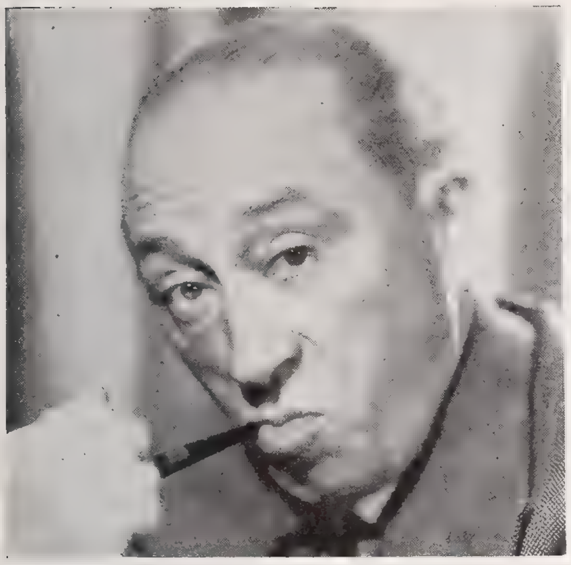
A concentration of exhibitor attention upon a smaller number of players is evidenced in the fact that 24 fewer stars received votes than last year.

MAKING STARS

WILL HAY

ANNA NEAGLE

BILL BOYD, *of American Western Fame*



GORDON HARKER

RALPH RICHARDSON

WILL FYFFE

WESTERN MONEY MAKERS IN BRITAIN

ACTION is action and according to a truly conservative school of cinematic thought it is also the only prime and constantly dependable material for screen storytelling.

Though removed by several thousand miles of ocean, the British exhibitors vote vociferously for almost the same small coterie of ridin', shootin' stars the Americans favor.

The ballots this year show only one newcomer to last year's list, Bob Baker, who climbed to ninth from an Honorable Mention position, and only one significant change in position, the transposition of Bill Boyd and of Gene Autry in first and second position. George O'Brien jumped from ninth to fourth position.

Charles Starrett, first on this year's Honorable Mention list, moved there from a midlist position last year.

The Leaders

Bill Boyd	First	579
Gene Autry	Second	549
Dick Foran	Third	168
George O'Brien	Fourth	144
Buck Jones	Fifth	137
Ken Maynard	Sixth	113
The Three Mesquiteers	Seventh	106
Tim McCoy	Eighth	87
Bob Baker	Ninth	65
Tex Ritter	Tenth	62

Honorable Mention

Charles Starrett	52
Harry Carey	42
John Wayne	32
Roy Rogers	25
Bob Steele	22
Bob Livingston	17
George Hayes	10
Larry Crabbe	9
James Ellison	7
Russell Hayden	7
Ray Corrigan	7
Richard Talmadge	6
Smiley Burnette	5

That the British exhibitor's valuation of western stars substantially coincides with the American viewpoint is shown in the fact that seven of the first ten winners appear also in the American voters' first ten. Beverly Roberts, incidentally, received a number of votes.

The British poll was tabulated in the same fashion as the American, 10 points for each mention for first place, and so on, with one point for tenth.

BRITISH SELECTIONS IN ALL STAR POLL

THE INTERNATIONAL MONEY-MAKERS

THE All Films Poll undertaken by MOTION PICTURE HERALD in Britain this year, and covering the whole box office territory of Great Britain and Ireland, crowns a new Queen of the silver screen—Deanna Durbin. Running in the voting has been close, but the golden voiced "Smart Girl," having grown up with a vengeance, beats all her competitors by a definite margin.

The result is at one and the same time a surprise—and no surprise. Though it supplants the three year winner Shirley Temple, it retains youth at the helm, makes abundantly clear that though the objective of the British filmgoer's homage may be a new one, the qualities and virtues which compel the fealty are virtually the same.

Noteworthy is it, that the first three in the British poll are all youngsters. Miss Durbin comes out on top, jumping five places in the list. She is followed very closely by the Brooklyn Leprecaun Mickey Rooney, impulsive, pugnacious embodiment of the eternal Boy. Miss Temple, suffering maybe less from any personal defects than from the films in which she has recently been presented, loses ground, but stays among the first three. Youth in its three major stages wins the day. The growing girl, blossoming into womanhood. The growing boy exercising his wind and muscles in the first flights of approaching manhood. The winsome, irresistible child. Herein surely is a lesson for the makers of films, for those who sell and those who show them, a reaction maybe against the crass stupidities and futilities of an adult world.

Domestic Tastes Reflected

English audiences,—and the fact has already been recorded in FAME,—whilst devoid of either the puritanical or the prurient, have long had a penchant for the wholesome and the unpretentious in screen entertainment, preferred the clear cut unsophistication of youth to the grimy gropings of ageing gangsters, taken a screen family to their bosom, they are a domestic race,—revelled in a gentle soaking in music of what might be termed the better class, taken the precocious—if unobjectionable—child to their bosom with that parental instinct which is in every British, bachelor or otherwise. Crime and racketeering can be made to pay—in terms of the British box office—but when the analysis gets down to cases, more fundamental and eternal qualities endure.

These considerations greatly explain the shuffling of place and position among the others of the first ten. Following the first three comes youthful Robert Taylor, whose "Yank at Oxford", a phenomenally successful picture here,—and an incidental test of the powers of the foreign producer on British soil—has surely been the instrument to promote him from his seventh place last year to fourth this year. "The Crowd Roars" which followed the former film did nothing like the business of its immediate predecessor. Next comes Jeannette Macdonald, going back from fourth to fifth place this year, but symbolising that regard for music and romance which has so long marked the English audience. Spencer Tracy, the forthright, finely sculptured personality, embodiment of what so many English women look for in a man, reflection, too, of what so many Englishmen would like themselves to be, loses ground. Last year he was third. He probably loses little loyalty, for Mickey Rooney, his copartner in "Boys Town", has already registered the success of the M. G. M. film. Rooney of course, had the immense advantage of the Hardy Family series which are a tremendous draw in Britain.

The Ten Best

Deanna Durbin	*First*
Mickey Rooney	*Second*
Shirley Temple	*Third*
Robert Taylor	*Fourth*
Jeanette MacDonald	*Fifth*
Spencer Tracy	*Sixth*
Errol Flynn	*Seventh*
George Formby	*Eighth*
Nelson Eddy	*Ninth*
Gary Cooper	*Tenth*

The success of Errol Flynn, who has lifted himself for the first time into the select sanctuary of the first ten, is the success once again of the cleaner and more healthy type of motion picture and characterization, the success of the swashbuckling candour of "Robin Hood" and of the honest heroics and essentially native fraternality of "Dawn Patrol".

Formby Holds Own

George Formby, the winner of the purely British Poll, finds it hard to hold territory against the more glamorous and highly publicised Hollywood band. He takes eighth position but proves that even against the might of the international screen a homely Lancashire comedian can occupy, unchallenged, a front rank position.

Nelson Eddy—lesser half of the Jeannette MacDonald musicals, but obviously worthy of some of the credit,—comes from the second string into position nine. Gary Cooper, still loved for his "Mr. Deeds", still able to attract a monumental public by such an opus as "The Cowboy and the Lady" loses a place, goes from ninth to tenth, but with three newcomers to the front row still occupies a worthy position.

Missing from the van are three stars whose performances of yesteryear assured them a place on the scroll of fame. Their disappearance this year is significant. Clark Gable, Ronald Colman and William Powell, no longer members of the brigade of flaming youth, are left behind in positions twelve, twenty and forty-two respectively. This, as we have already recorded, is the day of Youth. The romantic appeal of this triumvirate is surely still a matter of established fact. But all have passed the border of the early thirties, and Youth, as we have seen, will have its fling. There will be showmen to suggest that better starring vehicles, more worthy frames than "Idiots Delight", which box office records have shown is not so much in tune with the modern trend towards escapism than "If I Were King", an echo from yesterday rather than a reflection of today, for instance, might have saved this trio from falling so far behind the younger brigade. The fact is that back they have gone, and a new advance is unlikely.

Balloting Close

Statistical analysis has been avoided in this brief survey of motion picture tastes and trends as reflected in this annual box office barometer. Voting was far too keen and close to permit emphases. That the voting has been a vigorous and unequivocal tribute to clean entertainment, to the brand of story and the species of star closest to the paying audience is surely patent. That the star system still prevails, that it is the personality who shines through the silver screen, whose glamour is not merely a matter of publicity, who draws the British audience, is the immediate and ultimate lesson of this year's poll. Stars may come and stars will go. It is the star who has something the publicity department cannot define who gets to the top and stays there.

Votes Follow American Winners

Comparison of the poll with the selections of American exhibitors, voting exclusively on the Hollywood stars shows remarkable unanimity of choice. Of the American stars named in the international poll, Mickey Rooney, Shirley Temple, Spencer Tracy and Errol Flynn are among the choices in America for the Ten Best. Of the others, Deanna Durbin, first in this poll, just missed inclusion in the first ten; Robert Taylor is among the honor stars; Jeanette MacDonald received frequent mention, as did Nelson Eddy, and Gary Cooper was honorably mentioned. The differences can be accounted for by consideration of particular preferences of English audiences and in the appreciable time lag caused by the later release dates for films in England.

"BICYCLING" LEADS FILM COPYRIGHT VIOLATIONS; NEW LAW IS DRAFTED

Succeeds "Holdovers" as Most Current Subject of Bureau Investigations; Annual Report Shows Many Complaints

Continuing the last two years' reversal of the trend from a previous predominance of the "hold-over" type of violation, the "bicycling" type of the violations of the motion picture copyright laws by exhibitors outnumbered the "hold-over" type almost two to one, according to the annual report of the Copyright Protection Bureau for 1939, as submitted to the industry Tuesday by Jack Levin, who, as director, operates the Bureau with Gabriel Hess, counsel of the Hays organization.

The predominance of "bicycling" was a condition which existed prior to 1930. Thereafter from 1930 to 1936-37 the "hold-over" type of violation predominated, and now again it is found that the occurrence of "bicycling" comes to the fore.

Up 12 Per Cent

According to Mr. Levin, director of the Bureau, violations were found in 28.08 per cent of the places investigated during the current year, as compared with 16.75 per cent of the theatres investigated during the previous year. The activities of the Bureau centered in 35 states during this current period.

The report said: "This increase in the percentage of theatres investigated in which violations were found is probably attributable to the fact that investigations have been instituted as the result of more credible complaints based upon a closer surveillance of theatre operations and bookings by the distributors' branch representatives, a tightening of the license limitations in the forms of exhibition license contracts used, as well as the very considerable number of new and inexperienced exhibitors who have entered the business during recent years."

The report also discusses, in addition to the report of the unauthorized exhibitions, the results of a survey of the 1,505 CCC Camps in the United States, made in 1939. That survey revealed that of the 1,327 CCC Camps on which information was secured, only 171 camps (about 13 per cent) exhibited 35 mm. pictures; 799 (about 60 per cent) exhibited 16 mm. pictures; 357 (about 27 per cent) exhibited no pictures at all.

The annual report of the Bureau said that during the current year the Bureau experimentally established and put into operation a new department to handle investigations of duped, bootlegged, lost and stolen prints. This type of activity on the part of the Bureau is described as a departure from its former work which had been primarily confined to problems arising from the unauthorized exhibition of motion pictures lawfully made by and belonging to the distributors, and circulating in the regular channels of distribution pursuant to the customary exhibition contracts.

Duped Prints Investigated

In connection with this new activity, an investigation of the alleged illicit distribution of prints by individuals or independent companies in various parts of the United States was instituted. This investigation brought some "startling" conditions to light, "startling" in that the extent of this illicit distribution had never before been appreciated, Mr. Levin said. Various phases of this illegal activity were investigated, such as laboratories where the duping was done, independent distributors who handle both 16 mm. and 35 mm. prints, leaks in legitimate film laboratories where employees had been able to smuggle out regular prints, as well as many other reputedly peculiar aspects into which the investigation ran.

CANADIAN COPYRIGHT FEE RISE DEBATED

The plea for increased rates, by the Canadian Performing Rights Society, Ltd., of Toronto, before the Copyright Appeal Board of the Canadian Government, recently, has met opposition.

Objections to a rise in annual license fees from eight to 14 cents, for each radio receiving set owner, in 1940, were voiced by speakers for the Canadian Broadcasting Corporation and the smaller broadcasting stations.

Although these activities of the Bureau were primarily in the nature of an exploration to ascertain the means and methods of handling this new type of investigation, "concrete results of a very considerable nature have already been achieved." Not only was the operator of a motion picture laboratory convicted in the Federal Court under the criminal provisions of the U. S. Copyright Law, for illegal duping of prints, upon evidence turned over by the Bureau to the Federal Bureau of Investigation of the United States Department of Justice, but the Federal Bureau was made thoroughly familiar with the nature and effect of these activities and its full cooperation was secured. In addition, certain independent dealers, trafficking for many years in illicit prints, are now out of business, and the Bureau has recovered for the major distributors a considerable number of prints of their pictures illegally in circulation.

The Bureau's report cites many instances of illicit trafficking in the pictures belonging to the various distributors. There were instances discovered of duped portions of motion pictures belonging to major distributors being incorporated into independently produced subjects without the knowledge of the distributors.

Court Rulings Cited

The report of Gabriel Hess, counsel for the distributors in these matters, discusses a number of important decisions handed down by the Federal Courts during the past year. One of these decisions (*Vitaphone Corporation* v. *Hutchinson Amusement Co.*, 28 F. Supp. 526, 42 U.S.P.Q. 431, by Federal Judge Ford, sitting in the District of Massachusetts dealt with and upheld the legality of the operations of the distributors through the Copyright Protection Bureau).

In the course of his opinion concerning the Bureau, District Judge Ford said:

"It is perfectly apparent that the Bureau described above was formulated for the purpose of protecting large business enterprises from illegal trespasses which involve the loss of substantial revenue. Certainly, the producers and distributors have a right to protect their property. The evidence plainly shows that the Bureau is supported by the producers for the protection of their own business interests and all its expenses paid by them. The producers have a right to maintain their investigating agencies in their own manner and to employ legal help to enforce the legal rights which are theirs. . . ."

Changes in Present Copyright Rules Proposed in Draft Prepared by Shotwell Committee After Long Debate

New copyright legislation, drafted by the so-called Shotwell Committee, will be submitted to Congress at the next session which opens January 3rd. The proposed bill has been drawn up at the request of Senator Homer Truett Bone, chairman of the Senate Patents committee which will be asked to settle disputed points. The Shotwell committee has been holding meetings for nearly a year.

Majority Favor Changes

Representatives of the various groups on the Shotwell Committee have agreed on most of the major questions involved. The varied interests of those on the committee made complete agreement on all points impossible. The Shotwell committee (the committee for study of copyright of the national committee of the United States of America on International Intellectual Co-operation) is comprised of representatives of all the groups interested in copyright matters.

The committee includes representatives of the Motion Picture Producers and Distributors of America, Independent Exhibitors League, National Association of Broadcasters, Authors League of America, American Society of Composers, Authors and Publishers, Song Writers Protective Association, Music Publishers Protective Association, International Allied Printing Trades Association, Book Publishers Bureau, National Publishers Association, American Library Association, Joint Committee on Materials for Research of the American Council of Learned Societies and the Social Service Research Council.

Separate Sales Allowed

Provisions in the new copyright legislation include the agreement that separate sales may be made for each of the various commercial uses to which an author's work may be put. In the case of a story, the magazine, book, screen, television and dramatic rights may all be sold separately and actions brought on behalf of any one of the rights without joining possessors of any of the other rights.

The provision in the proposed legislation covering copyright on creation recognizes an author's or composer's work as personal property for which copyright protection is automatic. No registration or filing of two copies would be required as is now the case. The new agreement would also extend the life of the copyright from the present 28 year period to a period ending 50 years after the author's death.

The Shotwell committee, directed by Dr. Edith Ware, was not able to agree on the proposed revision to the Copyright Act of 1909 in time for action by Congress last Spring. Meetings were held last Spring and were resumed this Fall.

Motion picture interests are not entirely satisfied with the proposed changes and feel that they may have to oppose the Shotwell committee's bill. One motion picture representative stated that he felt that the committee had gone "haywire" on some points and that all changes were in favor of the author. The period of the copyright's life is also considered unsatisfactory. It was pointed out that it would be by mere chance if all the groups with divergent interest on the committee could agree 100% on any copyright bill.

Reprinted from Motion Picture Herald of Dec. 9

The Most Vital News Story—and Why!

WHEN exhibitors tell each other which stars pay off best at their boxoffices, this is the most vital industry news that can be printed.

That is why the Motion Picture Herald's annual Money Making Star Poll is so important to all theatre owners.

Watch for the results of this year's poll, because

it is recognized that the company having the most stars among the First Ten has the product with the most power at the boxoffice.

20th Century-Fox has more stars in the First Ten than any other company!

20th Century-Fox congratulates these great stars . . .

TYRONE POWER

A 20th Century-Fox First Ten Star

(***Second year in the First Ten***)

Appearing next in

DANCE WITH THE DEVIL

The most powerful story Tyrone Power has ever had. Its vital, timely drama will vault to new heights the ever-rising popularity of this fine star. Dorothy Lamour, Edward Arnold, and a truly outstanding cast.

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

SHIRLEY TEMPLE

A 20th Century-Fox First Ten Star!

(Sixth year in the First Ten)

Appearing next in

Maurice MAETERLINCK'S

THE BLUE BIRD

in TECHNICOLOR

Special road showings, before national release, will be accorded this exceptional production, properly to introduce it to the public. The world premiere will be held in New York City on January 19. Other openings will be announced later.

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

ALICE FAYE

A 20th Century-Fox First Ten Star!

(Second year in the First Ten)

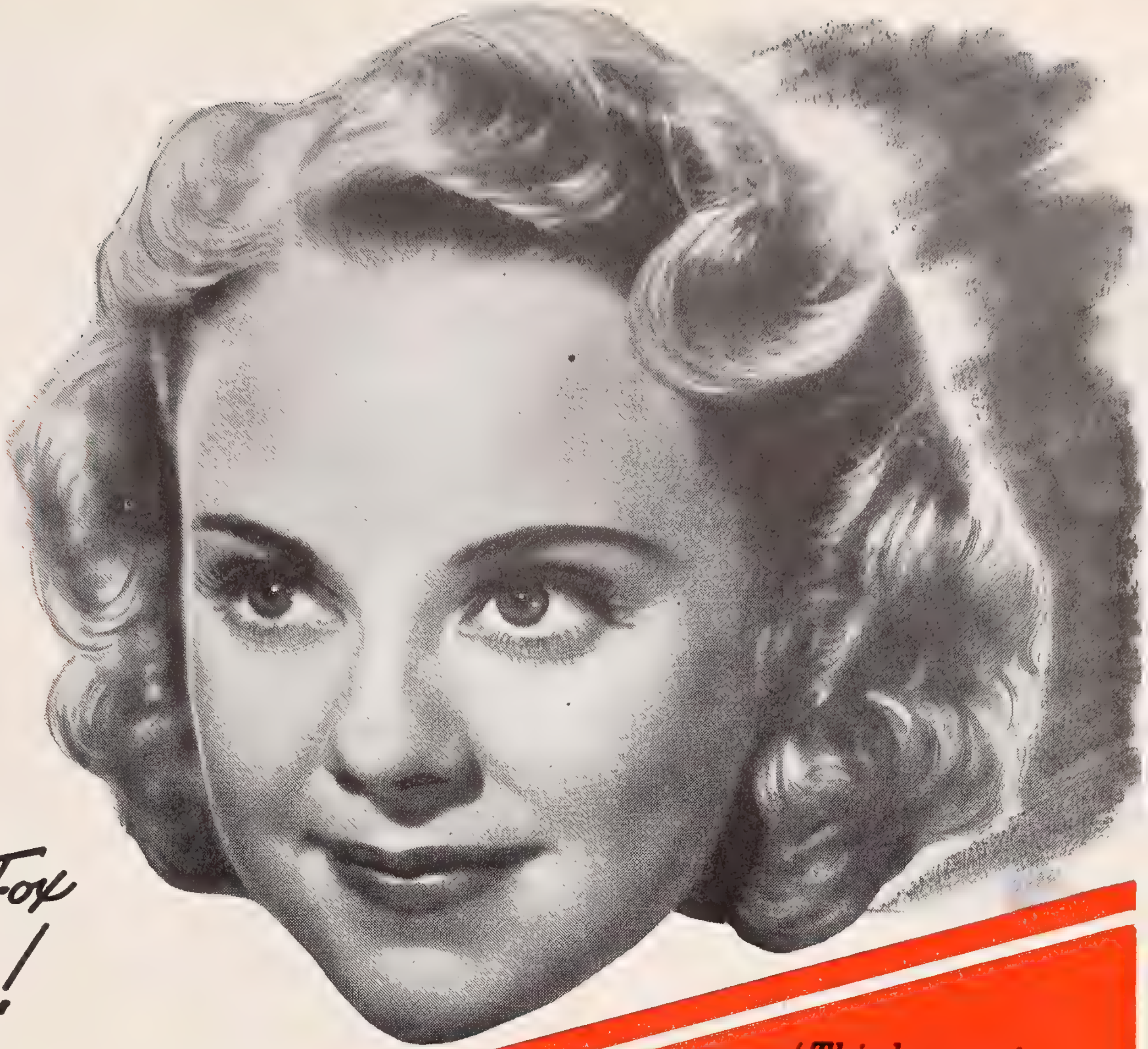
Appearing next in

LITTLE OLD NEW YORK

Darryl F. Zanuck's production, directed by Henry King . . . the combination that brought you "In Old Chicago," "Stanley and Livingstone," "Jesse James," "Alexander's Ragtime Band." Co-starring Alice Faye, Fred MacMurray, Richard Greene . . . with Brenda Joyce giving her best performance. Spectacular, romantic, exciting!

20th CENTURY FOX

[illegible] OF YOUR FUTURE



SONJA HENIE

A 20th Century-Fox First Ten Star!

(Third year in the First Ten)

Currently appearing in

EVERYTHING HAPPENS AT NIGHT

Preceded by sensational pre-Christmas business at the Roxy, New York, followed by smash hold-over grosses...this attraction in national release is proving one of the most popular Sonja Henie has ever made.

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

STOCK VALUES DOWN 156 MILLIONS, AND VOLUME OF TRADING DECREASES

Started Slipping Early in 1939 Due to War Scares; Dropped to Year's Lowest Levels as the Hostilities Commenced

by THE ANALYST

The outbreak of war in Europe caused a drop of $156,053,500 in the market value of motion picture shares during 1939. Reversing the trend of the preceding year, the total market valuation of the 20 film issues listed on the New York Stock Exchange fell to $628,356,625, compared with $784,410,125 at the end of 1938.

War Scares Have Effect

Film stock values started slipping in the first half of the year as the result of a series of war scares that threatened serious consequences to export trade and increasing uncertainties in domestic business, but it was not until after hostilities actually broke out that the majority of them touched their lowest prices of the year.

The end of the year found most of the motion picture shares slightly above the extreme lows, but with a conflicting outlook. On the one hand, domestic business conditions made an excellent year-end showing. On the other was the prospect of a long-drawn-out conflict abroad.

In their market action during the year the film stocks followed much the same pattern as the general list, with the exception of the so-called "war babies". These stocks, represented mostly in the aircraft, copper, armament and shipbuilding groups, were given speculative whirls after the war's outbreak and generally showed higher price levels as compared with the preceding year.

Occasional Flurries

Activity in the stock market continued at a low ebb during 1939 with the exception of occasional flurries in individual issues. Motion picture issues shared in the dullness and the turnover of every prominent stock in the group was lower than in 1938.

As in the early stages of the World War, traders in stocks were wary of the ultimate benefits of war profits and the market's dull and irregularly lower price movements were a logical consequence. Demand for stocks turned more and more from a speculative to an investment character.

Meanwhile, general business conditions improved in most lines and the outlook as the year ends is, at least for the near-term future, optimistic. The strange character of the current war did much to alleviate what would ordinarily have been a depressant on some lines and enabled most business to shake off the influence of the possibility that the conflict might turn from the present state of stalemate and uncertainty into a long and costly conflict.

As an indication of the upswing in trade and industry during 1939, the *New York Times* index of steel ingot production, a pertinent general business barometer, on Dec. 16, 1939, stood at 137.4 (estimated normal—100), compared with 98.6 on Dec. 17, 1938. Automobile production was 110.6, compared with 96.1; miscellaneous carloadings at 92.8, against 77.2; cotton-mill activity at 145.1, against 126.6; lumber production at 92.5, against 75.9, and electric power production 104.4, against 97.9.

Manufacturing employment in November, according to a report by the Department of Labor, was the highest since October, 1937, and the Department's employment index for the month was the highest November average since 1929.

PLANNING BOARD ISSUES REPORT

The National Resources Planning Board has issued a report entitled "Consumer Expenditures". The report studies the average consumer disbursements in the relatively prosperous years of 1935-36, using three numerically equal income groups: lower third, with $780 a year or less; middle third with $780 to $1,450; upper third, $1,450 or over.

The report discloses that the lower "third of the nation" spends more than half of its income for food alone and goes into debt, with an average deficit of $92 a year as compared with a 19 per cent average of savings in the upper third after all outlays including gifts and taxes. Even the middle class loses money, with an average individual or family deficit of $19 a year.

Exclusive of food, clothing and shelter expenditures, Americans in the lower third had an average of $31 per person per year—about 60 cents a week—for all other expenses of living, including medical care, dentistry, amusement, art, motion pictures, education, sport, literature, religion, etc.

Merchants throughout the country predicted sales gains ranging to 10 per cent for the first half of 1940. Sales of heavy electrical equipment and materials for 1939 were reported to be sharply higher than last year and it was estimated the total would come within 10 or 15 per cent of the 1937 sales, which exceeded all previous records. Electricity production for 1939, according to figures available so far, will break all records in the history of the power output industry.

Extra dividends and increased salaries brought about a brisk improvement in 1939 Christmas sales, according to a United Press survey, which showed that from five to 15 per cent more was spent by Christmas shoppers in 1939 than in 1938 and that in some sections of the country the gain was as high as 20 per cent.

While all these developments portended well for the film industry and general business in 1940, predictions for any reasonably long term were tempered by the uncertainties over the war. Consequently, film and other security prices were not in a position to reflect substantially the excellent current business indices.

The motion picture industry contributed to bright spots in business, prominent among which was the report of the Internal Revenue Bureau showing admission taxes during November exceeded $2,000,000 to reach the highest total since December, 1937.

Some Exceptions

Some of the motion picture preferred stocks were noteworthy exceptions to the general trend, an indication of underlying confidence. Eastman Kodak preferred rallied substantially after touching a low of 155½ for the year on Sept. 25 and as the year ended was selling around 175, a gain of 2 points over the 1938 close. Warner Brothers preferred, around 48, showed a gain of 8 points, while Keith-Albee-Orpheum preferred, in a light turnover, was up about 11 points for the year to around 96.

Although it closed with a loss of $46,593,750 in market value, Eastman Kodak common, selling near the end of the year at 166, was up sharply from the low of 138⅛, reached on April 26.

Loew's depreciated $28,598,750 in market value during 1939, representing a loss of 17⅛ points. Twentieth-Century-Fox's total market value as of the end of 1939 at $21,315,000 compared with $45,675,000 at the end of 1938. Warner Brothers was down $9,500,000 in market value.

Paramount, the only film stock whose total sales for the year crossed the million-share mark, ranged in price from a high of 14⅛ to a low of 6⅛ and finished at around 7⅝ for a loss of 6 points, or $14,820,000 in market value.

A five-year comparison of motion picture stock prices, and valuations, appears on the page opposite.

Gains Reported

U. S. Secretary of Commerce Harry L. Hopkins, in a year-end business statement, Tuesday, reported substantial gains in all areas of the national economy during 1939. He said:

"During the year 1939, the trend of business was toward higher levels. In all sectors of the economy—industry, trade, and agriculture—1939 was a better year than 1938. This improvement has produced a more favorable background in which to consider and to appraise common problems of government and business—and a calm appraisal is a necessary prerequisite to intelligently guided action. The outbreak of war in Europe has not been without repercussions in this country, but this unfortunate event must not blind us to the fact that the solution of our problems lies with us. We can not rely upon destruction abroad to create a demand for goods which, in the proper sense, can be fostered here with advantage to all.

"In looking back at the year, it is possible to record a very substantial gain in all areas of the economy when measured against the relatively restricted volume of 1938. The year divides into two rather well-defined periods delimited by the date of the war outbreak in Europe. Prior to September, the recovery in business which featured the latter half of 1938 proceeded at a slow pace, but upon a gradually broadened base, with prospects that this movement would be extended through the final months of the year."

Warners' Sears Drive Underway

The fourth annual Sears drive began this week under Gradwell L. Sears, Warner rothers general sales manager. The drive will run through April 13th.

Initial release during the sales drive is "Four Wives." Other pictures to be released in the period include: "A Child Is Born," "Brother Rat and a Baby," "The Fighting 69th," "Invisible Stripes," "Years without Days," "Magic Bullets," "We Shall Meet Again" and "Virginia City." Awards totaling $25,000 will be distributed to the three districts and branches having the best showing during the period.

MOTION PICTURE STOCKS IN 1939

High and Low in Stock and Bond Trading for 5 Year Period

(Closing Prices Are as of December 23, 1939)

NEW YORK STOCK EXCHANGE

	1939								1938		1937		1936		1935	
Stock and Dividend	**Sales**	**High**	**Date**	**Low**	**Date**	**Last**	**Net Change**		**High**	**Low**	**High**	**Low**	**High**	**Low**	**High**	**Low**
Columbia Pictures vtc. (2½ A)	76,700	15⅝	Jan. 4	6⅛	Dec. 15	6⅝	— 8⅝		19	9	39½	10	45½	31	81	34¼
Columbia Pictures pfd. (2.41 B)	10,700	30½	Mar. 6	15½	Dec. 15	15¾	— 9		35⅜	27½	46⅛	25¾	51½	39½	49⅞	43½
Consolidated Film	61,400	2⅛	Jan. 5	⅞	Dec. 13	1	— ⅞		2⅜	1	5¾	1	7⅛	4⅛	7½	3¼
Consolidated Film pfd. (1 B)	83,600	12⅛	Mar. 10	7¾	Sept. 12	8⅝	— 1⅞		12¼	4½	18¾	4¼	20⅛	15¼	22⅛	14¼
Eastman Kodak (6)	255,700	186⅛	Jan. 5	138⅛	Apr. 26	166	—18¾		187	121½	198	144	185	156	172¼	110½
Eastman Kodak pfd. (6)	4,250	183½	Feb. 8	155½	Sept. 25	175	+ 2		173	157	164	150	166	152	164	141
General Theatre Equip. (.80c)	131,800	15½	Jan. 4	8⅛	Sept. 5	11¾	— 3¾		16¾	8½	33¾	9½	not listed			
Keith-Albee-Orpheum pfd. (3½ E)	680	100¼	Dec. 14	85	Apr. 25	96	+11		91	63	110	80	110	80	90⅛	34
Loew's, Inc. (20)	493,500	54½	Jan. 4	30½	Sept. 12	37	—17⅛		62½	33	88⅞	43⅝	65¾	43	55⅝	31¼
Loew's, Inc., pfd. (6½)	8,500	109¼	July 17	101⅝	Sept. 29	105¼	— ¾		111¼	99	110	99¾	108⅞	104½	108¾	102
Paramount (.15c)	1,443,500	14⅛	Jan. 4	6⅛	Sept. 5	7⅝	— 6		13¼	5¾	28¾	8½	23¼	7⅛	12	8
Paramount 1st pfd. (6)	29,500	107½	Jan. 4	72	Sept. 11	85	—18		101¼	65	200½	80½	170	59	101¾	67
Paramount 2nd pfd. (.60)	132,400	13⅝	Jan. 5	7⅜	Sept. 11	8⅞	— 4⅛		13⅛	6⅝	26¾	8	21¼	8⅛	14¼	9¼
Pathe Film Corp.	37,900	13⅛	July 27	5¾	Apr. 10	10⅛	— ⅛		14⅝	3½	10½	4	11⅞	6⅝	8⅛	4⅞
Radio-Keith-Orpheum	260,500	2⅞	Jan. 5	1¼	Dec. 13	1¼	— 1⅛		5⅜	1¾	10⅛	2¼	10⅞	5	6	1¼
20th Century-Fox	418,800	26¼	Jan. 4	11⅜	Dec. 13	12¼	—14		28⅜	16⅛	40⅞	18½	38⅝	22½	24¾	13
20th Century-Fox pfd. (1½)	47,000	34¼	Jan. 5	19¾	Sept. 9	23½	—11⅜		38	25⅛	50	25	47¾	31⅜	32	24⅝
Universal Pictures pfd.	5,000	78	Feb. 25	45¼	Apr. 10	70	+ 2		83	27½	108	29	115	50	73	29
Warner Brothers	980,900	6⅞	Jan. 4	3½	Dec. 13	3¾	— 2½		8	3¾	18	4¾	18⅜	9¼	10⅜	2¼
Warner Brothers pfd.	12,080	58	July 24	36	Feb. 3	47¾	+ 8		45	20	69½	36	69	44	52	14½

A—Payable in stock; B—Accumulated; C—So far this year; D—Also extras; E—Partly cumulative.

NEW YORK CURB EXCHANGE

	1939					1938		1937		1936		1935	
Stock and Dividend	**Sales**	**High**	**Low**	**Last**	**Net Change**	**High**	**Low**	**High**	**Low**	**High**	**Low**	**High**	**Low**
Columbia Pictures common	175	14	7¼	8	— 8	16	13¼	39	29	45	34	73	38
Monogram Pictures	60,200	3½	1	1	— 1	3⅛	1¼	2⅜	1	not listed			
Sentry Safety Control	15,300	9/16	⅛	¼	+1/16	⅜	3/16	1¼	¼	1⅝	½	⅞	¼
Technicolor (1C)	196,900	22¼	9⅞	12½	— 9⅞	26½	14¼	34	14	32½	17¾	27	11⅝
Trans-Lux DPS	45,900	2⅜	1	1⅛	— ⅞	3⅛	1¾	5¼	1⅝	5½	3¼	4⅜	2
Universal Pictures	8,100	9½	6	9	+ 2	10	3	19	3⅛	16¾	4¼	8	8

Bonds on Stock Exchange

	1939					1938		1937		1936		1935	
Bond and Maturity	**Sales**	**High**	**Low**	**Last**	**Net Change**	**High**	**Low**	**High**	**Low**	**High**	**Low**	**High**	**Low**
Keith 6s '46	$504,000	102	93½	101¾	+ 9¾	95	80	100	82½	100	92	95¾	67½
Loew's 3½s, '46	6,144,000	103¾	92	102	+ 3½	102⅝	94½	101¼	95½	102	96	not listed	
Paramount-Broadway 3s '55	300,000	57½	45¼	45¾	—11½	63	56¾	75¼	59	73	55	63	54⅛
Paramount cv. 3¼s '47	1,068,000	91½	77	84	—15½	87¼	57	96¾	71	not listed			
Radio-Keith-Orpheum 6s '41	48,000	79	50½	52	—35⅞	81	52½	126½	75	122	63	88¾	26½
Warner Brothers 6s '39	480,000	92	79½	83¾	— 5½	91½	63¼	100¼	70	100¼	86	89½	48½

Comparison of Valuation of Stock Issues, 1938-39

Stock	**Shares Listed**	**Close 1938**	**Valuation**	**1939 Close**	**Valuation**	**Net Change**	
Columbia Pictures vtc.	360,000	15¼	$5,490,000	6⅝	$2,385,000	— 8⅝	—$3,105,000
Columbia Pictures pfd.	76,000	25¾	1,957,000	16¾	1,273,000	— 9	— 684,000
Consolidated Film	525,000	1⅞	984,375	1	525,000	— ⅞	— 459,375
Consolidated Film pfd.	400,000	10½	4,200,000	8⅝	3,450,000	— 1⅞	— 750,000
Eastman Film	2,485,000	184¾	459,103,750	166	412,510,000	—18¾	—46,593,750
Eastman Kodak pfd.	62,000	173	10,726,000	175	10,850,000	+ 2	+ 124,000
General Theatre Equip.	600,000	15½	9,300,000	11¾	7,050,000	— 3¾	— 2,250,000
Keith-Albee-Orpheum pfd.	64,000	85	5,440,000	96	6,144,000	+11	+ 704,000
Loew's, Inc.	1,670,000	54⅛	90,388,750	37	61,790,000	—17⅛	—28,598,750
Loew's, Inc. pfd.	137,000	106	14,522,000	105¼	14,419,250	— ¾	— 102,750
Paramount	2,470,000	13⅝	33,653,750	7⅝	18,833,750	— 6	—14,820,000
Paramount 1st pfd.	145,000	103	14,935,000	85	12,325,000	—18	— 2,610,000
Paramount 2nd pfd.	554,000	13	7,202,000	8⅞	4,916,750	— 4⅛	— 2,285,250
Pathe Film Corp.	585,000	10¼	5,996,250	10⅛	5,923,125	— ⅛	— 73,125
Radio-Keith-Orpheum	1,590,000	2⅜	3,776,250	1¼	1,987,500	— 1⅛	— 1,788,750
20th Century-Fox	1,740,000	26¼	45,675,000	12¼	21,315,000	—14	—24,360,000
20th Century-Fox pfd.	946,000	37⅞	41,991,750	23½	22,231,000	—11⅜	—19,760,750
Universal Pictures pfd.	18,000	68	1,224,000	70	1,260,000	+ 2	+ 36,000
Warner Brothers	3,800,000	6¼	23,750,000	3¾	14,250,000	— 2½	— 9,500,000
Warner Brothers pfd.	103,000	39¾	4,094,250	47¾	4,918,250	+ 8	+ 824,000
			$784,410,125		$628,356,625		—156,053,500

NEW AS

20th's ROMANTIC-COMEDY HIGH-SPOT!...

The preview audience said "sensational!" Bright as a bride's smile, funny as the groom's jitters. With a top-rung comedy cast that makes every minute a riot! *Happy boxoffice to you!*

JOEL NANCY
McCREA · KELLY
in

He Married His Wife

with
ROLAND YOUNG · MARY BOLAND
CESAR ROMERO · MARY HEALY
LYLE TALBOT · ELISHA COOK, Jr.
BARNETT PARKER

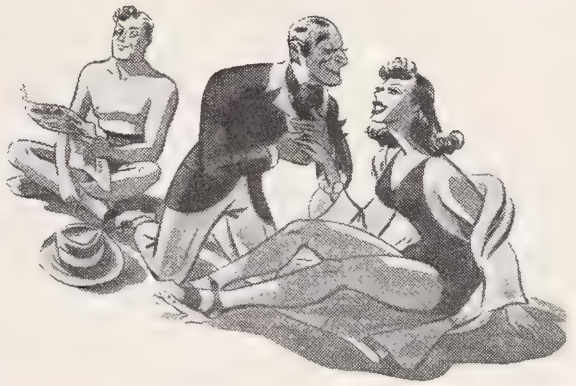
Directed by Roy Del Ruth
Associate Producer Raymond Griffith · Screen Play by Sam Hellman, Darrell Ware, Lynn Starling and John O'Hara
Original story by Erna Lazarus and Scott Darling.
A 20th Century-Fox Picture
Darryl F. Zanuck In Charge of Production

20th CENTURY FOX

1940

THIS SPARKLING WAY TO SELL IT!...

Smart art with a modern slant and smart comment to match . . . available in the press book ads, publicity, exploitation.



COAST TELEVISION FEATURES FILMS; NBC ASKS ACTORS FOR A "BREAK"

Don Lee Network Report to FCC Shows Medium Out of Swaddling Clothes; Short Subjects, Features Telecast

Hollywood, this week taking stock of its television developments to date, took credit for as much progress, proportionately, as that claimed in the east of late by the "big guns" in the new art, National Broadcasting, Columbia Broadcasting, General Electric and others in New York.

Hollywood's telecasters and related broadcasters, led by the Don Lee networks, now claim that television in their hands is out of its so-called swaddling clothes for the Pacific frontier.

FCC Gets Summary

In a 117-page summary of the activities of its W6XAO, Hollywood television transmitter, the Don Lee radio network reports that the station had completed its 2,400th television broadcast, during which time more than 5,000 hours of telecasting had been presented. The summary was made expressly for the Federal Communications Commission, by Harry R. Lubcke, director of television for Lee, on FCC instructions.

Of the 5,000 hours telecast, two-thirds have been films, more than 11,000,000 feet of film having been used since the transmitter began operations eight years ago, in December, 1931. Eastern telecasters use much fewer films.

The report observes that "it is ultimately expected that sponsorship will pay for television programs in much the same way that it pays for radio programs today. Low quality sponsorship (lengthy commercial announcements between phonograph records) will probably not enter television because of the increased cost of the programs and the broadcasting equipment," it was said.

The only telecasting station in the 11 states west of Kansas City, W6XAO recently purchased land on top of Mount Lee, some 1,700 feet high, one of the tallest peaks in the Hollywood range, to increase reception range of its programs from 30 to 60 miles. The city of Los Angeles has passed an ordinance permitting erection of the station, which will use the new portable television equipment developed by Radio Corporation.

The station's operators, Thomas S. Lee, Lewis Allen Weiss and Willet H. Brown, have received an assignment of a low frequency band range of 44 to 50 megacycles for the transmitter.

Neither of the other two large national radio networks—NBC and CBS—operate television transmitters at their Hollywood studios.

64 Features Used

In the W6XAO report to the FCC, it was pointed out that 448 newsreels, 64 features and 69 short subjects had been televised since the beginning of operations eight years ago.

The year by year description of the transmitter's activities reports that: "On April 4th, 1933, daily broadcasts of current Pathe newsreels, changed twice weekly, were inaugurated," while "In 1938, 97 current newsreels of major producers were televised. Except for certain periods, newsreel broadcasts have been continued to date.

"Starting August 24th, 1933, the first of a regular schedule of Paramount features was transmitted with 'The Texan' and excerpts from 'This Dark Age.'"

The trend, however, is away from the transmission of feature length films, as indicated by the fact that during the period from the start of operations to the end of 1935, 52 current features were telecast, while since 1935 only 12 have been transmitted. Mr. Lubcke pointed out in his report that "Because television requires the whole attention of the "lookers," it is to be expected that the interval for any one program will be 15 minutes, certainly not more than 30 minutes.

"In the 15 minute interval, comedy, vaudeville, newsreels or serials can be presented. The broadcasting of a nightly newsreel when all the members of a family can be at home is an instance where the use of film is essential."

Short Subject Use Increased

The added emphasis being placed on the transmission of short subjects is indicated by the fact that of the 69 shorts televised since the start of operations, 48, or 70 per cent, have been shown in the period subsequent to 1935, the trend running counter to that noted for feature transmission. Short subjects used have consisted of 16mm. films supplied by Bell and Howell, Electrical Research Products, film libraries and other non theatricals.

Motion pictures are relied upon, according to Mr. Lubcke, for educational purposes, he having recently defined one function of television as that of being able to provide "living room education."

Whenever aural or visual announcement has been made involving the names of producers of films, the phrase "These visual broadcast transmissions are experimental" has been included, the report states.

"Compared to present motion picture budgets," Mr. Lubcke has said, in "looking ahead" to films made especially for television purposes, "the majority of television productions will be low budget pictures. Consequently, large expenditures for stars' salaries, lavish sets and production will not be made. Rather, what will become 'specially trained stars,' content with

(*Continued on page 33, column 1*)

UNION TELEVISION COMMITTEE MEETS

The joint television standards committee of the Associated Actors and Artistes of America met last week to discuss the question of television jurisdiction disputed by the Screen Actors Guild, American Federation of Radio Artists and the Actors' Equity. The latter claims complete jurisdiction and is determined to maintain that point. It is probable however that as the television field grows a separate body will be formed to cover that industry, Equity may be nominally the controlling factor in television, even if a television body is established. Meanwhile the joint committee is trying to work out a basis for beginning negotiations with NBC and CBS over television wage standards and other regulations.

Performers Asked to Withhold Demands for Closed Shop and Fixed Salary Scales Until Commercial Basis Is Set

"Leave us alone now, while we grow. Help television get on its feet, and you'll be helping yourselves"—this, in effect, was the message of the National Broadcasting Company to the actors' groups of the Associated Actors and Artists of America, delivered to a "Four A's" special actors' television committee in New York, this week, by Mark Woods, NBC vice-president and treasurer, in charge of labor negotiations.

Actors Want Wage Scales

The actor groups of the Four A's, especially the Screen Actors' Guild, the American Federation of Radio Artists, and the Actors' Equity, have been quarreling among themselves over television jurisdiction, and have been hinting that television wage scales should be set up, and adhered to, as in other entertainment industries which have union contracts. The special television committee met last week with Mr. Wood to hear the NBC viewpoint.

"I told them that our licenses were experimental," Mr. Woods declared; "and that we were not allowed, under the licenses, to set a rate to our advertisers. And I noted, therefore, that there was no justification for them to set rates for us. I also noted that there were very few television receivers in the New York area.

"We feel that, until television is on a commercial basis, they shouldn't establish union scales. They should go along with us. They should take what we can pay them."

Actors in NBC's present television programs are paid according to the importance of the role, show, and length of service, he said.

As to their affiliation, the NBC doesn't ask its actors whether they're union members, according to Mr. Woods.

"We have no union contract; so there's no reason to inquire," he remarked.

However, he thinks the majority are affiliated with one of the Four A's units. Many of them are radio artists, he pointed out; and the American Federation of Radio Artists dominates standard broadcasting.

100 Actors in Group

Altogether, about 100 television actors would be affected by a union contract between the NBC and the Four A's unions, Mr. Woods estimates.

Rehearsal pay may be an arguing point, he thinks—if the Four A's television scale is submitted. Radio actors are paid for rehearsal. Television actors are not. Television rehearsals are longer than radio's. Television broadcasts have to be "perfect."

Despite absence of a union agreement in television, well known actors and actresses are employed, Mr. Woods stated, citing Ethel Waters, Ray Heatherton, Dorothy Gish, Helen Claire, Helen Twelvetrees, Dean Jagger, Denis Hoey and others.

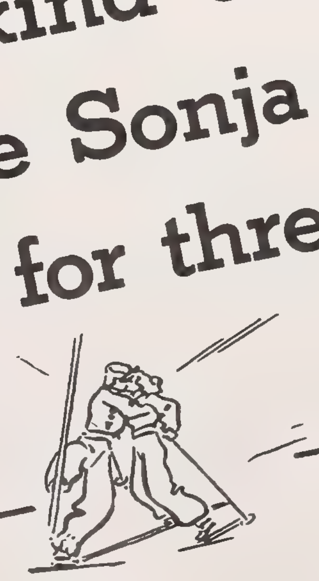
Regardless of NBC's pleadings, a minimum of $100 per week for performers in the television field is expected to be set within the next month by the joint television committee of Actors Equity, Screen Actors Guild and American Federation of Radio Artists.

Present scales range between $25 and $50 weekly, although the maximum is occasionally raised to $75.

EVERYTHING HAPPENS AT NIGHT

Every day...
Every night...
Everywhere...

Rolling up smash grosses . . . the kind of business that has made Sonja Henie a First Ten star for three successive years!



20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

CHAMPIONS OF RADIO CHOSEN BY EDITORS

Charlie McCarthy Retains Top Position in Fourth Annual Popularity Poll

That insouciant blockhead, Charlie McCarthy, is still mowing them down.

Once more the "Champion of Champions" in the fourth annual poll of radio editors and columnists conducted by *Motion Picture Daily* on behalf of *Fame*, Edgar Bergen's saucy creation received 700 votes, far outdistancing the rest of the field for the third consecutive year. There were occasional special mentions, too, of Bergen's second most popular dummy, the rustic Mortimer Snerd who made his bow first on the motion picture screen.

Jack Benny and Bing Crosby, perennial favorites, were second and third in the voting.

Old Favorites Winners

In a year not marked by the advent of any big new attractions, the results, for the most part, showed the old favorites still holding their former popularity. Almost all the champions of yesteryear were returned as winners in their classifications again, although there were shifts among the runners-up.

By far the most impressive contribution of radio this year was the wholesale cancellation or abbreviation of paid commercial programs, evening after evening, to make way for announcements of important news developments during a crucial period. On the fateful Sunday in September when war was declared, all existing records for special events coverage were shattered.

Following Bergen, Benny and Crosby in the "Champion of Champions" rating, in a triple tie for fourth place were Orson Welles, Alec Templeton and Kay Kyser. The latter two are newcomers to the top flight, as is Bob Hope, who ranked fifth.

Only First Five Listed

In accordance with the precedent set last year, only the first five are listed. Worthy of note, however, is a scattering of votes for three members of "Information Please," John Kieran, Clifton Fadiman and Oscar Levant. President Franklin D. Roosevelt also drew some votes, with one editor remarking that the President had "the largest consistent audience, national and international."

In the highly competitive area of Hollywood radio entertainment, the Lux Radio Theatre again took top place as the Best Film Program of the year. In its sixth year of presentation, the Lux Radio Theatre strengthened its outstanding position by a better than three-to-one lead over its nearest competitor. Not only that, but it ran a close second in the classification of Best Dramatic Series.

Dance Bands Shift Spots

Greatest variation in standings over previous years came in the balloting for dance bands. Although Benny Goodman continued to lead the swing maestros, and Guy Lombardo's band repeated as the selection for the best popular radio orchestra, subsequent rankings showed marked changes. Glenn Miller's rapidly rising orchestra placed second among the swingsters and in a tie for third among popular bands. The recently retired Artie Shaw drew the third berth among the swing bands. In fourth place was Tommy Dorsey, while Bob Crosby, Larry Clinton and Kyser tied for fifth.

ARMSTRONG RADIO SEEN FREEDOM AID

An editorial last week in the New York Herald Tribune discussed the new situation facing radio with the new Armstrong frequency modulation system now being considered by the Federal Communications Commission. The editorial stated in part: "If this area (part of the wave band in which the Armstrong FM system operates) is assigned to commercial broadcasting it will open the air to many radio projects for which there is now no space on the air. Radio must ever be watchful to preserve its component of the freedom of the press.

"While Dr. Armstrong's system eliminates static from radio reception, it seems to have encountered a static reception in Washington, where all radio progress must be achieved with the consent of the Federal Communications Commission. . . ."

It was pointed out that with only three national chains at present there is a danger that through technical control by the government or by "monopolistic tendency," the true freedom of the air might be lost.

Kyser moved up to second place among the popular orchestras, with Wayne King, an addition to the list of champions, tied with Miller for third place. Andre Kostelanetz placed fourth and Horace Heidt, fifth.

Kyser's "College of Musical Knowledge" quiz, together with the popularity of his band, earned him top rating for the Best Musical Program (Popular). "Your Hit Parade," with Mark Warnow's orchestra and Barry Wood, followed closely. Paul Whiteman was third, "Tune Up Time," with Kostalanetz, fourth and Fred Waring's show, fifth.

Lux Program Leads

In the film programs and dramatic series, Lux led as the Best Film Program, Screen Guild was second, "Good News of 1940," third, Jesse Lasky's "Gateway to Hollywood," fourth, and the Silver Theatre, fifth.

In the Best Dramatic Series classification, "One Man's Family," was first, the Lux Show second and the Campbell Playhouse was third. "Big Town" placed fourth and "First Nighter" and Arch Oboler's Plays were tied for fifth.

Upsets occurred in the comedy classifications. Fibber McGee & Molly took first position among the comedy teams, sending Burns & Allen, the perennial winners, into second place. In third place were Benny & Livingstone, one notch ahead of Bergen & McCarthy, while the team of Howard & Shelton achieved their first niche among the top five by drawing the last available berth.

Jack Benny, the old reliable, still rules the roost as Best Comedian, as he has done in all preceding years. Bob Hope's sudden rise to radio stardom brought him second place. In third position was Fred Allen who was nosed out of his place among the "Champion of Champions" for the first time. Bergen was fourth and Robert Benchley fifth.

Fanny Brice Wins Again

Fannie Brice won for the second time as Best Comedienne. Gracie Allen was second, Mary Livingstone, third, Vera Vague (Barbara Jo Allen) fourth, and Molly McGee (Marian Jordan), fifth.

The Jack Benny show for Jello, which has always taken first place for the Best Comedy Series, walked off with that prize once more. The Aldrich Family, and Bob Hope's variety show, sitting in the seat of the mighty for the first time, took second and third places, respectively. In fourth place were Fibber McGee & Molly, with Amos 'n' Andy and the Easy Aces tied for fifth.

In the realm of classical music, the NBC Symphony Orchestra is still ranked as the Best Radio Orchestra (Classical). The New York Philharmonic was second, the Ford Symphony and Kostalanetz's orchestras were tied for third, the Philadelphia Symphony was fourth and Frank Black's NBC string orchestra, fifth.

For all--around balance, however, the Ford Sunday Evening Hour drew the votes of the experts as the Best Musical Program (Classical) for the second year. NBC Symphony was in second position, the New York Philharmonic, in third, the Firestone Hour, fourth, and the Cities Service program, fifth.

Bing Crosby Vocal Tops

Don Ameche, Edward G. Robinson and Bing Crosby again finished in one-two-three order as Most Effective Film Player on the Air. Walter Huston was fourth and Bob Hope, fifth.

Bing Crosby is still the Best Male Vocalist in the Popular classification and Kenny Baker retained his position as runner-up. Lanny Ross moved up to third position, Buddy Clark was fourth and Frank Parker, fifth.

Retaining the crown she won last year, Kate Smith rang up another victory as Best Female Vocalist (Popular). Connie Boswell, who did not rate until last year, showed further growth in popularity, by moving up to second place, with a serious bid for the top spot. Frances Langford was third, Virginia Sims, fourth, and Bea Wain, fifth.

Nelson Eddy topped the poll for the fourth consecutive year as Best Male Vocalist in the classical division. Lawrence Tibbett moved up to second, Richard Crooks was third, John Charles Thomas, fourth and Donald Dickson, fifth.

Among the feminine classical singers, four of the top five positions remained exactly as they were last year. Margaret Speaks was first, Lucille Manners, second, Lily Pons, third, and Gladys Swarthout, fifth. In fourth position was Jessica Dragonette, who returned to top-ranking.

The Best Commentator is H. V. Kaltenborn. Lowell Thomas was second. Two new faces, Elmer Davis and Raymond Gram Swing, were third and fourth, and Paul Sullivan, fifth.

War news coverage of CBS was the overwhelming favorite for the Best Special Events or News Job Performed by Radio. Similar coverage by NBC ranked second and that of Mutual, third. The Canadian Broadcasting Corp. drew fourth place for coverage of the visit of Britain's King and Queen, while the CBS nightly "News Roundup" was fifth.

"Let's Pretend," with Nila Mack, was again rated the Best Children's Program. "The Lone Ranger" was second, "Coast to Coast on a Bus," with Milton Cross, third, Irene Wicker, fourth, and Malcolm Claire and Jack Armstrong tied for the fifth rung.

A never-failing winner, Don Wilson, was ranked as Best Announcer. Milton Cross moved up to second place, Ken Carpenter was third, Harry Von Zell, fourth, and Bob Trout, Ben Grauer and Andre Baruch were in a triple tie for fifth.

After rating the popularity of the programs' talent, the poll ends with an examination of commercial announcements. Jack Benny's Jello program was found most acceptable, the Ford Sunday Evening Hour was second, Johnson's Wax with Fibber McGee & Molly, was third, and the Kraft Music Hall was fourth. This is the same order in which the programs finished last year. Canada Dry's Information, Please took the fifth spot.

Most Popular Radio Performers Listed in Order of Preference

Open Champions
Edgar Bergen (Charlie McCarthy)
Jack Benny
Bing Crosby
Alec Templeton
Kay Kyser (Tie)
Orson Welles
Bob Hope

Film Players on the Air
Don Ameche
Edward G. Robinson
Bing Crosby
Walter Huston
Bob Hope

Film Programs
Lux Radio Theatre
Screen Guild Theatre
Good News of 1940
Gateway to Hollywood
Silver Theatre

Dramatic Series
One Man's Family
Lux Radio Theatre
Campbell Playhouse
Big Town
First Nighter
Arch Oboler's Plays (Tie)

Comedians
Jack Benny
Bob Hope
Fred Allen
Edgar Bergen (Charlie McCarthy)
Robert Benchley

Comediennes
Fanny Brice
Gracie Allen
Mary Livingston
Barbara Jo Allen (Vera Vague)
Marian Jordan (Molly McGee)
Fibber McGee & Molly
Burns & Allen
Benny & Livingstone
Bergen & "McCarthy"
Howard & Shelton

Vocalists: Male
(Popular)

Bing Crosby
Kenny Baker
Lanny Ross
Buddy Clark
Frank Parker

Vocalists: Male
(Classical)

Nelson Eddy
Lawrence Tibbett
Richard Crooks
John Charles Thomas
Donald Dickson

Vocalists: Female
(Popular)

Kate Smith
Connie Boswell
Frances Langford
Virginia Simms
Bea Wain

Vocalists: Female
(Classical)

Margaret Speaks
Lucille Manners
Lily Pons
Jessica Dragonette
Gladys Swarthout

Dance Orchestras
(Popular)

Guy Lombardo
Kay Kyser
Wayne King (Tie)
Glenn Miller
Andre Kostalanetz
Horace Heidt

Dance Orchestras
(Swing)

Benny Goodman
Glenn Miller
Artie Shaw
Tommy Dorsey
Bob Crosby
Larry Clinton (Tie)
Kay Kyser

Orchestras
(Classical)

NBC Symphony
New York Philharmonic
Ford Symphony (Tie)
Andre Kostalanetz
Philadelphia Symphony
Frank Black's NBC

Musical Programs
(Popular)

Kay Kyser's College of Musical Knowledge
Your Hit Parade
Paul Whiteman
Tune Up Time
Fred Waring

Musical Programs
(Classical)

Ford Sunday Evening Hour
NBC Symphony
New York Philharmonic
Firestone
Cities Service

Comedy Series
Jack Benny Show
Aldrich Family
Bob Hope Show
Fibber McGee and Molly
Amos 'n' Andy (Tie)
Easy Aces

Children's Series
Let's Pretend (Nila Mack)
Lone Ranger
Coast to Coast on a Bus (Milton Cross)
Irene Wicker
Malcolm Claire (Tie)
Jack Armstrong

Announcers
Don Wilson
Milton Cross
Ken Carpenter
Harry Von Zell
Bob Trout
Ben Grauer (Tie)
Andre Baruch

Commentators
H. V. Kaltenborn
Lowell Thomas
Elmer Davis
Raymond Gram Swing
Paul Sullivan

Special Events or News
CBS—War News
NBC—War News
Mutual—War News
CBC—Visit of Royalty
CBS—News Roundup

Commercial Announcements
Jello Program (Benny)
Ford Sunday Evening Hour
Johnson's Wax (Fibber McGee)
Kraft Music Hall (Crosby)
Canada Dry Information, Please

Coast Television Features Pictures

(*Continued from page 30, column 2*)

moderate salaries, will perform before simple sets and background projection equipment."

In further discussing films and their relation to television, the report states that "the suitability for television of available film has been ascertained by daily test for years."

In addition to films, W6XAO has used as program material such sports events as local football games, and plans to telecast the Rose Bowl game on New Year's; vaudeville acts, fashion shows, plays and home demonstrations —the station's weekly schedule now consisting of four hours of films and three hours of "live" shows.

Screen Stars Appear

Among the screen personalities appearing recently on the latter type of program, for the benefit of the area's 200 receivers, have been Edith Fellows, Bobby Breen, Tay Garnett, and Max Reinhardt and members of his dramatic school. Serial programs are reported to be popular: a twice weekly 15-minute series called "Vine Street" now being past its 50th episode.

The station's plans for the coming year, according to the report, besides construction of the building and the installation of new equipment at the Mount Lee location, include the resumption of daily telecasts, extending the present Monday, Wednesday and Saturday evening transmissions to include every evening except Sunday, with all broadcasts to be of more than one hour duration; experimental and program work with the new RCA portable three-camera pickup equipment, and research on new television methods and equipment.

San Francisco Telecaster

San Francisco's Station KFRC has three possible sites for its television transmitter and studio under consideration following the FCC examiner's approval of the station's application. Probable choice is the rooftop of the KFRC-Don Lee Building a mile from the city's center. Station will be ready to televise "within six weeks" from the time the FCC gives the "go" signal, it was said.

New York Associates Make Nominations

Jack Ellis, president, and Moe Sanders, vice-president, have been nominated for president of the Motion Picture Associates, New York. Mr. Ellis has held the position two years, and under his incumbency 67 new members were added. The membership now totals 230. Elections will be held in January.

Other nominations are: Vice-president, Jerry Wilson, Moe Streimer; second vice-president, Matty Cahn, Jack Rosenfield, Moe Kurtz; treasurer, Saul Trauner, Nat Beier; financial secretary, Charles Penser; recording secretary, Moe Freim, A. Weinberger; sergeant-at-arms, Louis Kutinsky, Abe Blumstein, Max Fried; trustees, two to be elected, Seymour Schussel and Joe J. Lee, incumbents, and Myron Starr and Jack Hattem.

Form U Films of Cuba

A new company, U Films of Cuba, has been formed to distribute for Universal in that country. Ramon Garcia heads the company as Universal's special representative. The company's product formerly was distributed in Cuba through an agent.

NEELY BILL, FIGHT FILMS, COPYRIGHT, MAIN FILM ITEMS BEFORE CONGRESS

Legislative Interest Centers on Pressure for Approval of Anti-Block Booking Measure in House of Representatives

by FRANCIS L. BURT
in Washington

A motion picture industry under a barrage of Federal Government anti-trust suits and the impact of wars which have drastically reduced foreign markets will be faced with new assaults in the session of Congress which convenes next Wednesday as proponents of unit film selling press for prompt House action on the Neely block booking bill as passed by the Senate last July.

Neely Bill Passage Predicted

Of all the many measures affecting the industry now awaiting action in Congress none, in the view of competent Washington observers. is as near final enactment as the block booking bill. Supporters of the legislation are confident that, given any sort of a break, they can pass it without difficulty, and important interests in those branches of the industry—major producers-distributors—which will be most adversely affected have conceded the probabilities of House action, which would eventually send the bill to the White House for President Roosevelt's signature, after a half dozen years of battling through Congress.

Government officials, members of Congress and interested observers are agreed that the threat of block booking legislation is the result of producer-distributor refusal over a period of years to consider changes in their selling and distribution policies which would satisfy the complaints of exhibitors.

The curious repeal of the North Dakota divorce law, the failure of code negotiations with independent exhibitors, the delay tactics adopted in the handling of the New York suit which have aroused the deep resentment of Department of Justice officials, and the evasion of the basic issues during the many lengthy trade practice hearings on the subject before Congressional committees where, instead, a great show was made of the industry's virtuousness, are cited, by its exponents, as examples, which have served only to strengthen the position of the Neely bill

The civic associations backing the bill and some independent exhibitors who are determined to have it passed, if possible, will ask for prompt consideration of the measure by the House Interstate and Foreign Commerce Committee.

Hearings Expected

Chairman Clarence F. Lea of California, opposed to the bill, has announced repeatedly in the past that he will not ask his committee to pass on it without exhaustive hearings. Because of the pressure of other legislation last session, it was possible to avoid such hearings, but whether that can be done again this year, in the face of steadily growing demand, appears doubtful to Capitol observers.

Once hearings are called, proponents are confident of their ability to substantiate their charges and secure a favorable report from the committee and, once the bill reaches the floor of the House, appear to be even more confident of its passage, not unmindful that 1940 is an election year.

Aside from the block booking bill there is only one other pending measure which is given much chance of enactment, the Barbour bill to lift the ban on the interstate transportation of fight pictures, also passed by the Senate last session and now before the committee.

FCC Reorganization Up

In the field of radio the outstanding measures are those providing for the reorganization of the Federal Communication Commission and for investigation of the commission's activities. The former was asked last session by President Roosevelt, who recently has been represented as so satisfied with the improvement in conditions within the commission under the leadership of its new chairman that he is ready to drop the plan, which would be the subject of bitter opposition and probably precipitate the investigation of the commission which Senate and House members have been demanding unsuccessfully for years.

Other pending bills dealing with radio include proposals for establishment of a Government broadcasting station, further experimentation with superpower, and restrictions on radio advertising. With respect to the last, a Senate committee last session held hearings on the Johnson bill to prohibit the broadcasting of liquor advertising and, after a split, submitted both majority and minority reports.

Aside from such legislation as may be directly aimed at the motion picture and radio industries, they will also be affected, in common with others, by such general measures as may be enacted with respect to taxes (on the basis of the Government's need for defense funds); reciprocal trade agreement (the present law expires by limitation June 12, next, and must be extended if new agreements are to be negotiated after that date); labor (on the basis of the Smith Committee investigation of the National Labor Relations Board); monopoly (on the basis of an expected report from the Temporary National Economic Committee), and similar subjects.

Short Session Seen

The coming session will be the last one of the present Administration provided it does not become necessary to call a special meeting between its adjournment and the end of the year, and Administration officials are anxious that it be kept as short as possible because of the political situation and the approaching presidential campaign.

To that end, it is expected thay will make every effort to avoid the raising of controversial issues which might prolong the meeting, even though to do so it may be necessary to defer to the 1941 session legislation of other than major immediate importance.

In the desire to curtail the length of the session is seen a possible failure of the Neely bill. Unless hearings are called early in the session and the committee reports the measure within a reasonable length of time, it is quite possible that it may be shoved off the calendar in the final rush for adjournment, particularly as it is not an Administration "must" measure.

N. Y. Allied Assails "Bombasts"; Brandt Pushes for Neely Attack

In the comparative quiet of the holiday week, organized exhibitor expressions on trade practice matters—always the subject of much day to day discussion, were confined for the most part to an attack made by New York Allied on those who attack the industry and another blast from the ITOA's Harry Brandt against the Neely bill, urging the Hays organization to conduct a vigorous battle against it.

The Allied attack was in a formal statement to the trade press. In part, it said the organization was "opposed to the practice of some leaders and so-called leaders of this industry making extravagant and bombastic statements as to prospective gross receipts, sales policies, playdates, and playing time, and other matters, which statements come to the attention of the public press" and that "such statements tend to lead to legislation, organization, regulation, and agitation . . ."

Meanwhile, Mr. Brandt, president of the Independent Theatre Owners' Association, and head of the New York circuit bearing his name, last week urged the directors of the Motion Picture Producers and Distributors of America, to organize the motion picture industry in opposition to the Neely Bill. Mr. Brandt said that many in the industry opposed the bill, but did not have an effective means of expression. Others know nothing of the bill, and still others know of the bill, but not of its potential harm to them, he said.

Mr. Brandt was to talk some more on the Neely Bill, Thursday, before the Associated Picture Advertisers in New York.

A "mass meeting of the industry" was called this week by Mr. Brandt's ITOA for January 3rd at the Hotel Astor, New York, the program to be an attack on the Neely Bill and promising no solicitation of funds. Distributors, circuits and independent interests were invited to bring all of their executives and all supply salesmen with whom they do business.

The possible effects of the Neely Bill on the production branch of the industry were to be discussed this week in Hollywood at a conference of representatives of the Screen Actors, Writers and Directors Guilds at which the official policy of the Guilds regarding the measure was to be decided.

Important Hint to 'A'-HOUSE KEEPERS!

OUR FEDERAL UNION MUST AND SHALL BE PRESERVED!
WARNER BROS.
Old Hickory
in TECHNICOLOR
NANA BRYANT
FRANK WILCOX

GOOD HOUSEKEEPING MAGAZINE *(over 6 million readers!)* **JUST SELECTED AS THE OUTSTANDING CURRENT SHORT**

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"OLD HICKORY"

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It's a feature in two reels!
Play it now and play it up!

IT PROVES IT AGAIN:
Vitaphone's History of America is America's favorite Short Series!

Year Marked by New High In Quality Production

BEATING off attacks rear and frontal, direct and harassing, at home and abroad, the industry in the closing months of 1939 swung into action with its heaviest defense materiel—top flight production. While the home offices studied and planned and worried through war and flood, labor demands and budget cuts, legislation and litigation, Hollywood primped and prettied, outdid herself in reaching for the customers. Thus, at year's end there was much cause for pointing-with-pride even though many of the problems engendered since January—and before—remained to be settled.

Rumors of war, the war itself and its repercussions had vital effect on the film industry in America. The slow decline in foreign market revenue, marked since Europe first began to run a fever, culminated in September with the outbreak of actual conflict and the subsequent complete shutdown of some markets and radical reductions in others. In England sharp restrictions on currency withdrawals went into effect, followed by promises of permissive changes in the present Quota provisions. Meanwhile, in central Europe most of the motion picture market was absorbed by either the Hitler or Stalin circuits.

At home the war, in addition to its immediate effect, precipitated a labor crisis in production. Led by William Bioff, returned to control after a brief retirement, studio locals of the International Alliance of Theatrical and Stage Employees demanded and got a ten per cent increase, the demand having been put forward when indications first were given that reductions all around might be necessitated by the drop in foreign revenue. Subsequently, other American Federation of Labor locals in Hollywood, as well as the members of the four international brotherhoods, signatories to the basic labor contract, demanded and got similar increases.

The sore spots lumped by the industry under the general heading of trade practices were aggravated in some places, broke out anew in others, and in general achieved little relief. The perennial Congressional threat of an anti-block booking law was renewed by Senator Matthew M. Neely in the Senate and approved there shortly before adjournment in midsummer. Indications were that the attempt would be made again at this session. Fulfilling their promise of late last year, distributors conferred with exhibitors and produced, after long discussion and repeated revisions, a code for the voluntary regulation of trade practices. Exhibitor acceptance was good, except for the Allied States Association's official attack on the completed draft, but at the last minute Thurman Arnold, conducting the Department of Justice's anti-trust activities against the industry, ruled that the code would be illegal if put into effect.

Mr. Arnold was often in the news during the year with reports of new litigation directed against alleged anti-trust and monopolistic activities on the part of the industry in distribution and exhibition. The suit in equity filed last year in New York achieved the distinction of becoming known as the Government's key action. Postponements and attorneys' preliminary exchanges delayed actual hearings, now set for May 1.

Double bills and chance games were attacked and defended but remained in about the same proportion; exhibitor practice in the matter of extended runs and admission prices came in for discussion and, later, direct criticism from producers; television, launched publicly at the New York World's Fair, came closer but missed the threatening proportions assigned it by the film industry pessimists.

Production reached a crescendo at year's end with the new, the different, and the colossal, and Mickey Rooney led all the rest in the Money Making Stars poll.

Headline highlights of the year follow:

JANUARY

January 7

Trade Practices: Two block booking proposals, this year's successors to the Pettengill Bill, submitted to the new Congress, one in the House of Representatives, another in the Senate by Senator Matthew M. Neely, long a champion of the measure. **Foreign Market:** American distributors enlarge on plans for features designed for the Latin American market.

January 14

Broadcasting company reports for 1938 show gross income of $68,808,076 from advertisers for time on the air.

January 21

Trade Practices: First publication of plan for voluntary regulation of trade practices is followed by promises of revision following protests by the MPTOA and Allied centering around charges of vague language in several clauses.

FEBRUARY

February 4

Labor: Major producers in Hollywood cited for NLRB violations; Board issues formal complaint against 10 studios in fight between Writers' Guild and Screen Playwrights. Studio unions given autonomy by IATSE.

February 11

Quigley Grand Award winners in the annual Managers' Round Table competition are John Burhorn of Chicago, silver, and George Limerick, of Oklahoma, bronze.

February 18

Trade Practices: United States Supreme Court rules distributors cannot control admission prices or double bill showings of their pictures in subsequent run theatres when such restrictions are imposed in concerted action by the distributors or by the collusion of distributors with prior run theatres. Allied submits alternate draft of trade practice code, then warns it may withdraw from negotiations.

February 25

Studio announcements include plans for 43 features, 84 short subjects touching upon or elaborating the Americanism theme. **Trade Practices:** Governor of North Dakota ignores plea by U. S. Department of Justice to postpone repeal of recently passed theatre divorcement law.

MARCH

March 5

Samuel Goldwyn sues United Artists, in which he is a partner, in attempt to abrogate his contract to release through that company.

March 25

Restraint charged in $10,000,000 theatre candy vending business. **Foreign Market:** Adolf Hitler shown to be operator of the second largest pictures theatre circuit in the world, controlling directly 7,280 wired houses, almost one quarter of the total in Europe excluding Russia, his only rival.

APRIL

April 1

United Artists announces signing of contracts for pictures from David O. Selznick, David L. Loew, Sol Lesser and Ernst Lubitsch. **Labor:** IATSE strike of exchange and home office projectionists in New York forces emergency film delivery system. **Trade Practices:** Oklahoma exhibitors form pool to match buying power of circuits. Congressional committee again to hear industry arguments over block booking and blind selling at public hearing on Neely Bill.

April 8

Hollywood talent map shows "farming out" system spreading. **Trade Practices:** Distributors offer second revision of trade practice code.

April 22

Studios' budget increase for new production year estimated at 23 millions. **Labor:** IATSE strike threat suspended as settlement of struggle over autonomy nears. Los Angeles district attorney, NLRB and labor leaders hold day and night conferences on coast in effort to solve differences between International and rebellious element in Studio Technicians Local 37.

April 29

David Sarnoff dedicates RCA's building at the World's Fair in Flushing and announces the "birth" of television. **Trade Practices:** U. S. Department of Justice starts anti-trust suit campaign to dissolve circuit "monopolies."

MAY

May 6

Trade Practices: Department of Justice eyes six centers for anti-trust suits against large independent theatre circuits.

May 13

Radio facsimile transmission of news and publicity for homes tried out at New York World's Fair and announcement is made of plans for new medium.

May 27

Trade Practices: Fourth revision of code for self-regulation of trade practices prepared by attorneys for distributors as independent exhibitors assemble for open forum. **Labor:** IATSE sets up five new unions to supplant expelled Technicians Local 37 in Hollywood.

JUNE

June 3

Trade Practices: Latest bill of particulars in New York anti-trust suit includes two lists of protested acts; Department of Justice accuses distributors of 55 acts of "coercion" involving 93 houses.

June 17

Television gets first exhibitor protest; distributors refuse to supply product for programs. **Trade Practices:** Allied debate boils over at launching of newest code revision which is hotly attacked by Steffes at Minneapolis convention after Rodgers' 8,000 word discussion of pact.

June 24

Foreign Market: British Government drops proposed excise tax on film imports; French modify import regulations.

JULY

July 1

Recapitulation shows 502 features scheduled for 1940, 79 per cent of 1939 commitments delivered.

July 8

Major distributors enter school film market with 600 films selected by MPPDA and teachers' committee. General market trend sends 20 film stocks down a cumulative total of $137,068,750. Congress rings down curtain on $40,000,000 WPA Theatre Project.

July 15

Publicity drive planned to mark motion pictures' Golden Jubilee.

July 22

Records show industry spent $895,556 on Movie Quiz Contest in last season's Greatest Year drive. Product analysis for new season shows largest number and widest assortment of pictures in decade. Summer closings down to 300, admission prices remain stable. **Trade Practices:** Senate passes Neely Bill 46 to 28. **Labor:** New York talent unions in jurisdictional fight for control of American Federation of Actors.

July 29

Department of Justice plans Federal Grand Jury investigation of industry in Hollywood. RKO directors elect officers in anticipation of reorganization approval. **Foreign Market:** Rehabilitation in Spain proceeds as companies await new import regulations. **Trade Practices:** Kuykendall sees code acceptable to 90 per cent of theatre owners.

AUGUST

August 5

Illinois Governor declares bill banning double bills unconstitutional. McNinch leaves Federal Communications Commission, condemns its operations. **Trade Practices:** Fall to bring new anti-trust suits against large distributors, warns Murphy. **Labor:** IATSE demands producers sign agreements with Alliance locals.

The 1939 Roster of Deaths

The personnel of the industry was depleted this year by the deaths of many figures whose long experience and character had given them the status of leaders and made their passing a loss. An alphabetical list of executives, stars, technicians and exhibitors who died during the twelve months just concluded follows:

Bert Adler
Andy Anderson
Ben N. Berinstein
Alice Brady
Joe Brandt
Eugene Brewster
Heywood Broun
Harry Burns
John Campbell
Ingle Carpenter
Herman Casler
M. E. Comerford
Phil De Angelis
Douglas Fairbanks, Sr.
George D. Fawcett
Elmer Fleming
Raymond Freil
Isidor Frey
Ira Furman
Herbert Gentner
George Gerhard
Floyd Gibbons
Miles Gibbons
Claude Gillingwater
Etienne Girardot
Maurice Goodman
Zane Grey
Gordon Hamilton
John A. Hammell
Fanny Hatton
James Helig
Ned Holmes
Sidney C. Howard
Merritt Hulburd
Alfred S. Krellberg
Carl Laemmle, Sr.
W. L. Landers
Gus Leonard
Charles Loewenberg
Carl Lomb
E. F. Maertz
William McCartney
W. F. McWilliams
Beryl Mercer
William B. Millar
Fred Miller
John Miller
"Ranger Bill" Minner
John R. Minhinnick
D. L. Mitchell
William Robert Mohr
Owen Moore
Herbert Mundin
George Nicholls
James Parrott
Sam Pokrass
E. Paul Phillips
Charles W. Rackliffe
Opie Read
Thomas V. Ricketts
Hugo Riesenfeld
Daniel Robertson
John E. Saxe
Roy Seery
Harry Shiffman
William Sirovich
Sigmund Solomon
Ford Sterling
Frank V. Storrs
Mrs. Cornelius Sullivan
Fay Templeton
Lloyd Towns
Mark Vance
Bobby Vernon
Harry Weber
Lois Weber
Frank Woods
Joseph Young

August 12

Broadcasters declare war on American Society of Composers, Authors and Publishers. Congress adjourns leaving Neely Bill and prize fight film law repeal. **Labor:** IATSE signs tentative contract with studios and strike is threatened in actors' jurisdictional fight in east. **Trade Practices:** Department of Justice files anti-trust suit against Schine circuit.

August 19

U. S. reports sharp decline in exports of film and equipment for first half of 1939. 20th Century-Fox, RCA report profits for six months. **Trade Practices:** Thurman Arnold calls proposed industry trade practice code illegal, throwing year's work into discard.

August 26

Trade Practices: Warner Brothers offers code of its own to exhibitors for new season. National Allied expels New York state unit after criticism of Minneapolis policies on code. **Labor:** Hollywood actors back stage colleagues in war on IATSE.

SEPTEMBER

September 2

Foreign Market: Industry hit heavily in Europe by war preparations; newsreels complete plans for war coverage. **Trade Practices:** Department of Justice files anti-trust action in Los Angeles accusing Fox West Coast and distributors of violating 1930 consent decree. Independent code action sought.

September 9

Foreign Market: War. Production in Europe ceases, theatres in England and France closed temporarily; newsreels hampered by censorship. **Trade Practices:** Government files interrogatories in New York equity suit which would have distributors account for every move over eight year period. **Labor: IATSE** revokes charter granted stage actors as AAAA is victor in jurisdictional fight.

September 16

Foreign Market: Studios promise no retrenchment on quality pictures as executives study methods of paring budgets to compensate for loss of foreign revenue; French, British houses reopen on restricted schedules.

September 23

Exhibitors rush to buy product as rentals increase. **Trade Practices:** MGM prepares its own code, Universal drafts plan for arbitration. **Labor:** Eleven labor groups consider one big union.

September 30

Exhibitors protest they will not increase admission prices in response to Hollywood pressure in drive to compensate for foreign revenue. Carl Laemmle, Sr., dies. Nebraska charges ASCAP controls 90 per cent of usable American music. Broadcasting code becomes effective. Golden Jubilee observances under way. **Labor:** IATSE defeats CIO in NLRB election on coast, gets 10 per cent increase for 11 studio locals.

OCTOBER

October 7

Motion Picture Herald compares public taste in entertainment during the World War years and today.

October 14

New season film buying by circuits and independents shows marked spurt.

October 21

Trade Practices: Kuykendall says trade practice code was "loaded with empty clauses." Distributors score as independent withdraws anti-trust action. **Foreign Market:** Remittance limitation in Britain seen prelude to quota revision. **Labor:** More unions ask increases.

October 28

Press tells Senate "Mr. Smith Goes to

(Continued on following page)

HEADLINE HIGHLIGHTS

(Continued from preceding page)

Washington" insults it, so Senate is insulted. Universal net profit, $1,200,000; RKO reduces losses. **Foreign Market:** Distributors tell Government Hollywood needs aid in Latin American markets; newsreels give third of footage to European war.

NOVEMBER

November 4

Screen Actors' Guild rules free "guest" radio appearances by actors off the air. Stage and films set new dramatists' pact to give Hollywood atmosphere to Broadway. **Trade Practices:** MPTOA predicts more concessions, coast exhibitors attack clearance. **Labor:** Hollywood asks labor to take cut in war emergency.

Noevmber 11

Trade Practices: Code can be revived but not for defense in anti-trust suit, Murphy tells industry. **Labor: Bioff,** back in control of Hollywood studio unions, demands talent pay cuts as price of wage scale reductions. **Foreign Market:** Seven countries add to currency, import restrictions, new British films commission seen solution of frozen U. S. cash.

November 18

"Incredible" says Darryl Zanuck in letter to Si Fabian on pulling of "Drums Along the Mohawk." Motion Picture Herald presents the first stills from "Gone with the Wind." Television committee of FCC favors limited commercialization. Exhibitors demand stoppage of 16 mm leakage. Paramount, DuPont, Pathe report profits on operations. Mayor LaGuardia says east will have production, industry says no. **Labor:** IATSE stands pat on wage demands, raise pay or we strike say other A F of L unions.

November 25

Trend to elaborate "in the field" premieres continues. **Labor:** Unions, having received increases they demanded ask new concession in films, radio, television. **Foreign Market:** Shipping difficulties increase but no films have been sunk; U. S. reports $27,000,000 drop in film exports.

DECEMBER

December 2

223 features, 44 per cent of 512 promised by major producers, are completed. Warner Brothers reports $1,740,000 profit. New York censor cuts rise 71 per cent. **Labor:** Studios grant 10 per cent increase to AF of L unions. **Trade Practices:** Wichita gets first local trade practice code.

December 9

Distributors to set precedent by releasing 20 top features in Christmas season. Florida asks production to move there. **Labor:** More studio crafts win increases at Atlantic City conference on basic pact among producers and four international brotherhoods. **Foreign Market:** Russian invasion of Finland further reduces European market for American films.

December 16

Hollywood and New York take up labor, war costs and studio budgets. "Gone with the Wind" rides into Atlanta after four years of preparation and production. "Gulliver's Travels," second feature length cartoon in color bows in at Miami. Douglas Fairbanks, Sr., dies. **Trade Practices:** Washington sees a fifty-fifty chance for Neely Bill passage at new Congress session; Harry Brandt predicts a million protests against measure; Wichita clearance code signed and Max Cohen tells Allied of New York he has distributors' agreements for local state code in New York.

PARAMOUNT NEWS REVIEWS THE YEAR

"George Washington's vision of the economical and political problems which have produced chaotic conditions throughout the world today and his warning to the people of the United States to safeguard the freedom and liberties of their democratic government," is the text of the annual film review of the news of 1939 compiled by Paramount News, it was announced this week by A. J. Richard, editor. The Washington text was taken from his farewell address, delivered in 1796.

The review, described as an "editorial on film," and titled "Year of Dark Contrasts" will be released to theatres as a regular issue of Paramount News on Saturday, December 30th. The review is 1,350 feet long, some 475 feet longer than the average newsreel edition.

"Year of Dark Contrasts" is the second documentary review issued by Paramount News. The first review covered the news highlights of 1938.

December 23

Mickey Rooney projects his personality in annual Motion Picture Herald-*Fame* poll of Money Making Stars. Industry expects little from Santa Claus.

Universal Drive To Honor Scully

A Universal sales drive in honor of William A. Scully, general sales manager, will be held from December 31st to May 4th. Plans were formed by the district sales managers at a meeting at the home office following a report of Nate Blumberg, president, on the product for the balance of the current season.

The drive will set the east under F. J. A. McCarthy, eastern sales manager, against the west, headed by William J. Heineman, western sales manager.

William A. Scully begins his third year with Universal on January 1st. For 20 years he was in the MGM sales force, where he was eastern division manager from 1930 until he joined Universal as general sales manager in 1938.

Jeanette MacDonald To Tour

Jeanette MacDonald will begin a concert tour on February 12th, continuing until April 30th. She will open the tour in the southwest.

N. Y. Legislature To Get Measures Affecting Films

Convening of New York State's 1940 legislaure on next Wednesday will find marked interest in exhibitor circles in contrast to previous legislative indifference in view of the theatre giveaway, "Bingo" and pari-mutuel horse race betting situation. November's overwhelming majority for pari-mutuel betting, which carried by more than 600,000 votes and the subsequent plans all over the state for new racetracks with 40 cent tops and night racing, has caused the drastic change in interest since its immediate effects on film box offices start to show.

Adding to the exhibitor interest, too, is the scheduled fight to legalize Bingo on the one part, to ban theatre giveaways by another group and the perennial Harry Brandt-Civil Liberties move to repeal the state's motion picture censorship law. The latter's previous tempest-in-a-teapot ordinarily began with a flurry of publicity when the bill was introduced.

Pari-mutuel betting and the "Bingo" situation, however, are two red-hot irons to be straightened out by the 1940 legislature. The people's mandate in favor of "iron man control" of horse race betting will not be effectuated until the legislature sets up an enabling act. As to "bingo" and giveaways, the wedge driven by the constitutional liberalization of the anti-gambling statute is taken to signalize an immediate drive further ahead.

Comforting to exhibitors was the announcement that a dollar admission minimum "floor" will be written into the bill to be sponsored by Senator John J. Dunnigan of the Bronx, Democratic minority leader, who is the author of the pari-mutuel amendment. Senator Dunnigan's bill allegedly will provide a twelve and one-half per cent "take" of the pari-mutuel daily bets with track operators due to receive seven and one-half per cent and the state five per cent.

Pari-mutuel betting is expected to have its troubles in the Assembly, when only a terrific personal drive by Assemblyman Anthony J. Canney of Buffalo succeeded in pushing over enough votes to insure final passage last May. In the lower house there are represented districts which voted against pari-mutuels, notably Saratoga County, home of the Benton Circuit and Fulton and Gloversville, headquarters of the Schine Circuit. It is taken for granted that representatives of those rural districts will reflect the voting sentiment, as in the past both Saratoga and Fulton Assemblymen have vigorously fought pari-mutuels.

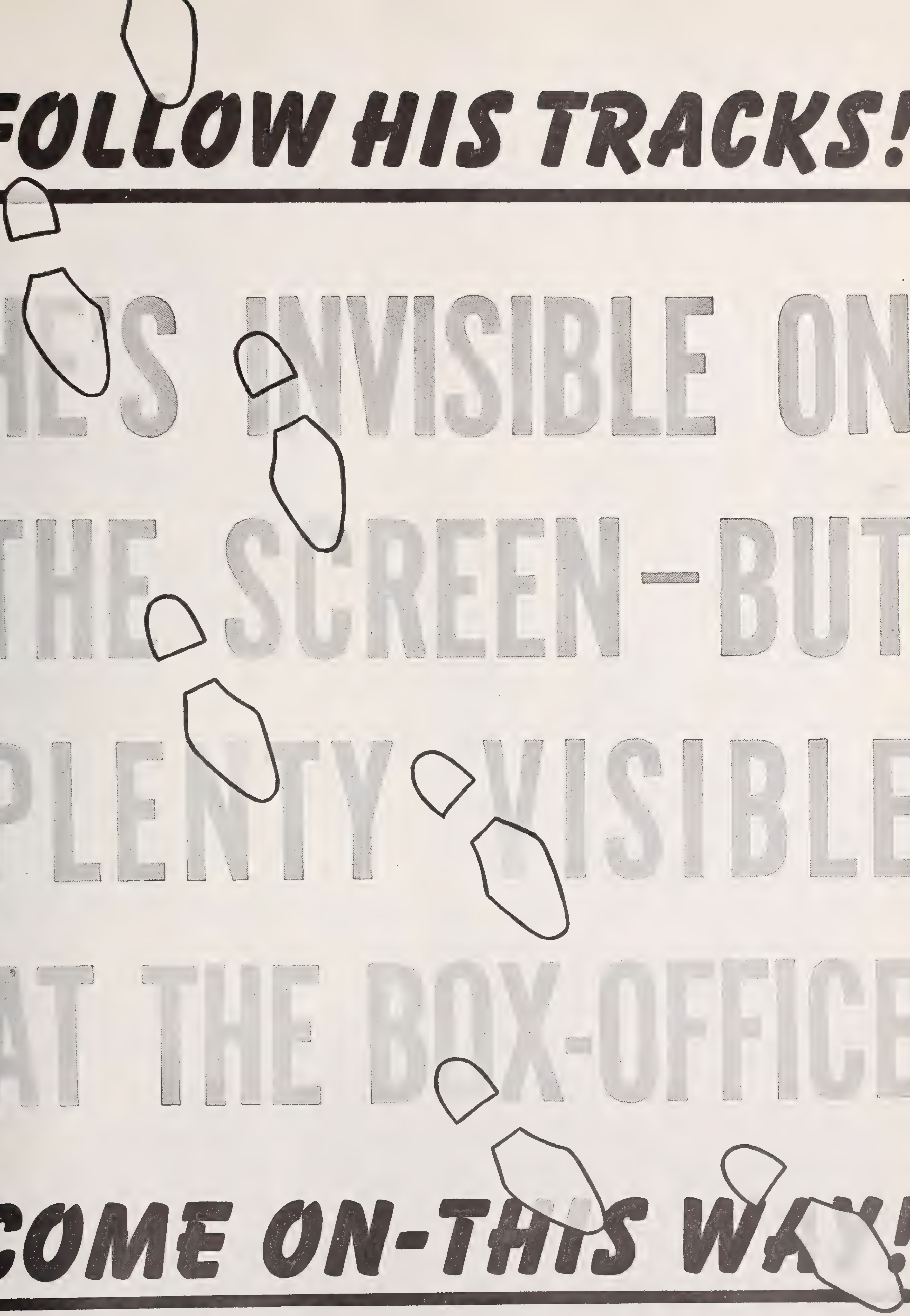
Assemblyman Max Turshen of Brooklyn has already stated that "Bingo" will be legalized in 1940, and that there will be a vigorous drive is not doubted in Albany.

IATSE's perennial fight for two-men-in-a-booth bill, backed by the executive council of the AFL, is scheduled to be reintroduced by Assemblyman Robert J. Crews of Brooklyn, who got a vote on the bill in the lower house in 1939 and expects to pass it in 1940, an election year.

The customary bills directed against chain stores and theatres, taxation entreaties, provisions for more matrons in theatres during children's hours and a score of miscellaneous measures affecting exhibitors interests will likely be proposed.

Chief legislative accomplishment of 1939 was the Owens bill, which has since allowed several small exhibitors to force Sunday movies through initiation of a petition for special elections on the subject.

FOLLOW HIS TRACKS!



HE'S INVISIBLE ON THE SCREEN—BUT PLENTY VISIBLE AT THE BOX-OFFICE

COME ON-THIS WAY!

ERE HE IS! THE STRANGEST

If You Believe What You See—
Then Watch Your Mind When You Think You See

THE INVISI
MAN RE

You Can Feel Your Skin Creep!

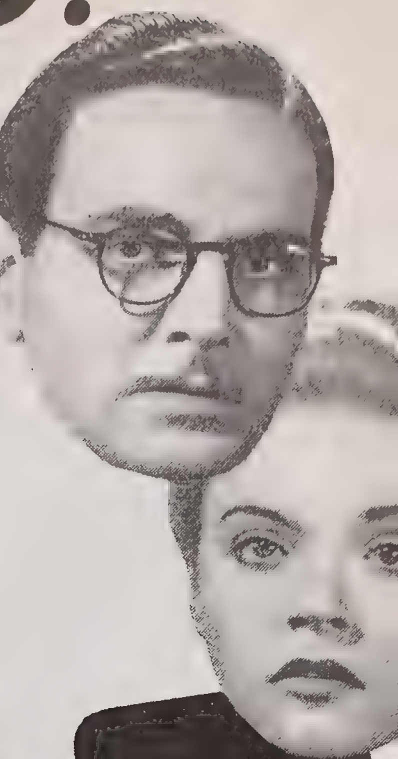
MORE STRANGE THRILLS . . .
MORE EERIE CHILLS . . .
MORE AWESOME SUSPENSE

A UNIVERSAL PICTURE

NATIONAL RELEASE—JANUARY 12th

HUMAN IN THE WORLD!

BLE TURNS

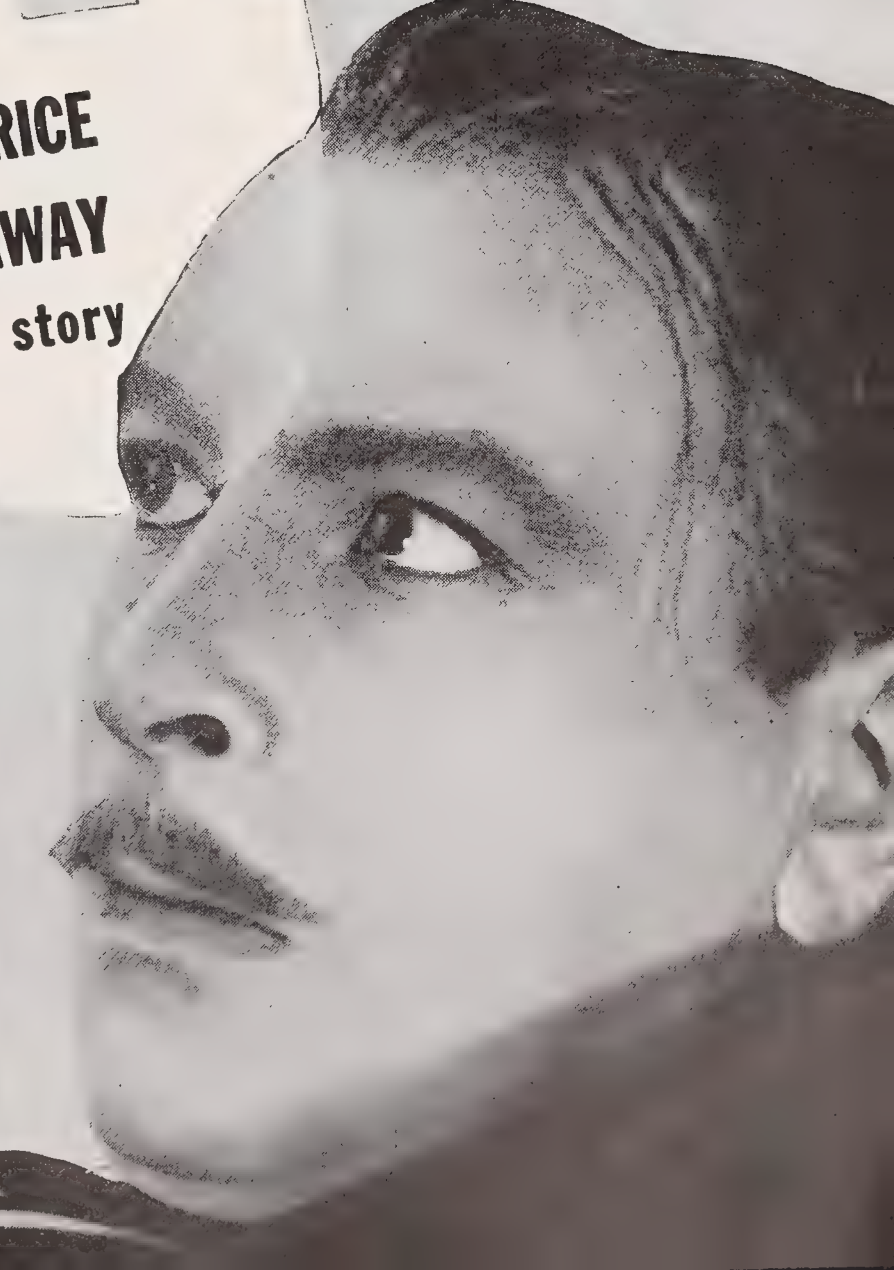


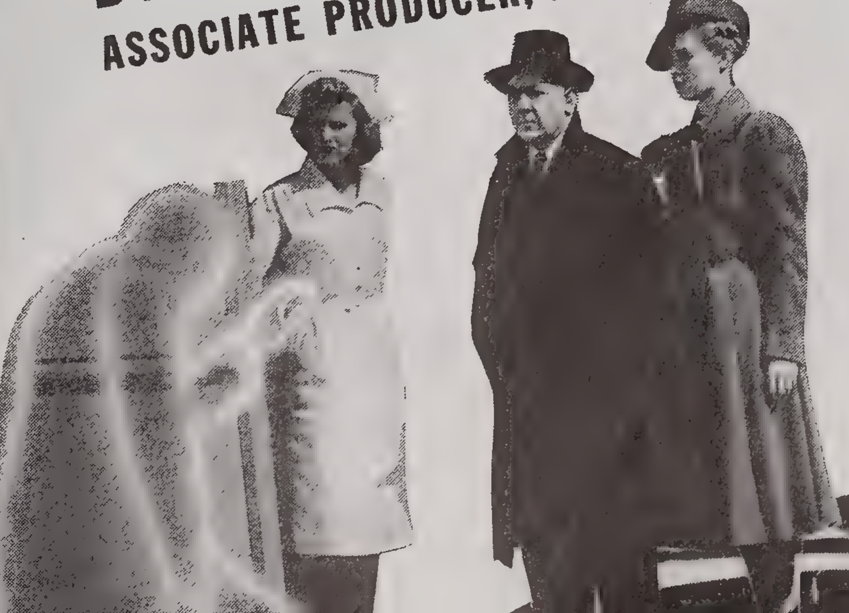
CALL OUT THE RESERVES!
(The reserve floor staff, the guard rails, the tapes!)

with **SIR CEDRIC HARDWICKE · VINCENT PRICE**
NAN GREY · JOHN SUTTON · CECIL KELLAWAY

Suggested by the sensational H. G. Well's story "The Invisible Man"

Screenplay by Lester Cole and Kurt Siodmak
DIRECTED BY JOE MAY
ASSOCIATE PRODUCER, KEN GOLDSMITH





"SHOW MUST GO ON" KEYNOTES WAR REGULATIONS FOR TRADE IN BRITAIN

Theatre Operations in London's West End Near Normal After Closing Hour Adjustment; New Exhibition Rules Issued

by AUBREY FLANAGAN
in London

Gradually but emphatically, and as foreshadowed in these columns, the British exhibitor, who fortunately never lost his head in the most trying and anxious days of the War, is adapting himself to the new conditions of trading and operation. Out of the crucible of conflict a very slightly altered shape is being moulded around him, so little altered in essentials, that his financial status is for the most part, and with but rare exceptions, no worse than it was ere the barrage balloons went up.

West End Reverts to Normal

The picture houses of Britain, thanks to a longview being taken by the police authorities, and thanks, no less, to a steadily sane and reasoned attitude on the part of Panton Street, and the headquarters staff of the CEA, are now open for precisely the same hours as in peace time. The last phalanx of Home Office doubt has been conquered, and the West End, traditional resort of the pleasure seeking townsman has reverted to normal hours.

New conditions of licensing applying to measures of safety have been imposed by Whitehall authority. They are arduous but not revolutionary, accepted too, as a low price to pay for the right to operate in a wartime body social. Specially cautious but by no means despicable relaxations of lighting rules are considered imminent. They will be trivial but they will be at least an assistance to further persuading the public that there is no reason why they should not still go to the pictures.

The gradual extension of opening hours to the prewar eleven p. m. and later has been watched and welcomed by exhibitors all over the country. They did not expect that it would make any considerable difference in returns though the difference was not to be disdained. Arguments, already outlined in MOTION PICTURE HERALD, were that the early closing meant the deprivation of an evening's entertainment. From many factory and shop workers who could not get to the picture house before seven thirty or eight,—just too late to see the whole show through.

Transport Remains Difficult

The continued restrictions on transport, also chronicled on this page, remain the most difficult snag. The absence of late trams and busses, services of which have been cut consistently and increasingly, still keeps patrons living beyond walking distance, from the picture houses. Petrol restrictions in wartime Britain are still severe, and with the need for strict economy transport authorities are loth to relax them. Few if any cases are on record of late bus and tram services being restored since the opening hours of cinemas were extended. Rural and country areas, and some central houses in industrial towns are the most affected.

Until transport services are improved and extended the full value of the new concessions are not likely to be felt. It is possible that in some areas an adjustment of schedules with cuts in midday services permitting later night buses will have an effect upon receipts. How much this will be appreciated can be gauged when it is noted that even under the present conditions trade is, in general, almost back at normal.

The same, however, cannot be said of the London West End which stands in a position peculiar to itself, no longer, because of the blackout, the thronged Mecca of merrymaking it was before they shut off the street lamps, never strong as a residential resort. Pending the restoration of normal conditions, a state of normal trading is not expected, nor is it likely to be restored.

FINNISH RELIEF AIDED BY UNIONS, DIPLOMATS

Screen, stage and radio unions are working in cooperation with Matthew Woll, vice-president of the American Federation of Labor, in arranging a benefit to aid the Finnish relief fund which is directed by former president Herbert Hoover.

Diplomats have arranged a concert presenting Kirsten Flagstad, Karin Branzell, Lauritz Melchior and Lawrence Tibbett and the National Broadcasting Company orchestras. Proceeds from the benefit are for Lotta Svaerd Finnish woman's organization.

Big Grosses Exceptional

Big pictures—witness the success of Warners' "Juarez" and of the Leicester Square run of "Lion Has Wings" have succeeded in restoring takings to pre-war average. The occasions are, however, near-phenomena, rather than normal manifestations. People still go to West End picture houses and still eat and dance in West End restaurants. They do so probably about fifty percent or less than in prewar days. Not only the blackout, but the decrease in foreign and provincial visitors to town is greatly responsible.

The concession of the extra hour, however, is welcomed by exhibitor interests. It will, it is calculated, mean in many cases the difference between operating at a loss and doing so at a profit—however meagre. Official concern remains intense at the problem of crowds in the West End in a time of potential air raiding. It is the wish of the Home Office and police that as few people as possible be in the heart of London during the hours of darkness. Congestion on railway and bus routes and the numerical differences between theatre and restaurant accommodation and accommodation in air raid shelters have prevented the decision being made until this late hour. As it is the concession was only arrived at after a bitter struggle. Cinemas now are allowed to close at eleven—or later, according to their license,—provided the houses operate in groups working on a staggering principle as regards the time of screening the last feature. In some cases this must be not later than 10:30, in others 10:40, in others 10:50 and in the last group 11:15.

Meanwhile West End houses are making a bid to get further concessions on exterior and vestibule lighting. No direct light is permitted on theatre or shop fronts though a certain minor concession has been allowed shops for the Christmas season. With this last as arguing point cinema interests have asked for permission to increase lighting on vestibules and for the use of fluorescent devices on facias and fronts. A liason committee is at present working with the police.

Fluorescent Posters Used

Lighting must be dimmed to a minimum in vestibules and no direct illumination may be visible from outside. Many cinemas use lighting devices whereby ultra violet lamps are directed on posters treated in fluorescent paint. These, invisible from 100 yards distance, give good results as displays. They are limited by police regulation to one for each entrance and must not be larger than 2 ft. by 3 ft. Even this makeshift device is frowned on by the authorities, though it is said to be invisible from the air.

The economic side of this is not without interest. The average cost of ultra violet lamp, paint, and poster is not more than £15, and running costs are only £1 weekly. This is a contrast to the pre-war lighting and display bill which more often than not totalled between £175 and £200. Picture house audiences in London's West End are known to go shopping for their pictures and a little extra lighting will assist competition. Any concession in the Central London area will, it is certain, be quoted as a precedent and in due course find itself duplicated in the wider country areas where cinemas operate in total exterior darkness and a vestibule dimness akin to that of a well tended morgue.

The new conditions which are being imposed on exhibitors for purposes of public safety are not, fortunately, likely to have any ill effect upon trade. They will mean the expenditure of a few pounds a week more in staff training and the treatment of premises, but so far exhibitors have not complained.

Show Must Go On

Keynote of the regulations is the suggestion that even during bombing raids, the show should go on. This climactic lead on policy, devised by the Home Office, is significant, and is so regarded by exhibitors, taken in fact as an official blessing on the business and a seal of Governmental approval on its operations.

The conditions are to be uniformly applied by licensing bodies all over the country. They demand that all glass roofs and sky lights be removed and replaced by non splinterable material, or alternatively be guarded on the underside by wire netting of close mesh. Windows and doors to the street must be protected and chandeliers and glass fittings removed or so protected that there be no danger if explosions or blasts occur.

Ventilation plants must be closed in gas raids and refrigeration plants using toxic or inflammable gases are prohibited. Shelter must be provided for staffs and performers, a man trained in fire protection and the staff fully instructed not only in the use of fire fighting but in first aid and anti-gas precautions.

Standing is discouraged and matinees for children in exacuated areas are forbidden. And when the raids do occur the audience must be warned from the stage and recommended to stay and see the show—though, of course, they may go elsewhere if they want to. The show in fact should go on. And so far as the film industry is concerned, in spite of blackouts and bombs, it is going on.

Fawcett Moves Coast Office

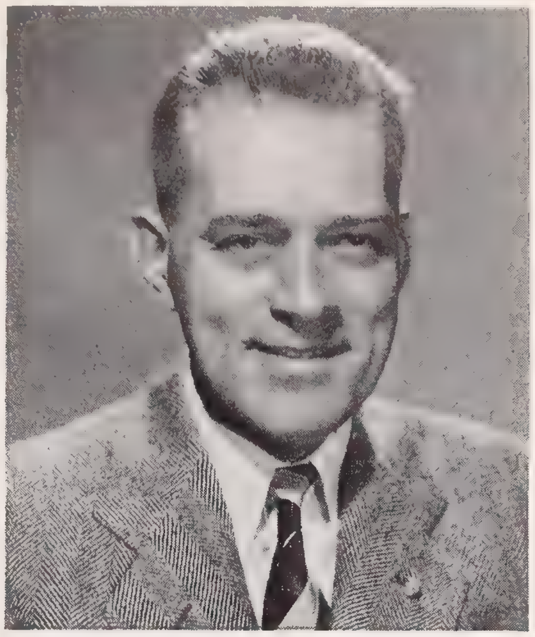
Fawcett Publications, Inc., has moved its coast office to 8555 Sunset Boulevard, Los Angeles.

NOVEMBER BOX OFFICE CHAMPIONS

ANOTHER THIN MAN: Produced and distributed by Metro-Goldwyn-Mayer. Producer, Hunt Stromberg. Director, W. S. Van Dyke II. Screen play, Frances Goodrich and Albert Hackett. Story, Dashiell Hammett. Cameraman, Oliver T. Marsh and William Daniels. Film editor, Frederick Y. Smith. Cast: William Powell, Myrna Loy, Virginia Grey, Otto Kruger, C. Aubrey Smith, Ruth Hussey, Nat Pendleton, Patric Knowles, Tom Neal, Phyllis Gordon, Sheldon Leonard, Don Costello, Harry Bellaver, William A. Poulsen, Muriel Hutchison, Abner Biberman, Marjorie Main. Release date, November 24, 1939.

BABES IN ARMS: Produced and distributed by Metro-Goldwyn-Mayer. Producer, Arthur Freed. Director, Busby Berkeley. Screen play, Jack McGowan, Kay Van Riper. Based on the play by Richard Rodgers and Lorenz Hart. Art director, Cedric Gibbons. Associate, Merrill Pye. Wardrobe, Dolly Tree. Cameraman, Ray June. Film editor, Frank Sullivan. Cast: Mickey Rooney, Judy Garland, Charles Winninger, Guy Kibbee, June Preisser, Grace Hayes, Betty Jaynes, Douglas McPhail, Rand Brooks, Leni Lynn, John Sheffield, Henry Hull, Barnett Parker, Ann Shoemaker, Margaret Hamilton. Release date, October 13, 1939.

Busby Berkeley, director, "Babes in Arms".



W. S. Van Dyke II, director, "Another Thin Man".

Frank Capra, director, "Mr. Smith Goes to Washington".

Raoul Walsh, director, "The Roaring Twenties".

John Ford, director, "Drums Along the Mohawk".

DRUMS ALONG THE MOHAWK: Produced and distributed by Twentieth Century-Fox. A Darryl F. Zanuck production. Director, John Ford. Associate producer, Raymond Griffith. Screen play, Lamar Trotti, Sonya Levien. Cameraman, Bert Glennon. Technicolor director, Natalie Kalmus. Associate, Henri Jaffa. Film editor, Robert Simpson. Cast: Claudette Colbert, Henry Fonda, Edna May Oliver, Eddie Collins, John Carradine, Doris Bowdon, Jessie Ralph, Arthur Shields, Robert Lowery, Roger Imhof, Francis Ford, Ward Bond, Kay Linaker, Russell Simpson, Spencer Charters. Release date, November 10, 1930.

MR. SMITH GOES TO WASHINGTON: Produced and distributed by Columbia. Director, Frank Capra. Screen play, Sidney Buchman. Story, Lewis R. Foster. Assistant director, Arthur S. Black. Sound engineer, Ed Bernds. Cast: Jean Arthur, James Stewart, Claude Rains, Edward Arnold, Guy Kibbee, Thomas Mitchell, Eugene Pallette, Beulah Bondi, H. B. Warner, Harry Carey, Astrid Allwyn, Ruth Donnelly, Grant Mitchell, Porter Hall, Pierre Watkin, Charles Lane. Release date, October 18, 1939.

THE ROARING TWENTIES: Produced and distributed by Warner Brothers. Jack L. Warner in charge of production. Executive producer, Hal B. Wallis. Associate producer, Samuel Bischoff. Director, Raoul Walsh. Screen play, Jerry Wald, Richard Macaulay and Robert Rossen. Original story, Mark Hellinger. Assistant director, Dick Mayberry. Cameraman, Ernie Haller. Film editor, Jack Killifer. Cast: James Cagney, Priscilla Lane, Humphrey Bogart, Gladys George, Jeffrey Lynn, Frank McHugh, Paul Kelly, Elisabeth Risdon, Ed Keane, Joe Sawyer, Joseph Crehan. Release date, October 28, 1939.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

You probably have no idea what they're doing in sound these days outside of the motion picture business. A man known to the New York *Times'* Meyer Berger who has a sound equipment shop in Forty-third Street, says that even undertakers' shops are using amplified recordings for funeral services.

"Suppose you were a lover of music," he told us, "and your family wanted to do the right thing by you. They could take you to the most humble chapel and there they could give you the swellest organ recorded concert and full choirs at minimum cost. If they wanted they could even take a full recording of the service and play it on the anniversary, if you know what I mean."

Meyer told him, unhappily, he knew exactly what he meant, hoping he'd drop the subject right there. The man didn't, though. He went on to explain a little amplifier that will bring your heartbeat up about 10,000 times louder than normal.

"My idea," he explained eagerly, "is that any one could hook this up—if he couldn't sleep, say—and listen to his own heart beat in the dead of night. The monotony of it would do the trick."

That night Berger didn't sleep at all. He tossed till daybreak through nightmares in which a ten-ton monster pounded at his head with a triphammer.

▽

Hollywood director Eddie Sutherland is building a combination bar and playroom in his home with all furnishings made from the parts of cracked-up airplanes. One trip to the Siegfried-Maginot Line, Scotland's Firth of Forth and to almost any place in Poland would bring Eddie enough cracked-up airplane parts to cover the Hollywood Rose Bowl, with enough left over to line Soldier's Field in Chicago.

▽

Confidential Note to movie chatter and movie gossip writers, and to certain movie press agents, from an Associated Press headline from Athens:

**PAPER SCARCITY CAUSES
GREEKS TO SAVE WORDS**

▽

Paramount might look into the exploitation possibilities in Postmaster Jim Farley's new series of stamps portraying "Famous Americans." Victor Herbert will be one of those to be honored, with release of the stamps coming at about the same time Paramount released its motion picture life story of the famous comcomposer, a few weeks back.

▽

Hollywood's Dick Tracy—in private life Ralph Byrd of Van Nuys, Cal., who has tracked down criminals in hundreds of hair-raising scenes, arrived in Wilmington, Del., the other day, for a stage appearance to tell how he unravels baffling crimes. Somewhere between the railroad station and a Wilmington hotel, a crafty crook stole Dick's luggage from right under his nose. And, despite all his sleuthing secrets, he had to leave Wilmington without his bags.

▽

A little girl in the Bronx who is studying geography has written to the great General Electric electrical, radio and television plant in Schenectady, New York, requesting "a little sample of electricity."

THE NEW YORK *EVENING SUN* the other night published an article on mines, lauding the dear old British and Commander Denniston Burney, Bart, for mine sweeping work for the Allies in the first world war.

As the *Sun* would have it, the British and their Commander Burney had all to do with the sweeping the seas of German mines. But one Mr. Tom F. Barry, of Jackson Heights, Long Island, thinks differently, documentarily so, for he cites the movies' own Dudley Nichols, screen writer, for a gadget that swept 56,000 mines from the oceans

"International records will show," writes Mr. Barry to the *Sun*, "that the most valuable contribution to the ridding of the seas of mines was made by Lieutenant (J. G.) Dudley Nichols, ex-*World* reporter, and adapter of such screen hits as 'The Informer,' 'The Hurricane,' 'Steamboat 'Round the Bend,' 'Seas Beneath,' 'The Lost Patrol,' 'Plough and the Stars,' ad infinitum. It was the screwy invention of Nichols, an electrical engineer before he became a reporter and later a playwright, that won the plaudits of the navies of the world—and this before he won the Movie Academy's Oscar.

"It was with Nichols gadget that 56,000 mines were swept up in the North Sea by the Yankee Suicide Fleet without the loss of a man or ship. Before that the United States Suicide Squadron lost 18 trawlers—some of which the British generously rented us at slightly above the usual trawler rate."

▽

Although the Dionne Quintuplets made a special trip to Toronto from their home at Callendar, Ont., to meet the King and Queen at the big reception in the Parliament Buildings, early this year, this incident of the royal visit is omitted from the Canadian Government feature, "The Royal Visit," currently released. This omission is due to the fact that Twentieth Century-Fox has an exclusive contract with the official guardians of the babies for the appearance of the quints in motion pictures. Not even historical pictures of scenes with England's King and Queen are exceptions.

▽

***Momentous Decision Department*, from a formal announcement to the press by Paramount:**

> **"Cecil B. DeMille today announced that his new Paramount production, heretofore known by the three-word title, 'Northwest Mounted Police', henceforth will be known under a four-word title, 'North West Mounted Police'."**

▽

Warner Brothers Pictures announces that it will next produce, at Burbank, a feature motion picture entitled "Three Cheers for the Irish." We predict with a feeling of unquestionable noncontradition, that Warner Brothers Pictures' "Three Cheers for the Irish" will not be shown in England—but definitely.

▽

Dummies are not so numerous in Hollywood—at least the stuffed dummy variety—as they were a few years ago, for the Screen Actors' Guild has fixed it so that "fake humans" appear in films only when the scene involves definite risk of death, as discussed in "The Real Glory," new Samuel Goldwyn film.

The little man with sucked-in cheeks who polishes boots under the Paramount Theatre marquee in New York's Times Square has just finished a survey on midtown pigeons. Conditions, he finds, are pretty bad.

Housewreckers have dispossessed somewhere between 2,500 and 3,000 birds within a block of the Square, the way he figures—about 1,000 from the building where Gray's Ticket Agency and the George M. Cohan Theatre were, between 1,200 and 1,500 from the demolished Hippodrome Theatre and another 600 or so from the little red church just west of the Times Annex, also razed.

A low-flying flock tore eastward from Eighth Avenue even as the little man spoke. The birds wheeled hysterically over the Times Square police information booth and tore west again.

"They do that all day," the little man bemoaned. "They've gone cuckoo."

▽

For 50 years, Thomas W. Ross has been a stage actor. Now he has thrown his hat into the film ring. His first picture will be "Double Trouble," for RKO.

▽

The swashbucklin' Tex Ritter of screen is known as a Western cowboy star who is a fairly well farer for W. Ray Johnston's Monogram box office customers.

In private life, Tex is known as Woodward Maurice Ritter, a miner of tungsten and of manganese around the hills of Bishop, California.

▽

The little town of Glendale, in Ohio, has neither movie theatre or newspaper. But it has other means of getting tidings to its 2,300 inhabitants. For example, when a baby boy is born at Glendale, which is near Cincinnati, the natives are given the news by "Little Boy Blue" being played on the carrilon in the Episcopal Church tower. If the stork leaves a female, the tune changes to "Mary Had a Little Lamb." If, perchance, quintuplets should arrive, the player of the carrilon would, no doubt, run afoul of the wage and hour law. Incidentally, when someone dies in the town, it is announced by playing "Nearer My God To Thee."

▽

Billing on a Kansas City marquee: THE PRIVATE LIVES OF ELIZABETH & ESSEX AND RUBINOFF.

▽

A long-lost theatre has been found, in Philadelphia. Built more than 70 years ago, it was "hidden" inside several buildings of an abandoned brewery, now being razed. The playhouse was known as the Philadelphia Music Hall, later Concordia Theatre. An old newspaper account, attached to the walls, indicates such famous artists as John Drew and Maude Adams appeared there.

▽

Those motion picture newsreels picturing Red Russia's invasion of Finland must be all wrong, terribly wrong. The Daily Worker, New York, chief newspaper of the Communist Party in the United States, the other day carried a six-column headline telling how Finnish troops had invaded Russia.

▽

Whether in description or no, deponent sayeth not, but the RKO Palace, Cincinnati, is double billing: WE ARE NOT ALONE—LAUGH IT OFF.

GET READY FOR

GOLDWYN BUSINESS

MOTION PICTURE HERALD

Raffles

(UA-Goldwyn)

Full Dress Melodrama

Samuel Goldwyn's presentation of the "Amateur Cracksman" adventures written by E. W. Hornung is as up-to-date as 1940, as well groomed as the models in "Esquire's" ad pages, and as stimulating as the "Raffles" stories always were. Dapper David Niven makes the gentlemanly thief a wholly credible and handsomely fascinating fellow, mannerly, adroit without overdoing it.

The production is in the best Goldwyn tradition, finely acted in every department, smoothly put together and wearing the high gloss of expert workmanship. Olivia De Havilland, overnight a stronger box office name for her performance in "Gone with the Wind," is an eminently satisfactory heart interest. Dudley Digges plays the Scotland Yard operative as to the profession born, and all members of the large cast fit their characters utterly.

Director Sam Wood and the late Sidney Howard, who collaborated with John Van Druten on the screen play, are others whose names, already distinguished, take on added marquee merit from their connection with the now thriving "Wind." The work of all three of these is highly satisfactory and vitally important.

The handling of the moral equation is nicely managed. The thief is successful in all his stealings but returns the stolen property in each case. He escapes from the detectives at the end of the picture but makes an appointment to return and surrender shortly thereafter, the inspector taking his word for it and thus reassuring the audience that the proper price will be paid for his crimes.

Previewed at Warners' Hollywood Theatre in Hollywood to the manifest satisfaction of all present.—W. R. W.

Released thru

UNITED ARTISTS

"*Best*" *Films, Books Picked For the Year*

The customary year-end practice of voting outstanding productions and performances of the year was further extended this week by the selection of films and players by reviewers of the National Board of Review, selection of the best books, by the publishers of *The Retail Bookseller,* and various other selections.

Motion Picture Herald's annual poll on the "Biggest Money-Making Stars," only one of its kind, in which exhibitors, actual buyers of films, select stars based on actual box office experience, appeared in the last issue, starting on page 13; the Herald's annual poll of British exhibitors, likewise listing Money-Making Stars, appears in this issue, starting on page 15.

"Wuthering Heights," produced by Samuel Goldwyn and released by United Artists was chosen as the "best" picture of the year by the New York film critics.

Other selections include: Best actor, James Stewart, for "Mr. Smith Goes to Washington"; best actress, Vivien Leigh for her "Scarlett O'Hara" in "Gone with the Wind"; best direction, John Ford for "Stagecoach" and best foreign language picture, "Harvest," French Cinema Center release.

The awards will be presented at a reception in the Rainbow Room, Rockefeller Center, January 7th, which will be broadcast over a nationwide National Broadcasting Company network.

One third of the books listed as "The Year's Best Sellers" by the publishers of *The Retail Bookseller,* were purchased for films, including the first four: "Grapes of Wrath," "Rebecca," "All This and Heaven Too" and "Disputed Passage"; also, "The Tree of Liberty," which was listed seventh. Of the remaining 10 pieces of "best" fiction, several are not considered film material. The remaining 10 are: "Escape," "Kitty Foyle," "The Patriot," "Wickford Point," "Song of Years," Christmas Holiday," "Three Harbours," "Christ in Concrete," "Black Narcissus" and "The Nazarene."

"Drunk Driving," Metro-Goldwyn-Mayer "Crime Does Not Pay" short subject, has received the endorsement of the Board of Officers of the International Association of Chiefs of Police, in a resolution adopted at their quarterly meeting held the other day in Chicago, as the motion picture "which dramatically sets forth the dangers of driving after drinking in a manner which will appeal to all persons."

The National Board of Review of Motion Pictures made announcement of the following choices of its Committee on Exceptional Photoplays, on the basis of "artistic merit and importance."

Best English-language film, "Confessions of a Nazi Spy"; best foreign-language film, "Port of Shadows"; best film of the year from any country, "Confessions of a Nazi Spy."

The ten best English-language films, in order of preference: "Confessions of a Nazi Spy," "Wuthering Heights," "Stage Coach," "Ninotchka," "Young Mr. Lincoln," "Crisis," "Goodbye Mr. Chips," "Mr. Smith Goes to Washington," "The Roaring Twenties" and "U-Boat 29."

Five foreign-language films were selected, in order of preference: "Port of Shadows," "Harvest," "Alexander Nevsky," "The End of a Day" and "Robert Koch."

On the basis of "popular appeal," the review committees of the Board choose the following in order of preference: "Goodbye Mr. Chips," "Mr. Smith Goes to Washington," "Ninotchka," "Pygmalion," "The Old Maid," "Wuthering Heights," "Dark Victory," "Juarez," "The Wizard of Oz" and "Love Affair."

FROM READERS

Editor, Motion Picture Herald:

Will you let an exhibitor who is interested in Metro's "Gone with the Wind" have his say?

The delaying of this picture for general release until 1941 to most of the exhibitors in this section, and I have seen a lot of them, is short-sighted on Metro's part.

I think that if that picture is roadshown for a full year Metro will find that the water has gone over the dam, when it comes time for the small town.

Any time it is played it will do business, but the public interest is now, and not in 1941.

I don't think that they are serving the best interests of their old accounts, who have been with them these many years, not to let them have a shot at this picture within the next six months.

A. E. Hancock
Columbia Theatre
Columbia City, Ind.

The Committee on Exceptional Photoplays considers the following screen performances worthy of special praise; the preferences are listed alphabetically: James Cagney in "The Roaring Twenties," Bette Davis in "Dark Vicory," and "The Old Maid," Geraldine Fitzgerald in "Wuthering Heights" and "Dark Victory," Henry Fonda in "Young Mr. Lincoln," Jean Gabin in "Port of Shadows," Greta Garbo in "Ninotchka," Francis Lederer in "Confessions of a Nazi Spy," Paul Lukas in "Confessions of a Nazi Spy," Thomas Mitchell in "Stage Coach," Laurence Olivier in "Wuthering Heights," Flora Robson in "We Are Not Alone," Michel Simon in "Port of Shadows" and "The End of a Day."

The nation-wide 4-Star Clubs, which are the junior field groups of the National Board of Review, also made their annual selection of the ten best pictures of the year ending December 1st. The boys and girls, ranging in age from nine to 17, make their selections in advance of any published lists made by older groups or critics. The voting resulted in the following list of "Ten Best": "Goodbye Mr. Chips," "The Old Maid," "Wuthering Heights," "Stanley and Livingstone," "Pygmalion," "The Wizard of Oz," "Dark Victory," "Mr. Smith Goes to Washington," "Drums Along the Mohawk," "Beau Geste."

Griffith Amusement Company Reorganizes Personnel

Fred Jackson, city manager of Norman, Okla., theatres for the Griffith Amusement Company of Oklahoma and Texas, has been promoted to division manager in charge of southern Oklahoma and northern Texas.

Claude F. Motley, for the past year division manager for western Oklahoma and Texas will continue in that capacity but will move from Oklahoma City to Lubbock, Tex., where he will make his headquarters.

1,000,000 Bookmarks

Paramount has made arrangements with Mrs. Alice E. Field, head of the MPPDA community service department, for the distribution of 1,000,000 bookmarks advertising "The Light That Failed."

Pledge to Combat Tuesday Draw of Radio Prize Show

Cincinnati exhibitors attending the first of three Ohio regional meetings at the Netherland Plaza in Cincinnati last week, pledged unanimous support to P. J. Wood, secretary of the Independent Theatre Owners of Ohio, in his proposed program to combat the slump in Tuesday night theatre attendance by offering to double the amount of the "Pot o' Gold"—Tums radio program—to the winner who is in a member theatre when his telephone is rung.

Mr. Wood explained that each participating theatre would be assessed three cents per seat at the outset, and that a minimum of 200,000 seats would be required before the plan would be put into effect. Pro rata assessments would be made in the event of any sum being paid out of the $6,000 deposit, which would be kept in a designated Ohio depository. Pro rata refunds also would be made at the termination of the campaign. The plan would be for operation on a non-profit basis.

Other meetings were held in Cleveland and Columbus.

A formal complaint was filed this week with the Federal Communications Commission by the Co-Operative Theatres of Michigan through Thomas McGuire, public relations director, claiming that the "Pot o' Gold" radio program violates Section 316 of the Communications Act.

German Studios Claim Capacity Production

The German film studios are working at full capacity, in some cases accommodating night and day shifts working on different pictures, publicity announcements from the Tobis Cinema offices in Berlin claim. According to the Tobis release, 23 of 45 featured scheduled by the company for the 1939-40 season have been completed and five more are in production.

In the Deutschlandhalle studios Paul Heidemann is directing "Honeymoon" and Hans Deppe is producing "Beware the Legacy." "What a Man" is being directed in the Johannistal Studios by Fritz Peter Kuch and Victor de Kowa is shooting the final scenes for "Casanova Marries" on the same lot. Also in production there is "A Tip on Amalia."

Recent Tobis releases, according to the announcement, are: "Renate and the Quartet," "Wibbel the Tailor," "Always Nagging," "The Immortal Waltz," and "Robert Koch, Victor Over Death," with Emil Jannings both producing the picture and starring in it.

Sack and Alliance in Deal

Sack Amusement Enterprises has signed a franchise with Budd Rogers, vice-president and general manager of Alliance Films Corporation, to distribute the 12 Alliance feature pictures throughout the southern territory taking in Atlanta, Charlotte, New Orleans, Dallas, Little Rock and Oklahoma City.

THE HOLLYWOOD SCENE

No Dice

A treasure-less Christmas was spent in Hollywood by Ray Johnson and Henry Jones this year. The venturesome pair, whose efforts in behalf of the treasure popularly supposed to have been buried by the Spaniards years ago included the digging of a pit some 42 feet deep, manfully admitted defeat this week and filled the hole again.

As described in Motion Picture Herald of December 9th, Mr. Johnson and Mr. Jones, after agreeing to split what they found on a 50-50 basis with Los Angeles County, went to work by digging furiously in the parking lot of the Hollywood Bowl, in a search for buried loot.

More insistent than the humans for whom it was working was the electric metrograph, popularly referred to as "the doodlebug," which had guided them in their search. To the bitter end, it "doodled," not at all deterred by the water and boulders which had been encountered about 40 feet down.

Mr. Johnson and Mr. Jones are still sure there is "gold down there." If so, it bids fair to remain a while.

Caveat Emptor

The self-styled "Ghost of Hollywood" gracefully put the old year, 1939, out of the way this week before an awe-struck congregation sitting in a stucco building abounding in Moorish minarets. The "Ghost," also known to the habitues of her temple as the Reverend Violet Greener, reminded the faithful sitting in her Agabeg Occult Church of her successful predictions last year, and promised a preview of what 1940 held in store at her next session, billed for January ninth.

The good people of Hollywood, for a modest admission fee of 50 cents, may enter the temple at 7:30 in the evening and there allow the soothing strains of organ music to relax the tired, relieve the strained. Promptly at 8:00, the "Ghost" walks on the stage, standing before a fountain playing amidst colored lights.

Harmony is made complete by colorful ensembles on the rostrum—against a light green wall stands the "Ghost," dressed in an apple green crepe gown with a red bodice and a gold sequin jacket, so your correspondent was assured by his companion. The Reverend Greener's contribution to local color is completed by silver slippers and a huge green handkerchief, while rhinestone clips were much in evidence, including a pair which adorned her strikingly white hair.

An imperious snap of the Ghost's fingers and the organ threnody quiets down to a mere whisper; another snap, and orange lights glow behind the etched glass partitions on the sides of the rostrum. Down the purple carpet covering the stage and aisles of the black and white patterned linoleum floor comes the "Ghost," after a suitable period of communication with the informational ether.

As she slowly approaches those seated in front of the house, the majestic figure is magnificently outlined against a mural back of the rostrum. This is the work of a Mr. Casey Roberts of the Hamilton Galleries and represents the "Tree of Life," according to program notes. On the branches are pictured such leaders and prophets as Lao Tsze, Zoroaster, Quan-Yin and Tonatiuh, the latter pair being respectively Chinese Goddess of Mercy and Sun God of the Aztecs.

Screen credits are also given on the program, lighting effects being handled by Mr. Dan B. Fisher, while the Ghost's gowns and coiffure are respectively the work of Raymon and of Don.

While the lights shine softly and the fountain tinkles, the vibrations of those in attendance are individually contacted and analyzed with suave rapidity by the softly stepping Ghost. The pattern for all is the same, as it is in many great enterprises. It was this same direction and simplicity which accounted for the success of the American automobile, with its continuous flow of manufacturing operation.

Amidst such personalized items as the naming of friends or associates, the classification of ills, the categorizing of types of work, one is always told that if the person named is not yet known, he will be, as the ill will be experienced, the work done. Your correspondent was at first a little jarred by the apparent clairvoyance which divined a recent trip from the East, only to be reassured on hearing it repeated later and with variations, native Californians being rare phenomena in the region of Hollywood.

By 9:15 all was still in the temple. The final blessing had sent the flock quietly home, still uplifted by the closing benediction: "May the peace of Allah be with you."

PRODUCTION IN HOLIDAY SLUMP

Hollywood, this week, in a holiday mood, started four pictures, five less than last week; finished six, compared to the nine of the week before; had 39 shooting, as against last week's 41; prepared 15, the same number as for the preceding period, and had 69 being edited, compared to 72 last week.

Twentieth Century-Fox started "I Was an Adventuress"; Warner Brothers began work on "Married, Pretty and Poor," and Producers Pictures put "Swift Justice" and "The Sagebrush Family Rides On" in work.

Paramount finished two: "Buck Benny Rides Again" and "The Way of All Flesh"; Producers Pictures, "The Sagebrush Family Trails West"; Republic, "The Wolf of New York"; Hal Roach, for United Artists release, "1,000,000 B. C." and Twentieth Century-Fox, "Shooting High."

Three short subjects were finished, two by Metro-Goldwyn-Mayer and one by Columbia, while none were started. MGM had one shooting; and four were being prepared, two at Warner Brothers and one apiece at Columbia and RKO Radio. Being edited were 12: six at Columbia, four at Warners and two at MGM.

Name News

Irving Asher, from 1931-38 managing director of Warners' English production, and more recently producer of "Clouds Over Europe" and "U Boat-29," has joined Metro-Goldwyn-Mayer as a producer.

* * *

Vincent Sherman has been assigned to direct "Married, Pretty and Poor" by Warner Brothers.

* * *

James Grainger, Republic sales manager, has arrived for conferences with M. J. Siegel, studio production head.

* * *

Leon Gordon and George Froeschel have been signed to new writing contracts by Metro-Goldwyn-Mayer.

* * *

Walter Lantz has left for New York to arrange a releasing deal on the feature cartoon he plans to make.

* * *

Adolph Zukor was scheduled to arrive this week after a month spent in Havana.

* * *

W. Ray Johnston has left the studio for New York, and plans to return to the Monogram plant after the first of the year.

* * *

James Hilton has been assigned to write the screenplay of the Wanger production of "Personal History."

* * *

Ed Goodnow has been assigned by Sol Lesser Productions to act as technical advisor on "Our Town."

* * *

Michael Fessier has been assigned to collaborate with Fred Niblo, Jr., on the script of "The Patent Leather Kid" by Warners.

* * *

Walter Macewan has had his contract as assistant to Hal Wallis extended by Warners.

* * *

Paul Sloane has been assigned to write the screenplay and direct the picture of his original "Millions for Defense" by Paramount.

* * *

James Roosevelt has moved into his own office in the Goldwyn Administration Building for his new independent producing venture.

* * *

William Keighley has been assigned to direct "Prime Minister" by Warner Brothers.

* * *

Joseph Santley has been signed to a directorial contract by Paramount.

* * *

David Rose, Paramount managing director in England, has arrived at the company's studio from New York.

* * *

Irving Pichel has been assigned to direct "Earthbound" by Twentieth Century-Fox.

* * *

Brown Holmes has been assigned to write the screenplay of "Doctors Don't Tell" by Republic.

* * *

Charles Rogers has signed with Columbia for the production of three pictures annually for three years.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Of Mice and Men

(UA-Roach)

Meet John Steinbeck

Veteran, venturesome Hal Roach, hero of more professional vicissitudes than most men of films encounter in a brace of lifetimes, here introduces grim, bitter John Steinbeck to motion picture audiences. Especially interested observer of the Roach risk must be young, likewise venturesome Darryl Zanuck, sitting tight just now on the lid of Steinbeck's more controversial "The Grapes of Wrath," kindred in setting, personnel and theme to the book, later stage play, with which Mr. Roach sets out to sample the cinema appetite.

Neither Mr. Roach nor Mr. Zanuck knows whether the stern, socially conscious Steinbeck is screen material. It has been made known to a large sector of the population, by the Steinbeck books and perhaps even more widely by the literary critics' extensive writings about them, that Mr. Steinbeck specializes in vivid representations of beaten personalities offered as typical of beaten classes. He has been hailed as an artist whose materials merely happen to be these and, again, as a crusader who happens to employ a singularly unlovely variety of artistic tools to accomplish his crusading. He is almost never accused of trying merely to make his works sell well by filling them with vile words, although they do sell and are crammed with them. It is this merely commercial aspect of the Steinbeck works, in all probability, that would move two such different men as Hal Roach and Darryl Zanuck to invest capital in the production of films based on these works and intended for commercial exhibition.

"Of Mice and Men" presents, as does "The Grapes of Wrath" somewhat more fully and with additional connotations, an impression of life as it is lived by the "bindle stiffs" of the California ranch country. "Bindle stiffs" are, in short, men who work hard for long hours at small pay in harvesting the various crops grown in California. Steinbeck depicts their lives as desperate, futureless, underprivileged, and the men as physically strong, mentally weak, innocently animal, victims of their estate and blunderingly aggravating it.

The Steinbeck books are vehemently unpretty, violently drab. The Steinbeck talent is for disclosing something ugly and exploring it thoroughly, persistently. Steinbeck books attract readers who like to sit with him while he pores morbidly over extreme examples of human degradation and discourses on the forces which degraded them. He paints shocking pictures shockingly well.

The Steinbeck story which Mr. Roach has placed upon the screen is as drab as the book and play it came from. It lacks only the four-letter Steinbeck words to give the whole Steinbeck effect. It makes a further slight concession to cinema necessities by giving a murderer into custody at the end of the story, whereas Steinbeck let him go free.

Producer-director Lewis Milestone, associate producer Frank Ross and screen playwright Eugene Solow transferred the story to screen with great skill. Their picture is highly articulate, gracefully assembled, technologically high grade. They deserve a special sort of credit for an innovation sure to be widely copied, the starting of the action of the picture without explanation of any kind a full minute before title and credits are displayed, an effective and altogether worthy device.

Similarly professional credit is due the several players for artful portrayal of the unanimously unattractive characterizations assigned them. It may or may not be an easier chore to depict an unpleasant person than a pleasant one, an even easier one to portray a character of a sort nobody has ever had to portray on the screen before, but this is beside the point. The players make all of the characters seem wholly real.

The story is about two laborers, one a moderately bright fellow, the other a half-wit who doesn't know his strength and frequently kills the object of his infantile affections by uncomprehending exercise of his gigantic gentleness. His companion is part friend, part guardian, but mostly companion, and when the hulking imbecile inadvertently kills a girl he shoots the imbecile so the authorities won't catch him and confine him in an asylum.

Just as neither Mr. Roach nor Mr. Zanuck can know, prior to test, whether cinema audiences are going to care for this kind of thing, neither does your reporter. That matter, it would appear, is one for the exhibitor to find out for himself—by experience.

Previewed at the Four Star theatre, Los Angeles, to an invited audience.—WILLIAM R. WEAVER.

Produced my Hal Roach. Distributed by United Artists. Producer-director Lewis Milestone. Associate producer, Frank Ross. Screen play, Eugene Solow. Book, John Steinbeck. Photographed by Norbert Brodine. Edited by Bert Jordan. P. C. A. certificate No. 5797. Release date, undetermined. Running time, when seen in Los Angeles, 104 minutes. Adult audience classification.

CAST

George	Burgess Meredith
Mae	Betty Field
Lennie	Lon Chaney, Jr.
Slim	Charles Bickford
Candy	Roman Bohnen

(Courtesy Group Theatre N. Y.)

Curley	Bob Steele
Whit	Noah Beery, Jr.
Carlson	Granville Bates
Jackson	Oscar O'Shea
Crooks	Leigh Whipper

The Earl of Chicago

(M-G-M)

Melodrama of Manners

Novel in many ways and expertly produced in every respect, this film made in Hollywood by Victor Saville displays the same high gloss as his "Goodbye Mr. Chips" and "The Citadel." It is shrewdly composed, superbly mounted and finely acted by a predominantly male cast headed by Robert Montgomery in his best performance to date. It is equally appropriate for exhibition in the Empire and in the States.

Charles de Grandcourt and Gene Fowler adapted the story from the Brock Williams novel of the same name and Lesser Samuels is credited with the screen play, a smooth running narrative told in well wrought dialogue and with ample incident. The story is of a Chicago gangster who turns out to be heir to an earldom and goes to England for the purpose of selling it, learns that he cannot and that his second in command has purposefully wrecked his Chicago liquor business in retaliation for an early double cross. He has learned enough about British tradition to have begun to like being an earl but his gangster training moves him to murder his associate, whereafter he goes to his death on the gallows with a dignity befitting his birth.

Richard Thorpe directed with rare discernment of values. The gangster's reactions to his London experiences are masterfully depicted, humour being always the servant of narrative and both of character development. Ceremonies attendant upon his admittance to the House of Lords and his subsequent trial for murder by that body are especially rich in entertainment content.

Previewed at the Village theatre, Westwood, where it was received most favorably.—WILLIAM R. WEAVER.

Produced and distributed by Metro-Goldwyn-Mayer. Producer, Victor Saville. Director, Richard Thorpe. From a story by Charles DeGrandcourt and Gene Fowler. Photoplay adapted from the book by Brock Williams. Screen play, Lesser Samuels. Cameraman, Ray June. Film editor, Frank Sullivan. Musical score, Werner R. Heymann. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associate, Urie McCleary. Set decorations, Edwin B. Willis. P.C.A. Certificate No. 5741. Running time when seen in Hollywood, 85 minutes. Release date, January 5, 1940. General audience classification.

CAST

"Silky" Kilmount	Robert Montgomery
"Doc" Ramsey	Edward Arnold
Gervase Gonwell	Reginald Owen
Munsey	Edmund Gwenn
Redwood	E. E. Clive
Jerald Kilmount	Ronald Sinclair
Maureen Kilmount	Norma Varden
Lord Chancellor	Halliwell Hobbes
Reading Clerk	Ian Wulf
Judson	Peter Godfrey
Guide	Billy Bevan

Over the Moon

(London - United Artists)

Romantic Comedy

The history of this Alexander Korda production—it was started a long while back, interrupted and re-started—would seem to be reflected to some extent in the finished product. It has all the signs of an early Korda creation, in both style and matter, and is not above the criticism of wandering. Its major selling angle is the starring role it affords the now established Merle Oberon.

Whether the color treatment is an asset, despite the lavish photography in Venice, St. Moritz and Monte Carlo, is for the exhibitor to decide.

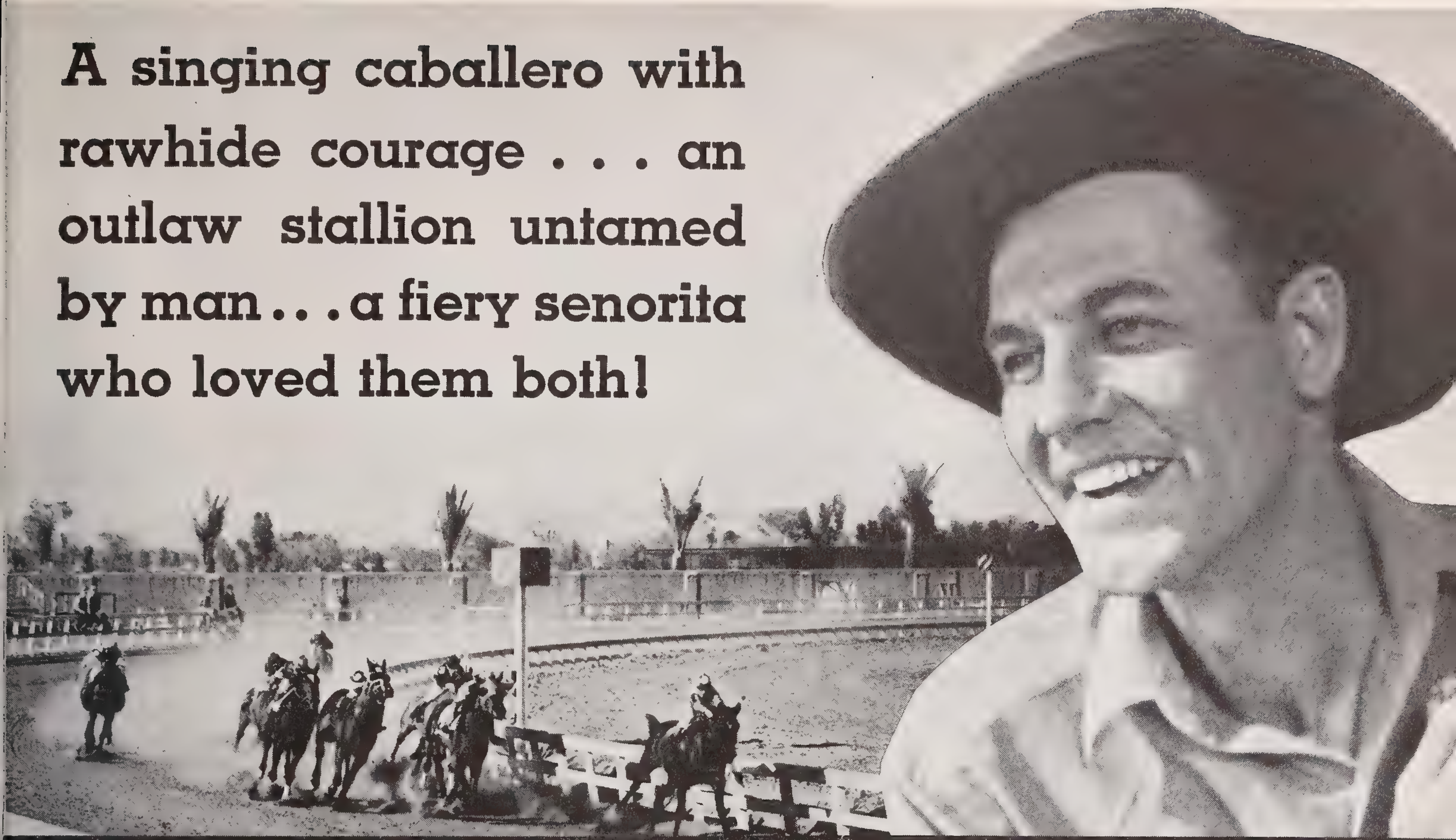
For the English market the cast, apart from Miss Oberon, has one or two better known names such as Rex Harrison, Ursula Jeans, Zena Dare and Robert Douglas.

In a narrative sense, "Over the Moon" is a sophisticated trifle, with script by Anthony Pellissier and Alec Coppel from a story by Robert Sherwood and London Films' own Lajos Biro. Arthur Wimperis' dialogue, which peppers the picture, is recognisable.

Miss Oberon appears as a young woman who comes into $75,000,000, and, while gaining numerous social parasites, loses a young doctor

(*Continued on page* 50)

A singing caballero with rawhide courage . . . an outlaw stallion untamed by man . . . a fiery senorita who loved them both!



"THE GENTLEMAN FROM ARIZONA"

WITH

JOHN KING · J. FARRELL MacDONALD · JOAN BARCLAY
CRAIG REYNOLDS · RUTH REECE

Produced by **CHARLES E. GOETZ** · Associate Producer and Director **EARL HALEY**

PROCESSED BY CINECOLOR

HIT SONGS!

FILMED IN RICH, NATURAL COLOR!

"... a winner that should break every barrier for good grosses." — *Stokes, Jay Emanuel Publications*

"... picture has some sterling entertainment values ... bang up horse race for a thrilling climax." — *Daily Variety*

"Gorgeous Arizona backgrounds brought out in all their splendor, with never a harsh tone in the vivid panorama." — *Hollywood Reporter*

"Outstanding entertainment. Picture is beautifully filmed in natural color. Book it by all means." — *Hollywood M. P. Review*

"Picture's strong point throughout is the use of color on fascinating exteriors." — *Motion Picture Daily*

"Exceptionally fine color photography." — *Showmen's Trade Review*

A MONOGRAM PICTURE

(*Continued from page* 48)

who does not want to become "Mr. Jane Benson."

Into this slender structure are woven plenty of sophisticated situations of the bedroom and ballroom type, a great deal of burlesque on the English aristocracy and a lavish dressing of social badinage and backchat in the Wimperis manner.

The camerawork is very creditable, though the colour at times runs a little thin. The costuming is a definite asset.

Shown to an all trade London audience at the Cambridge theatre, the picture was accepted with good grace. Exhibitor opinion seemed to lie in the direction of woman appeal.—AUBREY FLANAGAN.

London Films present an Alexander Korda Production. Distributed by United Artists. Directed by Thornton Freeland. Based on a story by Robert Sherwood and Lajos Biro. Scenario, Anthony Pelissier and Alec Coppel. Dialogue, Arthur Wimperis. Photography by Harry Stradling. Settings designed in colour by Vincent Korda. Film editor, William Hornbeck. Photographed in Technicolor. Running time, when seen in London, 78 minutes. Adult audience classification.

CAST

Jane Benson	Merle Oberon
Dr. Freddie Jarvis	Rex Harrison
Millie	Ursula Jeans
The Unknown Man	Robert Douglas
Pietre	Louis Borrell
Julie	Zena Dare
Lord Petcliffe	Peter Haddon
Journalist	David Tree
Guy	MacKenzie Ward
Cabaret Singer	Elizabeth Welch
Michel	Carl Jaffe
Ladbrooke	Herbert Lomas
Frude	Wilfred Shine
Cartwright	Gerald Nodin

City of Chance

(Twentieth Century-Fox)

The Gambling Instinct

Confining its activities to the events of one night at an exclusive gambling resort, "City of Chance" is a "Grand Hotel" in miniature. Depicted are the currents and cross-currents in the lives of the owners, the patrons and a girl reporter in love with one of the partners operating the establishment.

Starting on a fresh note by using the newsreel technique of a rapid sequence of correlated shots to show the universality of gambling in one form or another in a large city, the picture develops along melodramatic lines. C. Aubrey Smith and Donald Woods are the partners, Lynn Bari the girl in the case, on a reportorial mission which misses fire because of her love for Woods; Amanda Duff the recently married society miss being blackmailed, Richard Lane the gangster who wants to get control of the house by any means at his command.

Sol. M. Wurtzel was executive producer, with Ricardo Cortez directing, from an original screen play by John Larkin and Barry Trivers.

The film is at its best in its moments of comedy; the element of suspense being strained.

Previewed at the Uptown Theatre, Hollywood, where the more rapidly paced segments of the picture were well received, while the more intense aspects were not taken too seriously.—WALTER SELDEN.

Produced and distributed by Twentieth Century-Fox. Executive producer, Sol M. Wurtzel. Directed by Ricardo Cortez. Original screen play by John Larkin and Barry Trivers. Musical direction, Samuel Kaylin. Director of photography, Lucien Andriot. Art direction, Richard Day, Lewis Creber. Film editor, Norman Colbert. P. C. A. Certificate No. 5734. Release date: Jan. 12, 1940. Running time, when seen in Hollywood, 58 minutes. General audience classification.

CAST

Julie Reynolds	Lynn Bari
The Judge	C. Aubrey Smith
Steve Walker	Donald Woods
Lois Blaine	Amanda Duff
Molly	June Gale
Marty Conners	Richard Lane
Ted Blaine	Robert Lowery
Baron Joseph	Alexander D'Arcy
Muscles	George Douglas
Passline	Harry Shannon
Charlie Nevins	Edward Marr
Fred Walcott	Robert Allen
Mrs. Walcott	Charlotte Wynters
Mrs. Grainger	Nora Lane

Laugh It Off

(Universal)

Comedy-Romance

Johnny Downs and Constance Moore return again as a team in another Universal musical-comedy romance. Johnny continues as the orchestra leader and Miss Moore renders what little vocalization there is in the picture. Edgar Kennedy as the "slow-burning" court judge does more than his share to uphold the comedy angle of the film.

"Laugh It Off" was produced and directed by Albert S. Rogell, filmed from the screenplay by Harry Cloak with music written by Ben Oakland and Sam Lerner.

A group of old-time actresses, portrayed by Majorie Rambeau, Cecil Cunningham, Hedda Hopper and Janet Beecher, down on their luck, return to Broadway and score new fame effecting swing and jitterbug dancing. The ladies get mixed with a rival pair of gamblers with the result that the ancient chorines take over a bankrupt gambling club and organize a musical revue that becomes a sensation.

The remaining cast includes William Demarest and Horace MacMahone as the rival gangsters and Tom Dugan as the combination butler-bodyguard.

Reviewed at the Palace theatre in New York on opening day to an unresponsive audience.—GEORGE SPIRES.

Produced and distributed by Universal. Albert S. Rogell, producer-director. Original story, Lee Leob and Mortimer Braus.. Screen play by Harry Cloak. Cameraman, Stanley Cortez. Songs by Ben Oakland and Sam Lerner. Larry Ceballos, dance director. Charles Previn, musical director. Sound supervisor, Bernard B. Brown. Film editor, Milton Carruth. Costumes by Vera West. Running time, 63 minutes. Release date, December 1, 1939. P.C.A. No. 5712. General audience classification.

CAST

Stephen Hannis	Johnny Downs
Ruty Spencer	Constance Moore
Sylvia Swan	Marjorie Rambeau
Tess Gibson	Cecil Cunningham
Elizabeth Rockingham	Hedda Hopper
Mary Carter	Janet Beecher
Judge McGuinnis	Edgar Kennedy
Rod Bates	Tom Dugan
Barney Cole	William Demarest
Eliot Rigby	Chester Clute
Phil Ferranti	Horace MacMahon
Linda Lane	Paula Stone

The Middle Watch

(Associated British)

Naval Comedy

The ancient legend that "a sailor has a girl in every port" plus the established tradition that "every nice girl loves a sailor" probably accounts for the perennial popularity of "The Middle Watch," and for Walter Mycroft's decision to remake it once again. With the Navy currently before the public eye and its sons deeply in the public heart, there is little doubt that a certain consumer public is already assured for its refined naughtinesses and elegant gaucheries. The new version has Jack Buchanan as its star handle, and though the musical comedian has been graced with more fruitful roles his name will probably help pull them in.

The comedy constituents of the farce are legendary, and are principally those of women aboard ship, cuties in the Admiral's cabin, low comedy from the lower deck, and a righteous aunt with a past involving ninety-five sailors. It all revolves around the presence of two girls on H.M.S. "Falcon" and the efforts of "Captain Maitland"—Jack Buchanan—and "Commander Baddeley"—David Hutcheson,—to hide them from the eagle eye and gingered tongue of the Admiral. There is much stagey running in and out of cabins, use of a communicating door, legs seen ascending a rope ladder, and the compass going berserk—thanks to "Aunt Charlotte" locked in the gyro room. There is a wide British audience for this traditional form of stage farce, and here the production is capable and the performances spirited enough to keep them gay.

A combined trade and press audience, found no difficulty in punctuating the screening with laughs, though the more sophisticated, quite justifiably, did not respond with the same cordiality.—AUBREY FLANAGAN

Produced and distributed by Pathe Pictures, Ltd. Produced by John Argyle. Directed by Walter Summers. Screenplay by Walter Summers, Jay Van Lusil and Ralph Bettinson. Cameraman, Robert Lapresli. Running time, when seen in London, 75 minutes. Adult audience classification.

CAST

Beyersdorf Healey	Bruce Cabot
Freyda Healey	Marta Labarr
Marie Dufreyne	Tamara Desni
Det.-Insp. Barnard	Edward Lexy
Det.-Sergt. Trotter	Cyril Smith
Beverley Blake	Romilly Lunge
Lemnel	Percy Walsh
Florrie	Eve Lynd
Yorkie Meane	Alexander Field
Vencini	Hilary Pritchard
Palominta	Maria Minetti
Mabel	Davina Craig
Hawker	Vincent Holman
Capt. Anderson	Anthony Shaw

The Midas Touch

(Warner - First National)

Success and Heritage Drama

Adapted from a novel by Margaret ("Constant Nymph") Kennedy, with the only saleable name in its cast that of the English actor Barry K. Barnes, this Teddington, England, production, directed by David Macdonald, has no particular readymade sales factor. It is an economically made, talkative, novelettish effort.

David Macdonald, one of Britain's more conscientious and individual directors, has done as well as might be expected with a story which boasts but little action. The whole canvas is rather a personal study of individual ruthlessness, the central figure "Corris Morgan," (Frank Cellier), a hard fisted Welsh business magnate whose soul still has a vein of superstition. Barry K. Barnes, as a garrulous and cockahoop youngster, has "Morgan's" Midas touch of converting things to gold, courts "Morgan's" girl friend, and sees him materializing a clairvoyant's prophesy, being killed on a lonely road in his native Wales.

There is a not too successful bid for emotional melodrama.

Judy Kelly's languorous charms are not without zealous characterization.

The picture seen in a private theatre in London, trade critics did not seem excited about it.—A. F.

Produced and distributed by Warner Bros. Pictures. Directed by David Macdonald. Adapted from the novel "The Midas Touch" by Margaret Kennedy. Cameraman, Basil Emmott. Art director, Norman Arnold. Film editor, A. Bates. Running time, when seen in London, 68 minutes. Adult audience classification.

CAST

Evan Jones	Barry K. Barnes
Lydia Brenton	Judy Kelly
Corris Morgan	Frank Cellier
Mrs. Carter-Blake	Bertha Belmore
Ellie Morgan	Iris Hoey
David Morgan	Philip Friend
Mamie	Anna Konstam
Major Arnold	Evelyn Roberts
Harkness	Scott Harold
Rosalie	Eileen Erskine
Maxwell	Clayton Greene
Landlord	Mervyn Johns

The Citadel of Silence

(Film Alliance)

Polish-Russo Drama

"The Citadel of Silence" (La Citadel de Silence) is a French importation starring Annabella. It is set in the year 1913 and it concerns the plight of Polish patriots under the thumb of the Russian bear—The Citadel being the Russian military prison at Linsk. The film has been directed with a leisurely, albeit heavy, hand but there are two elements of the picture which stand out. The first is the acting of the two principals, Annabella and Pierre Renoir, the Commandant of the prison, and the second is its timeliness, for is it not true that a comparable situation in Poland obtains today.

In a sense the film is another prison melodrama for the latter half is all prison. The scenes in The Citadel are vividly described but ennui from the first half of the film leaves one unappreciative of the whole. The screenplay is by T. H. Herbert and is said to be taken from an actual event. There are English titles.

Annabella plays a Polish patriot, a member of a group who vow to kill the Russian Grand Duke while he drives through the city in a parade. It is Annabella who throws the bomb and it is Annabella, a nurse, who is assigned to the Russian officer injured while riding with the Grand Duke. The officer is the Commandant. Annabella marries the Commandant to be near the man she really loves. The Commandant, who married her even though suspecting her, finally kills her during a prison break. He also is slain during the uprising.

Reviewed at a special press showing at the new Pix theatre on 42nd Street, New York. The Pix, a Brandt house, which opened for the first time Saturday night, is a most modern and comfortable theatre.—Paul C. Mooney, Jr.

Distributed by Film Alliance of the U. S., Inc. Produced in France. Directed by Marcel L'Herbier. Sets and design by Andreiev De Gastyne. Adapted from a "true happening" by T. H. Herbert. Photography by A. Thirard and Louis Nee. Music by Arthur Honegger and Darius Milnaud. Running time, 90 minutes. Release date, December 23, 1939. Adult audience classification.

CAST

Viana Wolonska	Annabella
Commandant of the Citadel	Pierre Renoir
Cesar Birsky	Bernard Lancret
Prison Chief	Robert Le Vigan
Governor	Alexander Rignault
Prison Spy	Lucas Gridoux
Prison Trusty	Pierre Larquey

Traitor Spy

(Rialto-Pathe)

British Spy Melodrama

So far as wartime audiences in war stricken countries are concerned, a certain escapism marks their entertainment taste. Conceived and started before the War began, this spy melodrama will have to sell itself against that state of mind. Pure fiction, of the most wholehearted variety, it cannot be categorised in the same ranks as the realist or documentary productions of the day, which appeal on their photographic recreation of fact.

Bruce Cabot, brought from Hollywood to play the part of the traitor spy, has more nominal appeal than the rest of the cast, but probably is hardly strong enough to lift the film to the front ranks of international merchandise. He has in fact less opportunity for audience sympathy than the suavely spoken and politely cocksure Romilly Lunge as his opposite number. The rest of the cast are capable for the most part, but hardly powerful.

John Argyle's production of T. C. H. Jacobs' novel packs all the accredited ingredients of spy melodrama on the screen, a torso crime, knoutings, a murder or two as make-weight, colored cabaret, a fire, and just to edge off the pretty pattern, a double suicide. The yarn is a conventional piece about a traitor who makes a deal with enemy agents but puts his price up 300 percent, and holds out even under the whip and the pistol. Eventually he—and his foreign masters—are cornered, but he and his beauteous lady love prefer suicide to capture.

Shown to a trade audience at the New Gallery in London the film was received without obvious excitement.—Aubrey Flanagan.

Produced and distributed by Associated British. Directed by Thomas Bentley. Produced by Walter C. Mycroft. Story by Ian Hay and Stephen King-Hall. Photography by Claude Friese-Greene. Film editor, Monica Kimick. Running time, when seen in London, 87 minutes. General audience classification.

CAST

Captain Maitland	Jack Buchanan
Admiral Hewett	Fred Emney
Marine Ogg	Leslie Fuller
Corporal of Marines	Reginald Purdell
Aunt Charlotte	Louise Hampton

Money to Burn

(Republic)

Family Comedy

Another in Republic's "Higgins Family" series, "Money to Burn" has a topical exploitation angle—that of contest crazes—which lends itself to campaigns directed at the same audience for which the picture was fashioned. The plot concerns "Ma Higgins" being involved in the neighborhood contest craze, the women vying to win $50,000 first prize in a dog food campaign. Sure of winning, she causes her husband to lose his job in the advertising agency handling the drive, and then finds out that a neighbor has won.

James, Lucile and Russell Gleason, Harry Davenport, Lois Ranson and Tommy Ryan again play the "Higgins" roles, and are assisted by Thurston Hall, Winifred Harris, Douglas Meins, Lucien Littlefield, Herbert Rawlinson, Jack Rice, Andrew Tombes, Gladys Blake, and Jean Fenwick.

The screenplay by Jack Townley, who adapted the original story by himself and Taylor Caven, extracts the most of the comedy situations, and was guided aptly by Gus Meins, who also acted as associate producer.

Previewed at the Forum Theatre, Los Angeles, where audience reaction placed the picture as the tops of the series. The patrons of this neighborhood house laughed loudly and long.—V. K.

Produced and distributed by Republic. Associate producer and director, Gus Meins. Screenplay by Jack Townley. Original story by Jack Townley and Taylor Caven. Photographed by Ernest Miller. Supervising editor, Murray Seldeen. Film editor, William Morgan. Art director, John Victor Mackay. Musical director, Cy Feuer. P. C. A. Certificate No. 5888. Running time, when seen in Los Angeles, 65 minutes. Release date, not set. General audience classification.

CAST

Joe Higgins	James Gleason
Lil Higgins	Lucile Gleason
Sidney Higgins	Russell Gleason
Grandpa	Harry Davenport
Betty Higgins	Lois Ranson
Tommy Higgins	Tommy Ryan
Mr. Ellis	Thurston Hall
Mrs. Davis	Winifred Harris
Bill	Douglas Meins
Irving	Lucien Littlefield
Mr. Dover	Herbert Rawlinson
Thorne	Jack Rice
Brown	Andrew Tombes
Miss Pitts	Gladys Blake
Miss Murphy	Jean Fenwick

Andy Clyde Gets Spring Chicken

(Columbia)

Comedy

Here is to be found some more of that particular comedy that is the specialty of Andy Clyde. Andy spies a half dozen or so girls lounging beside a swimming pool and in his usual unsubtle way makes an entrance, winding up in the pool. Andy proposes to all the girls and all refuse him until a rumor spreads that he is "one of the richest men in the country." The girls rush to accept his proposal of marriage and as they in a general melee fight for him Andy takes to flight with one of the girls, a six-footer with a husky voice, in swift pursuit. Produced and directed by Jules White. Running time, 18 minutes.

Sky Game

(RKO Pathe)

Sportscope

Duck hunting is both a simple and a highly specialized sport. You can grab a shotgun and go out to the marshes and wait for the ducks to come and when they do let them have it with both barrels or you can go to Avery Island in Louisiana, equip yourself with a couple of Labrador retrievers, a dog supervisor, if that is the word, decoys and the accepted hunting costume. The latter is what "Sky Game" has concerned itself with. To the hunters pictured here duck hunting is a highly specialized sport and they are highly specialized in it. When they pull their triggers the ducks come down. The subject is well presented and pictorially picturesque. Running time, 9 minutes.

A Boy, A Gun and Birds

(Columbia)

Cartoon

This is a Color Rhapsody cartoon with a humanitarian theme. A small boy with a gun goes hunting for birds. His dog discovers one precariously hanging onto a limb. The bird is a baby bird and the boy shoots at it, injuring a leg. The bird falls to the ground and the boy, repenting his action, pets it. Other birds swarm over the boy, but the injured bird won't have it that way and he and the boy become friends, the boy of course ridding himself—forever—of the gun. Running time, 8 minutes.

Frances Carroll and the Coquettes

(Vitaphone)

Melody Master Moment

Another concoction of modern musicalization is dished up in this current recording from the Melody Masters bandstands. This time the customary presentation of male music makers is replaced by a welcome change, a girl group of syncopaters. The tunes are snappily presented and the ladies of the ensemble are quite easy on the eyes as well as the eardrums. Directress Frances Carroll takes time off from her baton waving to introduce several vocals and there are a drum specialty by Viola Smith and a tap dancing routine by Eunice Healy.—Running time, 10 minutes.

Valiant Venezuela

(MGM)

FitzPatrick Travelogue

Mr. James FitzPatrick, whose colorful world wide expeditions have been noted favorably by all, reviewer, exhibitor and audience alike, rests in this present instance his globe seasoned camera amid the sights and sounds of the South American country of Venezuela. Architectural highlights, industrial matters and recreational facilities of the land are reviewed. But the greatest stress of the screen inspection is devoted to an historical resume of the country and, hence, the heroic sobriquet of the miniature. Tribute is paid to the memory of Simon Bolivar, the George Washington of the Latin Americas. International or inter-American relations should be considerably cemented by this latest FitzPatrick effusion.—Running time, nine minutes.

Going Places, No. 70

(Universal)

Turtles and Tourist Trade

From one extreme to the other seems to be the extent of the material treatment in this newest edition of the Going Places group. The initial sequence is given over to a visit to Beaufort, N. C., where the government is sponsoring a turtle nursery-hatchery to replenish the diminishing supply of diamond-back terrapin and thus insure a soup supply for the gourmets. So ravenous was the appetite for this delicacy that the demand exhausted the supply. But, a paternalistic government, ever on the watch for the welfare of its constituents, began to do something about such a table crisis and started to cultivate a turtle plant down Beaufort way for the restocking of the coastal waters of the southland. The second portion of the exploratory work is centered on one of the vacation spots of the Virgin Islands. From the enthusiastic praises sung by the commentator, the quizzical may harbor a doubt that there is an interested travel agency lurking between the lines of commendation. However, the landscapes are nice to watch vicariously and not so expensive as an actual visit.—Running time, nine minutes.

IN THE CUTTING ROOM

The Shop Around the Corner

(MGM)

Romance

The Ernst Lubitsch whose most recent creation was the "Ninotchka" of box office fame, has here, as producer-director, picturized the story of a Budapest shop owner and his employes. As the proprietor of a leather shop, Frank Morgan portrays a character reminiscent of his role in "Topaze."

As clerks in the shop, and as romantic leads, are Margaret Sullavan and James Stewart, together as in "Next Time We Love" and "Shopworn Angel." The scheming clerk is Joseph Schildkraut, Academy Award winner, while Felix Bressart, Sara Haden of the "Judge Hardy" series, William Tracy and Inez Courtney round out the cast.

Adapted to the screen from a play by Nickolaus Laszlo, the story reveals Miss Sullavan and Mr. Stewart as correspondents who, while never having met, have fallen in love with one another, without realizing this in their positions as clerks working together.

Additionally to the name value provided by Mr. Lubitsch is that of Miss Sullavan and Mr. Stewart, the latter fresh from his starring role in "Mr. Smith Goes to Washington."

Release date: January 19, 1940.

Congo Maisie

(MGM)

She's In Again

Ann Sothern's "Maisie"—showgirl of tinsel finery and heart of gold—here uses the wits sharpened by contact with the 42nd Street environment to win her man in the African jungle. Restoring the affections of a wife for her doctor husband and holding off a group of natives are only two of "Maisie's" additional assignments in this second of her roles as the hard boiled and wise-cracking showgirl.

H. C. Potter handled the directorial assignment here, as he did on "The Cowboy and the Lady," "The Story of Vernon and Irene Castle" and "Blackmail," with J. Walter Ruben producing as on the first of the series, and on "Sergeant Madden" and "Thunder Afloat."

Seen with Miss Sothern are John Carroll, in his first role under his new MGM contract; Shepperd Strudwick, recently of the New York stage as a member of the company of "Three Sisters"; Rita Johnson, most recently seen in the feminine lead of "Nick Carter"; E. E. Clive, J. M. Kerrigan, Tom Fadden, Lionel Pape and Nathan Curry.

Release date: January 12, 1940.

At Good Old Siwash

(Paramount)

Those College Days

William Holden, fresh from his role in and as "Golden Boy," portrays the "Petey Simmons" remembered by the many readers of the George Fitch stories of life at Siwash, epitome of the small town college at the turn of the century.

With Mr. Holden in the cast are Bonita Granville, Ezra Stone, the original "Henry Aldrich" of "What a Life"; Judith Barrett, Vaughan Glaser and John Arledge.

Ted Reed, also connected with "What a Life," as director, was both producer and director, the screen play having been written from the Fitch stories by Don Hartman, who wrote "Big Town Czar" and, in collaboration, "The Star Maker."

Using the flashback technique, "Petey" is shown as a college freshman going through humorous variations of hazing and succumbing to the college "vamp," as part of his education.

Release date: To be determined.

Oh, Johnnie, How You Can Love

(Universal)

Romantic Drama

"Oh, Johnnie, How You Can Love" takes its title from the song hit of many years ago, here revived by Betty Jane Rhodes, who has appeared in such films as "Stage Door," been featured in radio shows, including the Screen Actors' Guild broadcast, and is familiar to West Coast television audiences because of her featured roles in that medium.

Seen with Tom Brown, whose more recent roles have included appearances in "The Duke of West Point" and "Big Town Czar," is Peggy Moran, whose rapid screen rise has included leading feminine parts in "The Big Guy," "Little Accident" and "West of Carson City." Eight-year-old Juanita Quigley, Allen Jenkins, Donald Meek, Isabel Jewell and Horace McMahon round out the cast in a story of a run-away heiress and the travelling salesman nephew of a mail order magnate. Would be kidnappers are foiled, and the two realize they are in love.

Associate producer Ken Goldsmith, who served in the same capacity on "The Invisible Man Returns" and "Honeymoon Deferred," worked here with Charles Lamont as director, the latter's more recent pictures having included "Unexpected Father" and "Little Accident." The screenplay was written by Arthur Horman, who wrote "My Son Is a Criminal" and "They Asked for it."

Release date: To be determined.

The Marines Fly High

(RKO Radio)

Action Melodrama

Richard Dix, Chester Morris and Lucille Ball are here featured in a story of Marines and the capture of a Central American bandit. The latter is revealed as foreman of the ranch owned by the American girl portrayed by Miss Ball.

As Lieutenants of Marines, Messieurs Dix and Morris fight for the girl as well as for the preservation of law and order.

Produced by Robert Sisk, whose last film was "Reno," with Mr. Dix in the principal role, the picture was directed by Ben Stoloff, who did likewise on "The Lady and the Mob."

Jerry Cady, who wrote "Sued for Libel" and "Full Confession," wrote the screen play.

Release date: February 2, 1940.

Magic Bullets

(formerly "The Life of Dr. Ehrlich")

(Warner Brothers)

Biography

In the traditions of "The Life of Pasteur" and "The Life of Emile Zola," Warner Brothers here unfolds the life and times, with a concomitant analysis of what they consider the forces of progress versus those of reaction, of Paul Ehrlich, discoverer of "606," the cure for syphilis.

Edward G. Robinson depicts Ehrlich, as a doctor in the Berlin Kaiser Wilhelm Hospital some 50 years ago, as a pupil of the great bacteriologist Robert Koch, as the inventor of a cure for tuberculosis through a new theory of disease immunization, and as the discoverer of "606," at first presented and finally triumphant.

Ruth Gordon is seen as Mrs. Ehrlich, whose faith and judgment are in large measure responsible for her husband's success. In the cast, as well, are Otto Kruger, Donald Crisp, Montagu Love, Maria Ouspenskaya, Sig Rumann, Edward Norris, Henry O'Neill and Donald Meek.

Hal B. Wallis was executive producer, with Wolfgang Reinhardt as associate producer, while William Dieterle, whose most recent work was "The Hunchback of Notre Dame," directed. The screenplay was written by John Huston, Heinz Herald and Norman Burnstine.

Release date: To be determined.

Bullet Code

(RKO Radio)

Western

The 67th George O'Brien picture in his 16 years on the screen, "Bullet Code" is the first of the O'Brien films to reach exhibitors after their vote making him fourth among the top 10 in the 1939 HERALD-FAME poll of money making western stars.

Revolving around a cattleman's efforts to make amends for a crime he thinks he committed, but of which he is really innocent, the picture is based on an original story by Bennett Cohen, with the screenplay by Doris Schroeder. The former's last work was "Riders of Black River," while Miss Schroeder's most recent credit was on "Wall Street Cowboy."

David Howard, with 25 O'Brien pictures to his credit, directed, with Bert Gilroy producing, as he has done on the 16 previous O'Brien pictures released through RKO Radio.

Seen with Mr. O'Brien are Virginia Vale, here playing her third consecutive leading role in these films; Robert Stanton, Howard Hickman, Slim Whitaker, Harry Woods and William Haade.

Release date: April 5, 1940.

Mr. Wong at Headquarters

(Monogram)

Murder Mystery

First in the 1939-40 series of "James Lee Wong" pictures, dealing with the oriental sleuth, "Mr. Wong at Headquarters" keeps intact the leading triumvirate of the cast featured in previous films in the series. Boris Karloff is seen as "Wong," Grant Withers as the police captain, and Marjorie Reynolds as the reporter, while Charles Trowbridge, John Hamilton, Craig Reynolds and Jack Kennedy are also in the cast.

Based on the characters created by Hugh Wiley, the story was written by Joseph West, who, in collaboration, wrote "Stunt Pilot" and "Sky Patrol," and the screenplay was handled by Scott Darling, who has written such others in the series as "Mr. Wong in Chinatown" and "The Mystery of Mr. Wong."

The producer and director of prior features about the Wiley character have worked on this, as well. Director William Nigh's latest picture was "Mutiny in the Big House," and producer William Lackey has been in charge of "Gangster's Boy" in addition to the "Wong" pictures.

The murder of a detective leads to a smuggling gang, and a crooked lawyer who has committed three murders.

Release date: To be determined.

The Biscuit Eater

(Paramount)

Boys and a Dog

Based on the "Saturday Evening Post" story by James Street, "The Biscuit Eater" tells a story of two boys and a dog, the latter being the "Biscuit Eater" of the title. The term is one of opprobrium—meaning, in the hunting parlance of the South, a dog not worth his salt. But this Biscuit Eater is made a champion by two boys, one white, the other colored. The former part is played by seven year old Billy Lee, the latter by Cordell Hickman.

Produced by Jack Moss as his first feature, the picture was directed by Stuart Heisler, who was associate director on "The Hurricane." The screenplay was written by Stuare Anthony, who collaborated on "Saga of Death Valley," and Lillie Hayward, who collaborated on "Television Spy."

Rounding out the cast are Helene Millard, Richard Lane, Lester Matthews and "Snowflake."

Release date: To be determined.

Fourth Feature Cartoon Will Come from Lantz

Walter Lantz, animated cartoon producer for Universal, arrived in New York Tuesday from Hollywood for negotiations concerning a color cartoon feature which he is planning to produce independently for release still to be arranged. It will be the fourth feature color cartoon, following Disney's "Snow White," of two years ago; Fleischer's "Gulliver," current, and Disney's "Pinocchio," coming.

In the animated cartoon field since 1916, Mr. Lantz has created the "Oswald the Rabbit" series, and recently launched the "Andy Panda" group, the first of which was recently released under the title "Life Begins for Andy Panda."

While he believes that there is definitely a field for more animated features, no more than four or five could be released a year, because there wouldn't be enough artists to make more than that number.

For his first feature length cartoon, Mr. Lantz is considering "Jack, the Giant Killer," "Pandora's Box" and "The Old Woman Who Lived in a Shoe," the rights to all of which Mr. Lantz has secured, he says.

While in the East Mr. Lantz will confer with newspaper syndicates for the release of his "Andy Panda" character in comic strip form

IN NEWSREELS

[*All five newsreels this week feature scenes of the sinking of the Graf Spee. Movietone, News of the Day and Universal in the midweek issue present a resume of the year's big news events.*]

MOVIETONE NEWS—No. 30, Vol. 22.—The burning and sinking of the Graf Spee..Germans scuttle liner Columbus to escape capture....Children in Washington's foreign embassies have holiday party....Holiday spirit along Broadway....Diving exhibition.... U. S. and Canadian yachts in amateur boxing bouts.

MOVIETONE NEWS—No. 31, Vol. 22.—Synopsis of news highlights of 1939....Moments of drama in sports of 1939....Laughs of the year with Lew Lehr.

NEWS OF THE DAY—No. 228, Vol. 11.—Survivors of scuttled ship Columbus arrive in New York aboard U. S. cruiser....First Canadian troops cross Atlantic ....Society preens for Beaux Arts Ball....Holiday greetings from embassy children in Washington.... Mountain climbing perilous sport in Alps....Amateur boxers battle for northwest crown.

NEWS OF THE DAY—No. 229, Vol. 11.—Year in review....Headline events of 12 epochal months packed with international sensations, surprises and tragedies ....Graf Spee scuttled.

PARAMOUNT NEWS—No. 33.—First Canadian expeditionary force sails....Washington embassy children send holiday greetings...Scenes of Graf Spee... Survivors of scuttled ship Columbus arrive at Ellis Island....S. S. Arauca chased into Florida port.

PARAMOUNT NEWS—No. 33.—Belgian students show sympathy for Finns....France calls Senegalese troops ....Queen Elizabeth visits with British evacuated children....King George and French President visit troops....League ousts Soviet Russia....Aquatic carnival....Racing....Scenes of the Graf Spee.

RKO PATHE NEWS—No. 45, Vol. 11.—Sweden mans frontier defenses....Navy's newest bombing plane.... "Hunchback of Notre Dame" has gala premiere.... Nazi freighter forced into Florida port....Streamline trains to south put into service....Olympic stars give diving exhibition.

RKO PATHE NEWS—No. 46, Vol. 11.—Burning of the Graf Spee....U. S. built bombers towed to Canada ....Helen Hayes honored for refugee aid....Streamlined Mississippi showboat....Midwest swim stars hold spotlight....Rangers defeat Canadians in hockey.

UNIVERSAL NEWSREEL—No. 834, Vol. 11.—Scenes of the Graf Spee....Nazi liner Columbus scuttled, crew saved by U. S. cruiser....Canadian troops sail to war....Nazi ship chased into port....Army maneuvers held in Texas....New Navy bomber tested....Diving stars in exhibition....Children of the foreign embassies in Washington send holiday greetings.

UNIVERSAL NEWSREEL—No. 835, Vol. 11.—Graf Spee sunk by crew....Resume of outstanding events of 1939.

National Decency Legion Classifies 12 Pictures

Of 12 pictures reviewed and classified by the National Legion of Decency in its listing for the current week eight were approved, three were listed as unobjectionable for adults and one was cited as objectionable in part. The films and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Days of Jesse James," "High School," "Irish Luck," "Judge Hardy and Son," "Money to Burn," "Nobleza de la Calle" (Spanish), "Pioneers of the Frontier," "Two-Fisted Rangers." Class A-2, Unobjectionable for Adults: "Married and in Love," "Remember the Night," "Thou Shalt Not Kill." Class B, Objectionable in Part: "The Light That Failed."

Record Sale for Study Guide

The Film Study Guide for Warner Brothers "The Private Lives of Elizabeth and Essex," has achieved a record of over 11,000 copies sold in its first week on sale, according to the company. The guide was prepared by Film Guide and edited by Harold Turney of the Department of Drama, Los Angeles City College.

RKO Offers New Stock To Creditors

RKO offered 500,000 shares of the new common stock to be underwritten by Atlas Corporation to unsecured creditors last Friday. This completes another requirement of the Atlas agreement to underwrite the $1,500,000 stock to provide working capital for the reorganized company. The proposal was approved by Judge William Bondy two weeks ago.

Reserves Right to Withdraw

Atlas Corporation reserved the right to withdraw the proposal if the Supreme Court granted any request to review the reorganization plan, if Judge Bondy did not approve the agreement by December 23rd or if RKO did not offer the new stock to creditors by December 31st. The last two conditions have been fulfilled. The Supreme Court has recessed for the holidays so the earliest decision on the requests for writs of certiorari by two creditor applicants can not be made before January 3rd when the Court resumes its sessions.

The subscription rights to the stock offered last Friday at $3 per share must be exercised by the creditors on or before January 8th. And within two days after that date RKO must notify Atlas of the amount of new stock which remains unsubscribed and the Odlum group then has six days in which to buy the remaining stock at $2.75 per share.

New Certificate Filed

RKO completed one more step in the process of ending the reorganization, begun nearly seven years ago, when a certificate of increase in corporation was filed with the State Corporation Department in Delaware raising the capitalization to $21,000,000. The articles of incorporation were filed on July 24, 1939 but then only a nominal figure was set for the capitalization because at that time it was not possible to know the number of shares that would be issued.

Claimants Allowed Stock

The Irving Trust Co., trustee of RKO, presented the final allowed claims of RKO creditors to Federal Judge Bondy on the same day that the new stock was offered so that those claimants might qualify for the stock. Subscription is at the rate of one share for each $24.44 of allowed claims. On this basis, Rockefeller Center has the right to subscribe to approximately 161,000 shares for its claim of $4,150,000.

According to the minutes of the RKO directors meetings filed in the U. S. District Court a tie four to four vote on the proposed Atlas underwriting agreement was settled when chairman Richard C. Patterson voted in favor of the plan. It was reported that N. Peter Rathvon, Raymond Bill, Thomas P. Durell, and Frederick L. Ehrman voted in favor of the proposal and James G. Harboard, John E. Parsons, W. G. Van Schmus and L. P. Yandell voted against it. George J. Schaefer, Ned E. Depinet and L. Lawrence Green took part in the discussion but did not vote.

Judge Bondy granted allowances of $50,000 to William L. Donovan, attorney for the trustee, the Irving Trust Co.; $32,500 to the Trust Co. and $4,800 to Price, Waterhouse & Co. for preparing the 1938 annual report. Mr. Donovan has already received $310,000 and the Irving Trust $192,500 for services from July 1, 1934.

Network Starting, New Unit Looms

The new radio network, Transcontinental Broadcasting System, will have its inaugural program at 10 A.M. (Eastern Standard Time) New Year's Day. Among those who will appear on the program, according to the company, are General Fulgencio Batista of Cuba, the Governor of the Bahama Islands, and the Governors of Florida, Texas and Illinois.

Representatives of 10 stations met in Portland, Ore., this week to discuss a proposed Pacific Coast network. The network would be a part of the Transcontinental system.

The appointment of James W. Baldwin, formerly managing director of the National Association of Broadcasters, and more recently associated with WGH, Newport News, as director of stations for Transcontinental was announced this week by Elliott Roosevelt, president, and John T. Adams, chairman of the board.

Other personnel additions include Robert C. Wilson, Jr., and Ralph Nordberg, time salesmen; Mary L. Lamme, secretary to Mr. Adams; Patricia Lonergan, secretary to George Podeyn, general manager; A. F. Adams, comptroller; Dorothea Henninger, purchasing agent; Charlotte Grasso, secretary to Roy H. Holmes, traffic manager, and Adele Purcell, publicity assistant.

Increase of Sponsors

The total number of sponsors using time on the Columbia Broadcasting System network has increased to 45 as compared with 33 for the same period last year. There are 33 sponsored programs in the evening and 21 during the day, as compared with 28 and 13, respectively, for last year.

The total number of sponsored hours is 27¼ for evening and 38¼ for day, compared with 23¼ and 23¾, respectively, for last year. A breakdown of present programs reveals that there are seven quarter-hour shows at night and 32 in the day, as compared with four night and 20 day last year.

NBC Short Wave

National Broadcasting Company officials said this week that the short wave international division will be on a self-sustaining basis within the next six months. Estimates of present cost vary, but they have generally been placed at $200,000 annually. At present, only one sponsor has been obtained, the United Fruit Company, which pays $25,000 annually for a five-times-a-week news summary to Latin America.

Under present operating costs, six to eight sponsors using the same amount of time would pay overhead, program and transmission costs. However, it is anticipated that additional union costs and other expenses will bring the number of needed sponsors up to eight or 10. At least half of the present 18 prospects can be counted on to sign up, NBC officials say.

Drama Leads Air Programs

Dramatic programs have risen to a new high, an NBC survey shows. Such programs now total 3,500 hours annually or 19 per cent of the time of the company's two networks. Of this total, 2,750 hours were on sponsored time and 750 are sustaining. Twenty stations have been added to the company's networks to bring the total to 181.

There were 160 of on-the-spot sports broadcasts in the current year and 90 hours of interpretative comment. Fifteen sustaining series for women were on the air, exclusive of daytime dramatic serials and three new program series will be added in January. Nearly 300 hours of religious programs were broadcast in 1939 with all faiths represented. There were 366 symphonic broadcasts in addition to weekly opera programs during the Metropolitan Opera season.

The Mutual Broadcasting System report listed their special features broadcasts in the following order: Spot news, 385 broadcasts; features, 330; World's Fair, 171; topical, 121; political, 80; charitable, 71; sports, 64, and educational, 18.

SHORT PRODUCT PLAYING BROADWAY

Week of December 23

CAPITOL	
Pound Foolish	MGM
Forgotten Victory	MGM
Feature: Gone with the Wind	MGM-Selznick
CRITERION	
A Failure at Fifty	MGM
Twincuplets	RKO Radio
Feature: Reno	RKO Radio
MUSIC HALL	
Information Please, No. 4	RKO Radio
Zoo in Manhattan	Central
Feature: Balalaika	MGM
PARAMOUNT	
Judo Experts	Paramount
Cuba	Paramount
Feature: Gulliver's Travels	Paramount
RIALTO	
Dempsey-Willard Fight Film	Banner
Feature: Charlie McCarthy, Detective	Universal
RIVOLI	
Sky Games	RKO Radio
Officer Duck	RKO Radio
Feature: The Light That Failed	Paramount
ROXY	
Book of Books	Columbia
Fashion Forecast, No. 6	20th Cent.-Fox
Feature: Everything Happens at Night	20th Cent.-Fox
STRAND	
Screwball Football	Vitaphone
One for the Books	Vitaphone
Feature: Four Wives	First National

Endorse Children's Formula

An eight point formula was prescribed for children's radio programs this week at a luncheon meeting at the Town Hall Club, New York, of members of the Radio Council on Children's Programs and representatives of the National Association of Broadcasters and major networks, including the National, Columbia and Mutual systems.

The formula, which was approved by the broadcasting officials, provides that children's programs be entertaining, be dramatic with reasonable suspense, possess high artistic quality and integrity, express correct English and diction, appeal to the child's sense of humor, be within the scope of the child's imagination, stress human relations for cooperative living and intercultural understanding and appreciation.

Schulte Circuit Expanded

In the three months ending October 31st the William Schulte Circuit of Michigan has added three houses, according to the report of Allied Theatres of Michigan. The three theatres added were the Motor City in Center Line, the Strand at Tecumseh and the Bliss in Blissfield. The two last named were acquired from F. H. Guy. Other theatre changes include the reopening of two Detroit downtown theatres, four new theatres were added to Allied's list and one theatre closed.

Schless on European Tour

Robert Schless, European general manager for Warner Brothers, is on a tour of the company's foreign offices.

RFC Loan Urged For N. Y. Films

Financial aid from the Federal Government has been suggested to Mayor LaGuardia, according to reports, as a method of aiding him in his campaign for Eastern production of motion pictures. The suggestion reputedly was made by unnamed trade leaders and certain New York banking interests to borrow from the Reconstruction Finance Corporation to enable the city to utilize city-owned property for studios or take over Paramount's Astoria studios.

$1,500,000 Mortgage

Erpi now operates the Astoria studios with money borrowed from the RFC. The property has a $1,500,000 mortgage with interest of $30,000 annually. A million dollar loan, it was stated, would put the city in position to prepare the Astoria studios and offer facilities for the production of about eight films a year.

Eastern production was also favored by Ralph Morgan, president of the Screen Actors Guild. He said that he thought the plan had an excellent chance to succeed. The fact that plays could stay open when stars were needed for pictures was pointed out as a strong argument in favor of making pictures in New York. Mr. Morgan also said that director-producer units, such as Frank Lloyd or Frank Capra, would find Eastern production easier if the locale of the story was in or near New York.

Television Film Industries Formed

Television Film Industries, Inc. have filed a certificate of incorporation at Albany. The directors of the new company are Albert Buchter, Rose Schechter, attorney B. Robbins of 25 Warren Street, New York. The capital stock issue authorized is 20,000 shares.

The company is authorized to "make, buy, sell, lease and generally deal in motion picture films and negatives, projection machines and parts "and also" the projection by way of television of motion pictures and other objects and subjects to be used in connection with television" and to acquire and equip necessary studios to make motion pictures, sound tracks or television.

Temporary Officers Elected by Bookers

The Motion Picture Brokers Club of New York was organized this week at a meeting at the Hotel Lincoln, attended by 48 bookers. Temporary officers who will serve until the constitution and by-laws are adopted were elected as follows: Myron Sturr, chairman; Ed Susse, treasurer, and Jack Meltzer, secretary.

The next meeting is scheduled for December 28th at the Hotel Lincoln. A membership campaign is planned.

Free Films for Dallas

Through the cooperation of Karl Hoblitzelle, free motion pictures will be shown again in six Dallas parks in areas where underprivileged families live. Harry Stone, of the Park, after several conferences with James Owen Cherry, R. J. O'Donnell and Mr. Hoblitzelle, announced that the arrangements are nearly complete.

FAME

The Audit of Personalities

ON THE PRESS

THE SIXTH ANNUAL EDITION

■

BOX OFFICE CHAMPIONS OF 1939

Presented with complete analysis and personnel credits.

THE SEASON'S MONEY-MAKING STARS

Evaluated and reported upon by the exhibitor showmen of the world.

THE RADIO CHAMPIONS OF 1939

As polled by Motion Picture Daily among the editors of the daily newspapers of America.

One Dollar the Copy

EDITED BY TERRY RAMSAYE

QUIGLEY PUBLICATIONS
ROCKEFELLER CENTER, NEW YORK

IN COURTS

New England Assault Case Won by Circuit

Robert L. Munger, superior court judge, in New Haven this week decided in favor of Poli-New England Theatres, Inc., in the $50,000 indecent assault case brought against it. The memorandum of decision finds the plaintiff child's "shocking experience" has not been caused by either negligence on the part of the theatre involved, or violation of the statute 6282, which prohibits theatres from admitting or permitting to remain unattended children under 14.

The judge said: "I cannot see any act of negligence so far as lack of supervision is concerned. It is impossible to see how such supervision could avail. No method could be adopted that would be effective except one which would require a vast number of supervisors; neither can it be said that the lighting conditions were such as to show any act of negligence on the part of the defendant. For all that appears they were the same as those that prevail in any movie theatre."

Regarding the statute, he said: "The most that can be said is that the violation of the statute, leaving as it did a child in the theatre unattended, created a condition which afforded an opportunity for the commission of the injury, but this cannot be said to have been the cause of the injury."

Application Denied

Samuel H. Hofstadter, New York supreme court justice, this week denied an application of Rae Nasoff, Paramount stockholder, for an order to direct Joseph P. Kennedy, U. S. Ambassador to Great Britain, to testify before trial. The application had sought Mr. Kennedy's testimony on the preparation of his report to Paramount claiming that he was a witness to alleged acts of waste and mismanagement. The court held that Mr. Kennedy had no personal knowledge of any claimed wrongful acts and could only submit opinions on the subject.

Enjoin Sale of Film

Alfred C. Coxe, federal judge, in New York this week restrained Harry Jacobs, now doing business as the Garden Camera Exchange, from the manufacture or sale of prints of "Shoulder Arms," pending trial. Charles Chaplin had sought the injunction, charging unauthorized sale of his film.

Suit Over Name

A suit for an injunction, accounting and $250,000 damages, this week was filed in New York supreme court by Loew's, Inc., Select Operating Corporation and Billie Burke Ziegfeld against the Ziegfeld Midnite Frolic Corporation and Nicholas Blair. Loew's claim exclusive motion picture rights to the use of the name Florenz Ziegfeld, Jr., and Ziegfeld Follies. Select claims ownership to these names for musicals. Mr. Blair is charged with the use of the name Ziegfeld Midnite Frolic for a night club on Broadway.

Sherwood Trial Set

Trial of the suit of Robert E. Sherwood and the Playwrights Producing Company against Twentieth Century-Fox will start Tuesday in New York supreme court. The action seeks an injunction against the defendant claiming unfair competition to Mr. Sherwood's play, "Abe Lincoln in Illinois," by the film, "Young Mr. Lincoln."

Moon Suit Settled

Ray Moon, who sued Cooperative Theatres of Michigan for back salary and breach of contract, involving $11,000, this week said that the action had been settled satisfactorily out of court.

Writer Settles Suit

Samson Raphaelson, writer, has settled his $25,000 breach of contract suit against Robert T. Kane in New York supreme court.

Paramount and National in Deal

In what Paramount says may be the first step in a "revolutionary" industry move, Paramount Pictures and Advertising Accessories Inc., the latter a subsidiary of National Screen Service, last Friday, affixed their corporate signatures to a five-year contract under the terms of which Advertising Accessories will produce and distribute the majority of Paramount's advertising accessories. Neil Agnew, vice-president in charge of the film company's sales, announced the deal.

The contract also renews the distributing agreement for Paramount trailers by National. Paramount will produce its own trailers, utilizing the company's studio facilities under the supervision of the studio production staff. Two types of trailers will be produced—a "de luxe," for first run houses and a "regular" trailer, for subsequent runs.

Both deals become effective February 1, 1940. Advertising Accessories will extend its distributing service immediately to all exchange centers in order to service exhibitors handling Paramount product.

Advertising Accessories will absorb the majority of the personnel of Paramount's ad sales force, Mr. Agnew stated.

Both Mr. Agnew and Charles Casanave, vice-president and general manager of Advertising Accessories, stressed that under the new set-up exhibitors will have a wider selection of advertising accessories from which to choose. In addition to providing a centralized display ad service, Advertising Accessories plans to introduce a number of new ad sales items.

Paramount will continue to produce its own newspaper mats and press books.

New Cartoon Series

Leon Schlesinger has decided to make a series of "Canyon Kiddies" cartoons, for Warner Brothers release. The first will be "The Mighty Hunters," which goes under the cameras this week. James Swinnerton, artist and cartoonist, who originated the "Kiddies," created the screen characters, collaborated on the story and painted all the backgrounds, which have been done in oil for the first time in animated cartooning.

Open New Offices

The Griffith-Dickinson Theatres, Inc., of Kansas City, formally opened its new offices at 3525 Broadway on Saturday. Open house was held.

OBITUARIES

William Melvin Dies In St. Petersburg

William Joseph Melvin, 54, widely known in St. Petersburg, Fla., as "Billy," died December 21st in that city after a long illness. He had been in the hospital only about two weeks but he had been in ill health for years.

Born in Savannah, Mr. Melvin went to St. Petersburg 22 years ago and was with the S. A. Lynch enterprises, operating local theatres for several years. He later became city manager for Publix Theatres in St. Petersburg and continued with the Sparks circuit when that organization took over the theatres. He retired from the theatre business eight years ago because of ill health.

Lew Nathan Dies

Funeral services for Lew F. Nathan, Paramount's home office still photographer, took place Wednesday at the family home, Yonkers, N. Y.

Mr. Nathan, who was 46 years old and had been with Paramount for the past 19 years, died suddenly Monday night after being rushed to the Yonkers General Hospital. Burial will take place at the Mt. Hope Cemetery, Yonkers.

He is survived by a wife, Bertha, three daughters, Priscilla, Julia and Sally, and three sisters and a brother.

Joseph Singer

Joseph Singer, United Artists salesman in Philadelphia, died suddenly December 18th of a heart attack on his way to the office. He was with United Artists for the last four years and prior to that was branch manager for an independent distributing organization in Philadelphia.

David Thompson

David Thompson, RKO Radio home office cashier, died December 22nd of a heart ailment following a brief illness at his home in Jackson Heights, Long Island. He was one of the oldest employees of the company in point of service, having joined one of its predecessor companies, the Robertson-Cole organization, in 1921.

Roy Simmons

Roy Simmons, 52, in charge of publicity for Twentieth Century-Fox in London for many years, died there last week.

Maurice Copeland

Maurice Copeland, independent distributor of Los Angeles, died December 22nd, following an automobile accident at Los Lunas, N. M. Mrs. Copeland suffered severe bruises and lacerations. They were en route from Albuquerque to Socorro.

Nell Kelly

Nell Kelly, 29, vaudeville actress who began her stage career at the age of eight, died December 23rd in New York.

Charles Zears

Charles R. Zears, 43, of Hunter, Oklahoma, died in the University Hospital in Oklahoma City after a three-year illness. Mr. Zears was secretary of the Film Board of Trade in Oklahoma City for more than 15 years.

WHAT THE PICTURE DID FOR ME

Columbia

BEWARE SPOOKS: Joe E. Brown, Mary Carlisle—Typical Joe E. Brown picture. Pleased the Saturday crowd and we made a profit. Joe doesn't draw like he did when he was with Warner-First National. Running time, 68 minutes. Played December 8-9.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

CLOUDS OVER EUROPE: Ralph Richardson, Laurence Olivier, Valerie Hobson—We tied up with the local newspaper on this but failed to do business anticipated. Most timely and well received. Business only normal.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

GOLDEN BOY: William Holden, Barbara Stanwyck, Adolphe Menjou, Joseph Calleia—This is certainly first class fare but I had too much competition to do well. However, I held my own on it. The plot is original and everyone in the audience thought it was fine. Football games, basketball games, meetings and dances certainly can play havoc here! Running time, 100 minutes. Played December 8-9. W. V. Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

HIDDEN POWER: Jack Holt, Gertrude Michael—Satisfied the bargain night crowd but how can you make any money on a bargain night. Running time, 60 minutes. Played December 6-7.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

MR. SMITH GOES TO WASHINGTON: James Stewart, Jean Arthur, Edward Arnold, Claude Rains, Guy Kibbee, Eugene Pallette—This picture drew above average and is the kind that builds good will amongst theatregoers. Played December 10-11.—C. V. Martina, Rialto Theatre, Albion, N. Y. General patronage.

SCANDAL SHEET: Otto Kruger, Ona Munson, Nedda Harrigan—Played bargain night. 6,000 feet of film. Running time, 67 minutes. Played December 13-14.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

U-BOAT 29: Conrad Veidt, Valeria Hobson, Sebastian Shaw—This picture was played on Bingo night to above average Bingo night business. It draws account of its timeliness but does not please too well. Played December 12.—C. V. Martina, Rialto Theatre, Albion, N. Y. General patronage.

First National

DARK VICTORY: Bette Davis, George Brent, Humphrey Bogart, Geraldine Fitzgerald—Another hit from W. B. Bette Davis at her best. Did above average business. Running time, 106 minutes. Played October 13-14.—Robert Dittrich, Viking Theatre, Cranfils Gap, Texas. Small town patronage.

DAUGHTERS COURAGEOUS: Lane Sisters, Gale Page, John Garfield, Fay Bainter, Claude Rains, Jeffrey Lynn, Donald Crisp, Dick Foran, Frank McHugh, May Robson—Pretty bad. Too long and dragged out. The people cast couldn't do much with the battered story. Played December 6-7.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

EACH DAWN I DIE: James Cagney, George Raft, Jane Bryan, George Bancroft—An excellent picture but this time the women stayed away. Very poor attendance. I need films that attract men, women, students, faculty, business folks and farmers all at the same time, as the town is small and the seating capacity is 750. Are there any? Running time, 92 minutes. Played December 1-2.—W. V. Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

OLD MAID, THE: Bette Davis, Miriam Hopkins, George Brent, Jane Bryan—An even greater triumph than "Dark Victory." Will do better in larger towns. Did a good business for me, however. Running time, 106 minutes. Played December 8-9.—Robert Dittrich, Viking Theatre, Cranfills Gap, Texas. Small town patronage.

WE ARE NOT ALONE: Paul Muni, Jane Bryan. Flora Robson, Una O'Connor—The hell we weren't! This designated special from Warners set up an all time low house gross for Sunday and Monday and that covers 15 years in the business. Played December 10-11.—Warren L. Weber, Ritz Theatre, Stafford, Kansas. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Gaumont British

SHOW GOES ON, THE: Anna Neagle, Tullio Carminati, Leslie Banks—I have been seriously thinking of getting out of the show game. I have a pretty good farm with a possibly good prospect for oil on it and that farm, with or without that prospect, really intrigues me. However, after 20 years in the business and reading some of Mr. C. T. Cooney, Jr.'s reviews in this department, I would like to present a few words to the brethren. I have been reading about the labor trouble on the Coast recently and I got to wondering, after running "The Show Goes On," what type of labor regulations are in effect in England. Although I am usually a mild tempered individual who believes in subduing the passions, and, while I am not conversant with organizing and personally do not approve of it, I would like to start a pot with a $5.00 donation to send John L. Lewis across the pond to facilitate engaging better help in the production of foreign made moving pictures. That is, if we have to run them. Played December 12.—Berman Shieldes, Texas Theatre, Troup, Texas. General patronage.

Metro-Goldwyn-Mayer

BAD LITTLE ANGEL: Virginia Weidler, Gene Reynolds—Here is a sleeper if there ever was one. Just a swell little picture that had nothing but raves when the audience left. It is about tops for its kind. Do not be afraid of it for a short run. Running time, 72 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

FAST AND FURIOUS: Ann Sothern, Franchot Tone—A very clever little picture. Everyone seems to like "Maisie Sothern" and we believe, if she has the proper handling, she will become one of the biggest box office stars in the business. Running time, 73 minutes. Played December 6-7.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

JOE AND ETHEL TURP CALL ON THE PRESIDENT: Ann Sothern, Lewis Stone, William Gargan—This is a surprise picture. The audience just sat back and thoroughly enjoyed its chuckles and originality. It went over big so now I have booked it when I had planned to let it go by. It is a real look at democracy but not at all propagandish in theme. The whole idea of the film should be exploited to incite curiosity. Running time, 70 minutes. —W. V. Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

MAISIE: Ann Sothern, Robert Young—Grand little picture. Nothing big but has good story, well done. This series should be good box office. Played December 3-5.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

MARX BROTHERS "AT THE CIRCUS": Marx Brothers, Kenny Baker, Florence Rice—Good picture; fair business. Running time, 85 minutes. Played December 13-14.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MIRACLES FOR SALE: Robert Young, Florence Rice—Metro's small pictures are better than their big ones. A good comedy that gives laughs, some good magic tricks and a few murders to solve. Running time, 71 minutes. Played December 1-2.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

SPRING MADNESS: Lew Ayres, Maureen O'Sullivan—A college picture. If your town is college minded, this should be perfect but our farm lads save their pennies on these types of pictures.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

WIZARD OF OZ: Judy Garland, Bert Lahr, Frank Morgan, Jack Haley, Ray Bolger, Billie Burke, Margaret Hamilton—We can run through another month with our receipts on this one. Perfect picture and delightful entertainment. This brings out those "twice-a-year" individuals. We have very few small children but they were pretty well frightened. Watch that angle. Running time, 101 minutes. Played December 8-9.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

WIZARD OF OZ, THE: Judy Garland, Frank Morgan, Ray Bolger, Bert Lahr, Jack Haley, Billie Burke, Margaret Hamilton—Not being an authority on fantastic dreams and fairy tales, I feel inclined to pass up the task of reporting on this. There is much of beauty in it (which justifies the color) and we had no trouble in selling it to children but just about one-half of our regular adult patrons were not present. As far as our box office knows anything about it, it's not a super-product, not because it is not good but because we could not sell it. Running time, 101 minutes. Played December 9-10.—Dr. G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

Paramount

DEATH OF A CHAMPION: Lynne Overman, Susan Paley—It has been some time since we have seen Lynne Overman and we were glad to welcome him back to our screen. It isn't much of a picture but very interesting and drew some good laughs from the patrons. How about it, Paramount, giving Overman good parts as in "Union Pacific" and giving him credit he so richly deserves? Running time, 67 minutes. Played December 6-7.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

DISPUTED PASSAGE: Dorothy Lamour, John Howard, Akim Tamiroff—Very good picture played to small business. Running time, 90 minutes. Played December 10-12.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

DISPUTED PASSAGE: John Howard, Akim Tamiroff, Dorothy Lamour—I manage to see a great many films before I play them so a report now would help more than a report later. The title might mean anything so stress the idea of a great surgeon plus the war in China. The picture should draw the arty and at the same time impress the others. It probably won't break any box office records. Running time, 90 minutes.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

DISPUTED PASSAGE: Dorothy Lamour, Akim Tamiroff, John Howard—A pretty good show to only average Sunday business. Too many clothes on Lamour and she ceases to draw. Give her more like "Hurricane" and "Her Jungle Love" and this gal does very much alright at the boxoffice.—Warren L. Weber, Ritz Theatre, Stafford, Kansas. General patronage.

HONEYMOON IN BALI: Fred MacMurray, Madeleine Carroll, Allan Jones, Helen Broderick, Akim Tamiroff—A nice little comedy that was all talking and nothing on the screen to see. The star of the picture was kept in the background and we saw very little of him. That was Akim Tamiroff. Running time, 95 minutes. Played November 29-30.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

OUR LEADING CITIZEN: Bob Burns, Charles Bickford, Susan Hayward—Who would ever think Bob Burns could put over a picture like this one. It is not a special of any kind but a type of picture dealing with plain working people and the troubles that are facing us today. Give it a chance. Its returns may surprise you. Excellent. Running time, 88 minutes. Played December 3-5.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

OUR LEADING CITIZEN: Bob Burns, Susan Hayward—This is not the type of picture for Bob and we were unable to sell it to our customers, although it is a very good show. This is the type of picture everyone should see but don't want to. Running time, 88 minutes. Played November 18-19.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

(Reports continued on following page)

(Continued from preceding page)

STAR MAKER, THE: Bing Crosby, Louise Campbell, Ned Sparks, Linda Ware—Bing's pictures are getting increasingly unpopular here as the box office clearly shows. I still say they should have left Bing in westerns such as "Rhythm on the Range," which, in my opinion, was his best picture. For some reason Paramount's top pictures have been my bottom ones with the exception of "Union Pacific." Running time, 94 minutes. Played December 2-3.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

STAR MAKER, THE: Bing Crosby, Louise Campbell, Ned Sparks, Linda Ware—Best Crosby show for some time but for some unknown reason did not do any business on it. Men don't go for Bing and they took the ladies along with them to see another movie. Running time, 92 minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General and rural patronage.

Principal

TARZAN AND THE GREEN GODDESS: Herman Brix—Played this a week before Xmas with Kenos as opposition and stores open, but it still did extra good business. It should do S.R.O. anywhere, if they like Tarzan. Yes, Jimmy Davidson, you sold us another box office hit. Thank you.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

DESERT PATROL: Bob Steele, Marian Weldon—We have played a great many westerns but this is the worst ever. Steele rides around the same net he did for two years straight, catches same runaways, same old stuff and is the dialogue bad—oh, boy! Played December 8-9.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

Republic

IN OLD MONTEREY: Gene Autry, Smiley Burnette, George Hayes—One of the best Autry's. Plenty of action and believable story. More than you can say about most of the westerns. Played November 26-28.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

IN OLD MONTEREY: Gene Autry, Smiley Burnette, George Hayes—Gene is just like Scotch whiskey one farmer tells us. He gets better each year with age. We think so too at the box office. Play it; it's a mortgage lifter to exhibitors.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

RKO Radio

ALLEGHENY UPRISING: John Wayne, Claire Trevor, Brian Donlevy, George Sanders—For me this will not do too well but for action fans this is a dandy. It is a glorified western when Pennsylvania was the west. If your house likes this type of film, then step on it. There isn't a let up of action from beginning to end. Running time, 81 minutes.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

BACHELOR MOTHER: Ginger Rogers, David Niven, Charles Coburn—This is without question the best and only from this company so far this season. Give it your best playing time and give it the works. You won't be sorry. The title is quite a handicap but I don't see what else they could have called it. Anyway, it's a honey of a show and I wish I could get more like it. The public is fed up on these serious pictures, crime, prison, gangster and war. They want something different to help them forget those things exist and the theatre can do it if they try. Running time, 90 minutes. Played December 9-10.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

BACHELOR MOTHER: Ginger Rogers, David Niven, Charles Coburn—If you haven't played this picture, book it if you can. You will not be sorry. Would like to have more like it. Running time, 82 minutes. Played October 28-29.—Harold H. Meyer, Manito Opera House, Manito, Ill. Small town patronage.

FIVE CAME BACK: Chester Morris, Wendy Barrie, Lucille Ball, Joseph Calleia—Can recommend this one for rural audiences. Good entertainment. Running time, nine reels. Played December 7.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

IN NAME ONLY: Cary Grant, Carole Lombard, Kay Francis—Good picture but not good draw for me. Women find it most interesting but most of them don't have husbands to bring in a college town. Emphasize Cary Grant to attract the men. Running time, 94 minutes. Played November 30.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

THAT'S RIGHT, YOU'RE WRONG: Kay Kyser and His Orchestra, Adolphe Menjou, May Robson, Edward Everett Horton, Lucille Ball—Good print, good entertainment and business above average. Plenty of laughs in this one and our audience enjoyed themselves thoroughly. We can stand more of this kind. Running time, 88 minutes. Played December 17-19.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

State Rights

AMERICAN GANG BUSTERS: I have just recently played the picture "American Gang Busters," a States Rights picture, to a very nice business. It is one of the few "road shows" that is clean and the reaction of the patrons was favorable.—G. S. Aaamoth, Park Theatre, Fargo, N. D. General patronage.

Twentieth Century-Fox

ADVENTURES OF SHERLOCK HOLMES, THE: Basil Rathbone, Ida Lupino, Nigel Bruce—If an English picture does business in my house, it has to be a "Goodbye, Mr. Chips" or better and this was not a "Mr. Chips." I think the only customers who liked the picture were the kids and the colored CCC boys. My film rental figured almost 60% of the gross on the engagement. Running time, 82 minutes. Played December 15-16.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

CITY OF DARKNESS: Sidney Toler, Lynn Bari—Fair picture; fair business. Running time, 74 minutes. Played December 12.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DRUMS ALONG THE MOHAWK: Henry Fonda, Claudette Colbert, Edna May Oliver—This is the type picture that draws and pleases as near 100% as possible. Played December 3-4.—C. V. Martina, Rialto Theatre, Albion, N. Y. General patronage.

GORILLA, THE: Ritz Brothers, Patsy Kelly, Anita Louise, Bela Lugosi—A programmer that was enjoyed by all. Did a good business. Running time, 66 minutes. Played November 3-4.—Robert Dittrich, Viking Theatre, Granfills Gap, Texas. Small town patronage.

HERE I AM A STRANGER: Richard Greene, Brenda Joyce, Roland Young, Richard Dix, Gladys George—Fair picture but no drawing power here. Running time, 83 minutes. Played December 8-9.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

HOLD THAT COED: John Barrymore, Marjorie Weaver, George Murphy, Joan Davis, Jack Haley—We played this late but on account of football atmosphere we booked it in for November. This is one of the best of football pictures we have ever seen. Joan Davis was a scream. Played November 18.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

HOLLYWOOD CAVALCADE: Alice Faye, Don Ameche, Stuart Erwin, Buster Keaton—Color fine. People who can remember old Keystone comedies got a big kick out of it but not many of them came out to see it. Picture was milked before we could get a play date so box office not so hot. Running time, 96 minutes. Played December 3-5.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

HONEYMOON'S OVER, THE: Stuart Erwin, Marjorie Weaver, Patric Knowles—Good picture which failed to draw. Plenty of comedy. Was played on the stage as "Six Cylinder Love." Running time, 70 minutes. Played December 10-11.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

JONES FAMILY IN QUICK MILLIONS: Jed Prouty, Spring Byington—Would like to have more of these kind of pictures. The Jones Family always go over good in small communities. Running time, 61 minutes. Played December 2-3.—Harold H. Meyer, Manito Opera House, Manito, Ill. Small town patronage.

LITTLE PRINCESS, THE: Shirley Temple, Richard Greene, Anita Louise, Ian Hunter, Cesar Romero, Arthur Treacher, Mary Nash, Sybil Jason—Although the story is better suited to juveniles, Miss Temple satisfies most of the boys here in her first full color picture. While I must agree with several of my colleagues when they say Shirley is growing up (leaving the "cute" stage), I must disagree with those who contend she is washed-up. She still posseses excellent acting ability and despite the fact she is getting beyond the "cute" stage, I think a good American story will compensate for the lack of prior "cuteness" and permit her to satisfy many a theatregoer. The comedy supplied by Arthur Treacher and the excellent acting of Miss Sybil Jackson and Mary Nash were highlights of the production. Mary Nash was such a good "Amanda Minchin" that the boys here could not resist from "calling her down" for being so very mean to Shirley. This picture will, despite the fact it contains much hokum, satisfy Temple fans and create new Jason fans. Running time, 95 minutes. Played December 16.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

PACK UP YOUR TROUBLES: Jane Withers, Ritz Brothers, Lynn Bari—Pleased the Saturday night fans. Jane did her best but it wasn't enough to carry the load. The Ritz Bros. were too much of a burden. Fox isn't giving this little lady a break. Running time, 75 minutes. Played December 1-2.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

RAINS CAME, THE: Tyrone Power, Myrna Loy, George Brent, Brenda Joyce—A kind of picture the "First Nighters" will send their friends and neighbors the second night to see. Would like to have more like it. Running time, 103 minutes. Played December 13-14.—Harold H. Meyer, Manito Opera House, Manito, Ill. Small town patronage.

RAINS CAME, THE: Myrna Loy, Tyrone Power, George Brent, Brenda Joyce—Excellent but our business was below par. Played November 29-30.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

RAINS CAME, THE: Myrna Loy, Tyrone Power, George Brent, Brenda Joyce—Very good, although Myrna's death at end of picture was a little depressing. However, the checker didn't come back Monday or Tuesday. You guess why not. Running time, 104 minutes. Played December 10-12.—H. Wildiams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

ROSE OF WASHINGTON SQUARE: Alice Faye, Tyrone Power, Al Jolson—A grand picture that did a fair business. T. Power and Faye are quite popular here. Running time, 86 minutes. Played October 20-21.—Robert Viking, Viking Theatre, Granfills Gap, Texas. Small town patronage.

STANLEY AND LIVINGSTONE: Spencer Trac Richard Greene, Nancy Kelly, Walter Brennan, Charles Coburn, Sir Cedric Hardwicke, Henry Hull—A picture that would do to show in a church. A very good educational show. Many comments after. Running time, 101 minutes. Played November 25-26.—Harold H. Meyer, Manito Opera House, Manito, Ill. Small town patronage.

STANLEY AND LIVINGSTONE: Spencer Tracy, Richard Greene, Nancy Kelly, Sir Cedric Hardwicke, Walter Brennan, Henry Hull, Charles Coburn—A wonderful production which drew a little better than normal business. A credit to any producer. Played November 22-23.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

STANLEY AND LIVINGSTONE: Spencer Tracy, Richard Greene, Nancy Kelly, Walter Brennan, Charles Coburn, Sir Cedric Hardwicke, Henry Hull—We try to play only the best and this certainly is one of them. The acting and African sequences are perfect with sepia helping out greatly. The audience was particularly impressed by the natives' singing "Onward Christian Soldiers." Tie in with churches if possible. We had an excellent crowd against much competition. Running time, 101 minutes. Played December 14.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

YOUNG MR. LINCOLN: Henry Fonda, Alice Brady, Marjorie Weaver, Arleen Whelan—One of the best I have played in quite a while. You can't go wrong on this one. Fonda and Brady at their best. Running time, 101 minutes. Played November 24-25.—Robert Dittrich, Viking Theatre, Grandfills Gap, Texas. Small town patronage.

United Artists

FOUR FEATHERS: Ralph Richardson, John Clements, June Duprez, C. Aubrey Smith—This is quite spectacular in spots in the Korda manner. The photography is excellent and the color seems to justify itself. The story is rather complex and it seems to me the viewer is left too much to his own devices in determining what much of the action is about. But, as it has plenty of action, it will be accepted even by those who never find out what it is all about. Running time, 115 minutes. Played December 2-3.—Dr. G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

HOUSEKEEPER'S DAUGHTER: Joan Bennett, Adolphe Menjou—It had its moments of laughter and it tickled many of our patrons. However, I could not see the reasons it deserved such loud laughs. Played December 6-7.—C. V. Martina, Rialto Theatre, Albion, N. Y. General patronage.

KING OF THE TURF: Adolphe Menjou, Roger Daniel, Dolores Costello—Not so hot. A good picture but the stars do not have enough draw for us. Too much drama and not enough action. Running time, 88 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Universal

EAST SIDE OF HEAVEN: Bing Crosby, Joan Blondell, Mischa Auer—Swell. Bing is still tops here. Played December 6-7.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

I STOLE A MILLION: George Raft, Claire Trevor, Dick Foran, Henry Armetta, Victor Jory—Entertaining programmer. Not much draw. Played November 29-30.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

MARS ATTACKS THE WORLD: Buster Crabbe, Jean Rogers—Played this very late but regardless of fact did nice business. Played December 1-2.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

PHANTOM STAGE: Bob Baker, Marjorie Reynolds—We had a little less than average Saturday night business. Average western with compliments from some patrons because of absense of drinking in the picture. Played November 25.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

Warner Brothers

KID NIGHTINGALE: John Payne, Jane Wyman, Walter Catlett—Good picture of the fight ring which did average week-end business. Running time, 58 minutes. Played December 15-16.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

KID NIGHTINGALE: John Payne, Jane Wyman, Walter Catlett—The very lowest half of a double bill. —Warren L. Weber, Ritz Theatre, Stafford, Kansas. General patronage.

NANCY DREW, TROUBLE SHOOTER: Bonita Granville, Frankie Thomas, John Litel—Any of these "Nancy Drew" deserve Sunday playing time. Good stories with grand juvenile troupers. Played December 3-5.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

PRIVATE LIVES OF ELIZABETH AND ESSEX: Bette Davis, Errol Flynn, Olivia de Haviland, Vincent Price—A very fine picture that failed to draw. My patrons do not want the silk pants and knee britches sort of drama.—Warren L. Webber, Ritz Theatre, Stafford, Kansas. General patronage.

ROARING TWENTIES, THE: James Cagney, Priscilla Lane, Humphrey Bogart, Gladys George—An exalted gangster picture of which the public is getting tired. Plenty of action for those who want it but we feel that everyone is getting fed up with this sort or drama. Our thought is borne out by the receipts, which were a trifle better than average. Running time, 104 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

WINGS OF THE NAVY: Olivia de Haviland, George Brent, John Payne, Frank McHugh—Played this late. Was thoroughly enjoyed by my patrons. The young men, many of whom are joining the air forces in Canada, get a good insight of the glories of the flying forces. Good entertainment. Running time, 90 minutes. Played November 30.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

Short Features

Columbia

ALL AMERICAN BLONDES: Andy Clyde—The bargain night gang seemed to enjoy this one. Columbia seems to have a corner on good two-reel comedies. Running time, 16 minutes.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

COMMUNITY SING: No. 3, Series 4—Really fine musical entertainment and we had a few comments on this one which is very unusual from my patrons. You won't go wrong on this subject. Running time, 10 minutes.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

GLOVE SLINGERS: Broadway Brevities—Not up to the usual standard for this series, in my opinion, but the bargain night audience got some laughs out of it so everybody was happy. Running time, 18 minutes.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

GORILLA HUNT, THE: Color Rhapsodies—A couple of grins but I could have lived without it. So could you. With RKO and Paramount shy in the cartoon lineup, I have a job playing cartoons each show, as I advertise. I use two cartoons at times as an advertising factor. Running time, seven minutes.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

HISTORIC CITIES OF INDIA: Columbia Tours—A good short but a bad print. These shorts look like washouts compared to MGM's FitzPatricks. Just fair. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

MOOCHING THROUGH GEORGIA: Broadway Comedies—Brothers, this is a real laugh and if you are looking for a comedy, don't pass this up. It's a real laugh.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MOUNTAIN EARS: Color Rhapsodies—Just a colored cartoon. I am beginning to suspect that I have a white elephant on my hands in this series of cartoons. Running time, seven minutes.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

OILY TO BED, OILY TO RISE: Three Stooges—This is one of their best. Even people who do not like the Stooges had to admit that they had to laugh at this. Audience reaction excellent and contagious. Running time, 18 minutes.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

SCREEN SNAPSHOTS: No. 10—Well received. They always are.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

YANKEE DOODLE HOME: Music Hall Vanities—This actually embarrassed me and was so bad the audience has kidded me personally about it. There are worse ones but not many. When an audience remembers a bad one, it must be pretty ripe. Running time, 10 minutes.—W. V. Nevins III, Alfred Co-Op Theatre, N. Y. Small college and rural patronage.

Metro-Goldwyn-Mayer

BEAR THAT COULDN'T SLEEP: Cartoons—O.K. for a cartoon. They liked it a lot.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

COUSIN WILBUR: Our Gang—This series is slipping badly and this one did not stop the slide. Just fair. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

FOOTBALL THRILLS OF 1938: Pete Smith, Specialties—If your people like their football, here is plenty of it. But for our small community, this was too much of a good thing. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

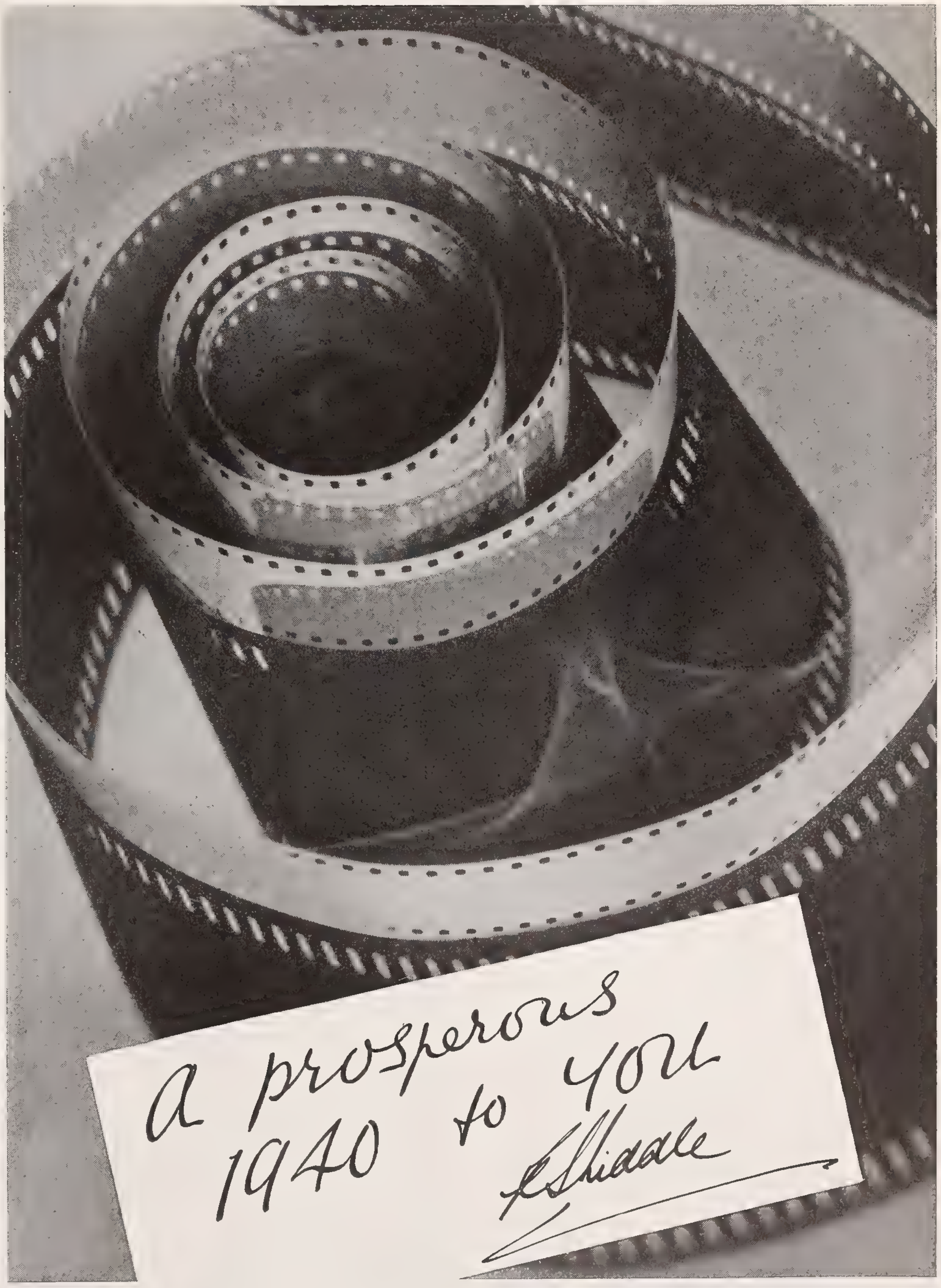
GOLDILOCKS AND THE THREE BEARS: Cartoons—A couple of good moments in a fair color cartoon. The narration and sound was not good and we have swell equipment. Maybe it was that one print. Running time, 10 minutes.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

HOT ON ICE: Pete Smith Specialties—A short that is sure fire. Mr. Smith takes you to an ice hockey game. Some fun. Running time, eight minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

ONE MOTHER'S FAMILY: Cartoons—One of the best cartoons of the year and it isn't from Disney. Running time, eight minutes.—W. V. Nevins III, Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

QUAINT ST. AUGUSTINE: FitzPatrick Travel Talks—Average travel talk.—E. M. Feiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

(*Reports continued on following page*)



ILFORD LIMITED
CINE SALES DEPARTMENT
NATIONAL HOUSE, WARDOUR STREET, LONDON, W. 1, ENGLAND

(Continued from preceding page)

TAKE A CUE: Pete Smith Specialties—This Pete Smith voyage into trick billiard shots is tops, whether you play or not. Two signs in local pool room brought extra business. I'm surprised Pete neglected humor in expert's bald head. Running time, 10 minutes.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

THEY LIVE AGAIN: MGM Miniatures—Very good and educational but we are rather fed up on watching them use hypos on dogs, mice and rats. What seems to be the matter, Nesbitt? Can't you think of something else that would be more interesting. Running time, 11 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

TIT FOR TAT: Laurel and Hardy Reissues—There are still a lot of laughs in these reissues but do feel they are worth extra money.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Miscellaneous

ALL IN ONE: These shorts always entertain. Running time, 10 minutes.—Robert Dittrich, Viking Theatre, Granfills Gap, Texas. Small town patronage.

BACK OF THE MIKE: Best of this series. Running time, 10 minutes.—Robert Dittrich, Viking Theatre, Granfills Gap, Texas. Small town patronage.

Paramount

ARTIE SHAW'S CLASS IN SWING: Headliners—Excellent for the younger jitterbugs. Terrific for the older folks. Play it as it may draw and certainly won't keep anyone away. As I run for college students, I delighted them and horrified the faculty. Running time, 10 minutes.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

THREE KINGS AND A QUEEN: Headliners—A fair band short featuring Barry Wood, Dick Todd, Del Casino and, last but not least, Betty Hutton and her little "Dawgie-Dawgie" song. Of the group, she was, as you might expect, the outstanding performer in the eyes of our audience. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

RKO Radio

INFORMATION PLEASE: No. 1—This is just right for me in a college town. It brought some extra business I know for a fact. This series has an excellent one as a starter. The ad libs of the panel are prize items in it. I advertise every short I play. Do you? Running time, 11 minutes.—W. V. Nevins III, Co-Op Theatre, Alfred, N. Y. Small college and rural patronage.

MARCH OF TIME, NO. 12: The Movies March On—Outstanding in their subjects. Play them. Helps any program. Running time, 20 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

NEVADA UNLIMITED: Reelisms—Interesting subject which should satisfy, especially the people in the audience who would like to travel and can't. Running time, eight minutes.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

OFFICER DUCK: Walt Disney Cartoons—No comment is necessary on this series. They please every type of person you can get into a theatre, which is saying a lot. Running time, eight minutes.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

READIN', 'RITIN' AND RHYTHM: Nu-Atlas Productions—Good single reel. Running time, 10 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

RING MADNESS: Leon Errol Comedies—This is good comedy of the humorous situation type. Your audiences won't regret your playing it. Running time, 20 minutes.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

Twentieth Century-Fox

AGHILEEN PINNACLES: Father Hubbard's Alaskan Adventures—Good filler.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

BARNYARD EGG-CITEMENT: Terry-Toons—Just another chicken reel. You know there is a way for the producer to find out what the patrons like to see. Why not do so and let them be contented for a change. Clean up this cartoon business. It's a thing of the past. Patrons must enjoy themselves or they don't come back. Either get good subjects for cartoons or stop making them. Running time, eight minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

CLOCKING THE JOCKEYS: Ed Thorgersen (Sports)—Entertaining. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CLOCKING THE JOCKEYS: Ed Thorgersen (Sports)—An interesting short which has to do with the rigorous life of a jockey. Those interested in horse racing will enjoy this one. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

CONQUERING THE COLORADO: Advertures of of the Newsreel Cameraman—An interesting and exciting subject. You can always bank on the Cameraman series being very good. Running time, 11 minutes.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

CUCKOO BIRD, THE: Terry-Toons—It isn't worth the time it takes to run it. Running time, eight minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons. Neb. Small town patronage.

FILMING THE FLEET: Adventures of the Newsreel Cameraman—This short should be shown in every theatre in these United States in order that the people of this country might better understand what is meant when they see or hear the words "United States Navy." After reviewing the maneuvers of these big ships one feels satisfied that this country is fairly well protected against invasion by those foreign lovers of war. Book it and book it now. You'll not be sorry. Running time, 11 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

GOLDEN WEST, THE: Terry-Toons—Can't say much for this one. Maybe the Disney cartoons have spoiled me but I thought this subject especially poor. The kids liked it though, so guess it was justified. Running time, seven minutes.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

HUNTING DOGS: Ed Thorgersen (Sports)—This is a very good subject of its type and it satisfied our rural audience because it was right up their alley. Running time, 11 minutes.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

MONKEYS IS THE CWAZIEST PEOPLE: Lew Lehr—Mildly amusing. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MOVIETONE NEWS: Vol. 22, No. 18—Excellent. This news camera sure gets around to the spots of interest. Running time, nine minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

MUSCLE MAULERS: Lew Lehr—The first of these we have played and if the others are as good as this one, we will be going back and picking up the ones we missed. Running time, 11 minutes.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

NUTTY NETWORK, THE: Terry-Toons—Fair colored cartoon which takes a slam at the famous invasion of the world by Mars broadcast of some time ago. Running time, seven minutes.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

OLD FIRE HORSE: Terry-Toons—Fairly good and Old Ned saved the day to the delight of the rural audience, most of whom still know a horse from a tractor. Running time, seven minutes.—H. Williams, Stockton, Stockton, Ill. Small town and rural patronage.

ORPHAN DUCK, THE: Terry-Toons—What happened This sneaked under the tape ahead of other Terry-Toons and came through without the usual "terryable" results. In other words, I haven't gotten over the surprise yet, so I cannot comment properly on it. Running time, seven minutes.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

SAND HOGS: Adventures of the Newsreel Cameraman—Very good and in my opinion far outclassed the feature we ran with it, namely "The Adventures of Sherlock Holmes." This series of subjects has been consistently good. Running time, 10 minutes.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

SHEEP IN THE MEADOW: Terry-Toons—Good Terry-Toon cartoon. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SHEEP IN THE MEADOW: Terry-Toons—Most Terry-Toons send me under the seats to hide but this time I was able to stay half way out. It has some good gags plus the usual fair animation. Running time, seven minutes.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

TWO HEADED GIANT: Terry-Toons—Just a colored cartoon. I am beginning to suspect that I have a white elephant on my hands in this series of cartoons. Running time, seven minutes.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

WHAT EVERY BOY SHOULD KNOW: Lew Lehr—Wasn't much here. Could have been improved a lot in dialogue. The recording was terrible. Lew Lehr better stick to the news reels. Running time, 10 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

United Artists

COCK OF THE WALK: Silly Symphonies—Same old chicken story you have seen a dozen times in the past. Running time, nine minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

Vitaphone

HARE-UM SCARE UM: Merrie Melodies—The best cartoon we have seen in some time. Excellent. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

LAND OF THE MIDNIGHT FUN: Merrie Melodies—At present, this is the most consistent cartoon series. This emphasizes puns and short surprise skits. It is very funny.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

LARRY CLINTON AND HIS ORCHESTRA: Meiody Masters—Ran this with "Dodge City" and it pleased. Running time, 10 minutes.—Robert Dittrich, Viking Theatre, Cranfills Gap, Texas. Small town patronage.

LITTLE LION HUNTER: Merrie Melodies—Good cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MECHANIX ILLUSTRATED, NO. 1: Color Parade—Entertaining short in color. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MERLE KENDRICKS AND HIS ORCHESTRA: Melody Masters—A sweet band with nice acts made this a good band short. Excellent. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

ONE DAY STAND: Vitaphone Varieties—Interesting one reeler depicting a day with a circus from setting up to taking down.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RIDE, COWBOY, RIDE: Broadway Brevities—This has everything that any western has and it is in excellent color. And audience will swear they have seen another feature. It all goes to show how much padding is done in the average western. Book it and advertise it. Running time, 18 minutes.—W. V. Nevins III, Co-Op Theatre, Alfred, N. Y. Small college and rural patronage.

SPIRIT OF XMAS, THE: Lane Sisters, May Robson—An excellent thought, Warners. We appreciate it a lot. Running time 3½ minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

SWING STYLES: Melody Masters—Just a fair short that pleased most of them. Running time, 10 minutes.—Robert Dittrich, Viking Theatre, Granfills Gap, Texas. Small town patronage.

SWING STYLES: Melody Masters—Very good musical short. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SWING STYLES: Melody Masters—Four different musical acts that are tops. Do not waste this one. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SWING STYLES: Melody Masters—It has been so long since I sent in a contribution to this department. However, I felt that I should send in this one report. This is the best musical short that we have ever presented here at this theatre. The patrons actually applauded when it was over and we had many sit through another complete performance just to see this great short. It is all music, the kind they want to hear these days, and each individual act was smash entertainment. Give us more like this.—Don Kelsey, Mount Theatre, Rocky Mount, Va. General patronage.

SWORD FISHING: Howard Hill—The best sport reel of the year. Archery, fishing and boating in an unusual tint climaxed by a sword fish ramming right into a small boat. Play it in your best spot. Running time, 10 minutes.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

WISE QUACK: Looney Tunes—Just another cartoon. Poor. Running time, six minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

"Barroom" Revival

K. Lee Williams, veteran exhibitor of Oklahoma City, Okla., has announced plans to revive and release the Willis Kent production of "Ten Nights in a Barroom" starring William Farnum. Williams owns the exclusive world rights and on recent test dates, he says, the picture has shown that it still has the appeal that it enjoyed for the past 72 years as a stage play.

Bluebook School

Conducted by F. H. RICHARDSON

[Based on the Second Revision of the Sixth Edition, Bluebook of Projection]

ANSWER TO QUESTION NO. 6

Bluebook School Question No. 6 was: (A) Describe four methods of providing plate voltage to amplifiers. (B) What filament power supply do amplifiers require? (C) Name and describe four methods by means of which filament power supply may be provided for amplifiers.

Six of the answers were copied almost word for word from the Bluebook. Correct answers, yes, but not quite what is wanted. The Bluebook answer is presumed to serve as the *basis* of your reply, but the latter should be largely in your own wording to the end that it be evident you understand the matter well enough to express it intelligently in your own language. This is definitely a *school.* Its first object is to enable owners of the Bluebook of Projection to use it to the best possible advantage, which may only be done by those who endeavor to *understand* the problem well enough to answer the question in one's own words.

I have selected for publication the answer of a young projectionist in Cushing, Okla.—F. J. Coins. Incidentally, Mr. Coins writes, "I spent four summers of apprenticeship under the expert guidance of Mr. Zachritz, who is a contributor to your department. Upon his advancement I, to my surprise, was selected to fill the position made vacant. It was then I found my purchase of the Bluebook of Projection and consequent study had been very far from a waste of time. Instead it had been a real investment which has paid wonderful dividends. I hope you will not be bored by my attempt to answer the questions. True, they cannot reach the standards set by such men as Mr. Zachritz, Mr. Prater and others, but I dare say some day they will. After all, a fellow has to start somewhere."

Right he is! And here's his first effort:

"(A) There are four methods of supplying plate voltage to amplifiers. One is to use dry batteries to provide plate voltage for small tubes such as are used in P. E. cell amplifiers. However, this method is obsolete. Two other methods, using storage batteries supplying 350 volts, and high voltage generators, are also more or less obsolete. The built-in rectifier is the method now usually employed.

"By this method, line a.c. is supplied to a power transformer located in the amplifier. The a.c. drawn from the high-voltage secondary is rectified, filtered and supplied to the plate of the amplifier. The amplifier utilizing the power supply contains tubes of more than one type, requiring different voltages. The rectifier supplies the highest voltage needed; the smaller tubes drawing their power by voltage drop caused by resistors in the rectifier output circuit.

"(B) Amplifiers require either a.c. or d.c. for filament power, depending upon the type of tube employed. Inductance heaters usually are heated by a.c., whereas the smaller filaments use d.c. Voltage requirements are low—not in excess of 10 volts—with current ranging from ¼ to 3 amperes.

"(C) The method most commonly employed is to use a low-voltage amplifier, which supplies a.c. from its secondary. This transformer is built into the amplifier. It has a 110-volt primary. Other methods—external storage battery, motor generator and rectifier—supply a.c."

Question No. 10

(A) Why are sound systems frequently divided into many different panels and cabinets?

(B) Does such division correspond to technical differences in the nature of the work to be performed?

(C) Divide a sound system into six parts, based upon technical functions of the apparatus.

40 Millions See Federal Films

Forty million persons in Canada and the United States last year viewed the official films produced by the Canadian Government Motion Picture Bureau, according to a report by the bureau, of which Frank C. Badgley is director. The figure is for the fiscal year ending March 31st.

Twenty million persons in the United States saw the films, the report says. There were 3,160 prints in circulation in this country, and 1,700 in Canada.

Further statistics from the Bureau disclose that it produced 50,000 feet of new negative during the year, and obtained 15,000 feet from other sources. Including negatives and positives, the bureau turned out more than 400,000 feet of 35 mm film and 450,000 feet in 16 mm. The latter, the board says, was used largely for non-theatrical channels.

The various departments of the Canadian Government saved $25,000 or more last year in film expenditures, by making use of the Bureau's facilities, the report says.

The bureau's films were distributed to 30 foreign countries. Total expenses were $85,024. Total revenue was $29,049.

New York Ticket Agencies Reject Code

The Associated Theatre Ticket Agencies, representing New York City's smaller theatre ticket agencies, rejected the League of New York Theatres-sponsored ticket code, on Tuesday. The former body is said to claim that the latter should be forced to contribute to the enforcement of the code.

The League met on Wednesday to consider the rejection, and the future of the code. At mid-week, only six theatre brokers, including three major brokers, had accepted the code.

The code fixes maximum rates, for each classification of seats, which a broker can charge the public.

Max Gordon, producer, told the Actors' Equity council on Tuesday that he was dissatisfied with the code; and that brokers should accept complete responsibility for tickets through the medium of "buys." Alternative to this, he suggested setting up a plan under which all tickets would be sold at the theatre boxoffice.

Mahan Promoted

John R. Mahan, formerly salesman for Warner Brothers in Philadelphia, has been promoted to New Haven branch manager. He replaces John Pavone, who remains with the company in New Haven.

Elsa Maxwell Series

Warner Brothers has signed Elsa Maxwell to do a series of short subjects titled "How to Get Fun Out of Life." The first will be "Fun Without Money."

Mexican Industry Worried Over Tax

by JAMES LOCKHART

in Mexico City

The Mexican motion picture industry is afflicted with a bad case of jitters over the presentation to Congress by President Lazaro Cardenas of a bill that provides what many consider the heaviest taxation this country has ever had. This is a levy of from 20 per cent to 45 per cent on excess profits, those that represent more than 15 per cent on invested capital on an annual yield of over 100,000 pesos (about $20,000 at current exchange rates).

American Companies Not Affected

Some sections of the industry are not particularly worried, however, for they hold that the impending tax will not affect them as they have not yet reached the comparatively happy state of reaping as high as 15 per cent profit on investments.

It appears that practically all the American distributors will be immune from the excess profits levy as they are well below the maximum percentage set by the law for profit sharing with the government.

The tax, it is said, will fall heaviest on exhibitors, particularly the big ones. One first run cinema in Mexico City has been averaging profits of around 500,000 pesos a year. In the case of this house the tax will amount to between 80,000 and 100,000 pesos a year.

The new tax is in addition to income and other fiscal taxes that the industry pays. Exhibitors at present pay an average of 13 per cent of their intake in the form of federal, municipal and state taxes. The general opinion is that Congress will pass the Cardenas bill and the tax will become effective early next year.

Production Improves

Production is doing much better here after a considerable depression. Six features are being made in local studios for release next year.

Alfred Zeisler, director, who has worked in America, British and German studios, is here arranging with Mexican producers for the production of three pictures. Work is to start early next year.

Loew's to Re-elect 12 Directors Jan. 16

The annual meeting of the stockholders of Loew's Inc. which was postponed from December 12th is scheduled for January 16th. The only business before the meeting will be the reelection of 12 directors.

The directors include George N. Armsby, David Bernstein, Leopold Friedman, John R. Hazel, Alexander Lichtman, Charles C. Moskowitz, William A. Parker, J. Robert Rubin, Nicholas M. Schenck, Joseph R. Vogel, David Warfield and Henry Rogers Winthrop. Bernstein, Parker and Warfield have been designated proxies for the common stockholders at the meeting.

Thomas To Star

Producers Corporation of America will start production in the near future on the first feature starring John Charles Thomas. A caption in MOTION PICTURE HERALD of December 16 inadvertently listed Erich Pommer as producer of the proposed picture.

MONEY TALKS!

pend your advertising dollars where they sell the most seats at lowest cost per cket sold and your money will be talking for you in the only language that unts . . . **PROFITS!**

The Prize Baby
of the Industry
watches over
SPECIAL
NNOUNCEMENT
TRAILERS
too here at
ATIONAL SCREEN
SERVICE

NATIONAL SCREEN TRAILERS reach more people . . . reach more customers . . . present more selling points from more different angles . . . quicker . . . more dramatically than any other advertising you can buy.

• That's how **NATIONAL SCREEN TRAILERS** have proven themselves the best seller in the business for more than twenty years . . . making more profits per dollar spent . . .

• The most concentrated . . . quick-action . . . lowest cost advertising in the field.

NATIONAL Screen SERVICE

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor
GERTRUDE MERRIAM, Associate Editor

SEVEN YEARS

The Quigley Awards are seven years old, today—seven, because the Competitions are to continue in 1940.

The Quigley Awards continue in 1940 because for six years they have progressively fulfilled their original purposes: to give the industry a closeup of the consistently effective job done at the box office, to bring recognition to the men responsible for it.

This recognition has long been earned. Awards winners have long been honored, rewarded. Industry heads say so in their acceptances to the 1940 Judging Committee. The man in the field confirms it in welcoming the 1940 Competitions.

The seventh year of the Awards finds showmanship in the ascendant. Mighty promotional plans are afoot to sell the colossals and super-colossals of Hollywood manufacture. As usual, the final job will be done by the man in the field. As usual, the Quigley Awards will furnish the same strong proof that he is doing it.

▽ ▽ ▽

THE PART OF SHOWMANSHIP

"Gone With the Wind" is a big picture—and the selling job, so far, is bigger.

The "selling" started with the making about four years ago. The beat of David Selznick's publicity drums was never stilled from the day he turned the world inside out in the fabulous search for Scarlett O'Hara, while on the lot Scarlett, herself, was awaiting patiently for the cameras to turn. Every manner of promotional device was used to impress upon the public that here was something to look for. With the picture, at long last, ready for release, new forces of showmanship were let loose, to culminate in the unprecedented coverage of the Atlanta and New York openings.

In the number of tickets sold, "Gone With the Wind" may become the greatest picture yet made. Whether or not it reaches that goal, the campaign that prepared the world for its entrance establishes *showmanship* at least a jot more firmly as the main motivating force of the industry.

The readers did not wait long to comment upon the situation described by that assistant manager in his letter published here a few weeks back. There was plenty of pro and con, with everyone pointing a finger at everyone else. Whatever comes of it, it is apparent that something is to be done. An industry that can afford four-million-dollar productions can hardly afford $20 assistant managers.

A toast to 1940: More exploitation of pictures—by competent manpower, competently encouraged.

The great boxoffice picture rarely springs full-blown from camera to ticket window. Production may endow an attraction with qualities of potential greatness. The showmanship of the selling job to the public determines if that greatness is made real by the decision of the cash customers.

▽ ▽ ▽

CONGRATULATIONS, FRANK

Long absent in other sectors, Frank Boucher returns to his old "stamping grounds" as he checks in as division manager for the Schine Bros. circuit, headquartering in Washington, D. C. Charter member of your Round Table, Boucher has often done more, never less, than his share in maintaining the high level of this department's effectiveness.

With Frank goes every good wish. On behalf of the membership, glasses are raised for the biggest kind of a success in the new situation.

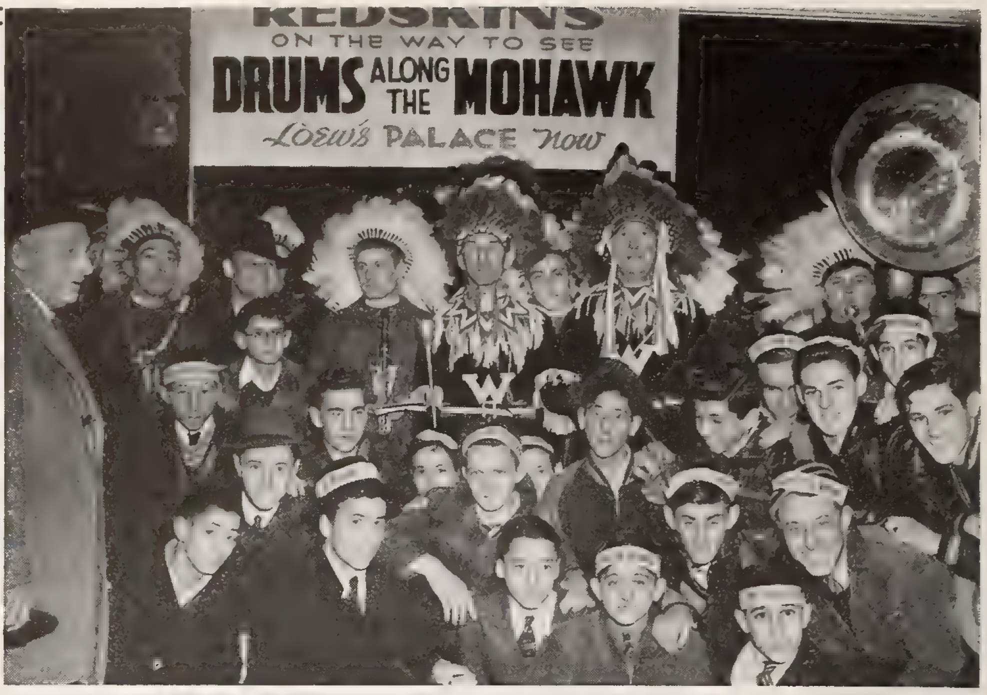
▽ ▽ ▽

Thank you, and you, and you, and you—for the thoughtful seasonal greetings and other holiday greetings, say all of us here to all of you there.

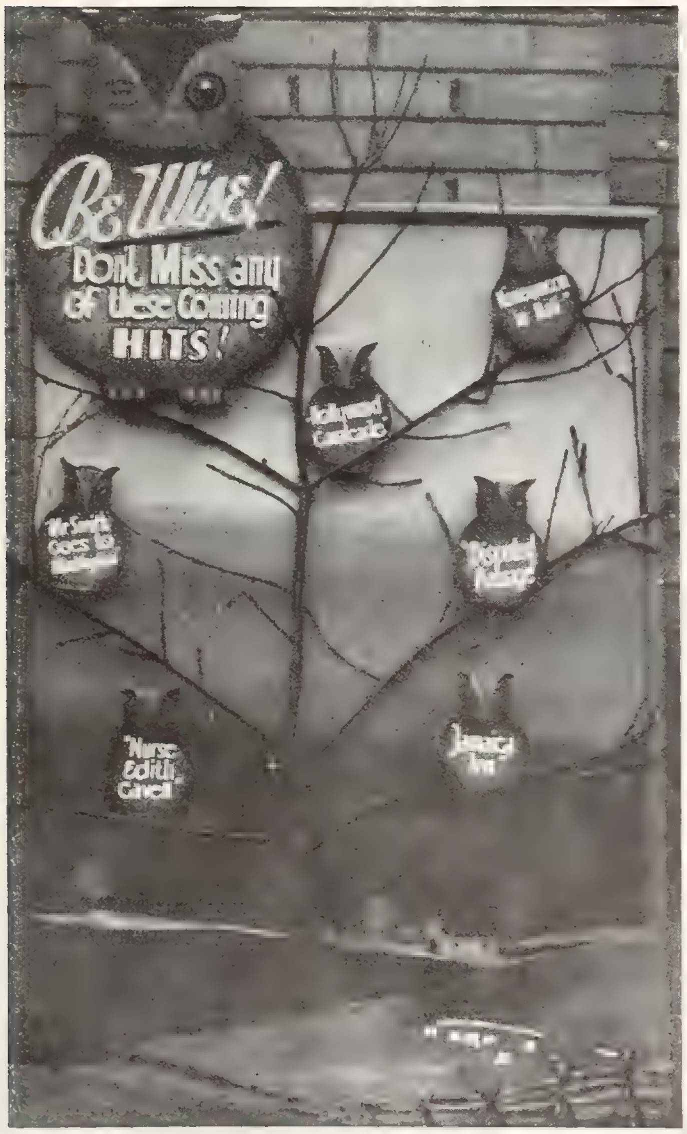
A-Mike Vogel

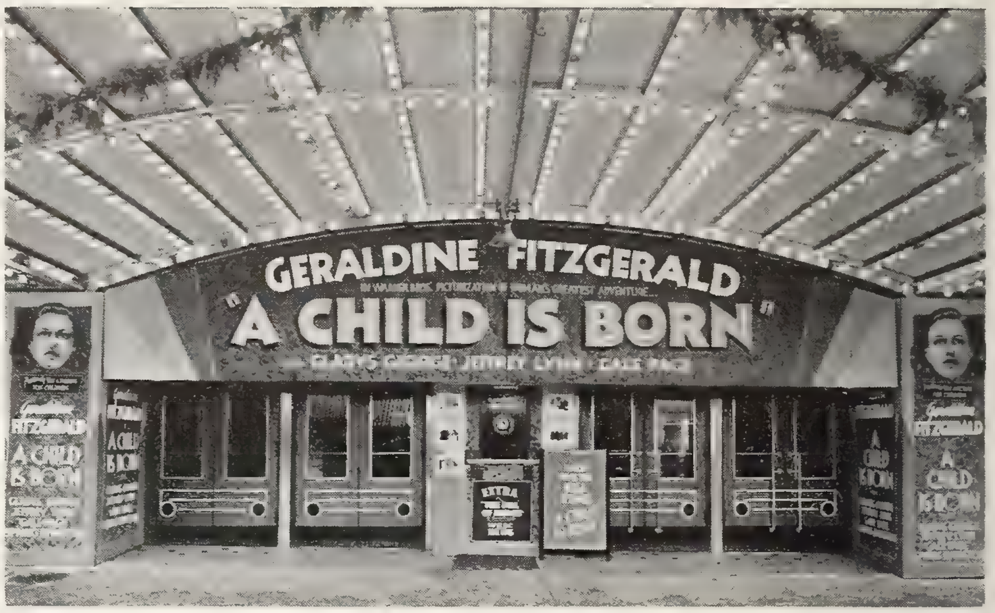
Round Table In Pictures

Well known to Washington is the 100-piece band, which weekly plays tunes for those attending games played by the Washington Redskins-pro gridders and which may be seen above right, promoted by Ray Bell, Loew's publicist for his "Drums Along the Mohawk" engagement. Lads garbed in Indian regalia paraded from stadium to theatre where they performed. Trailing the band were kids from local Boys' Clubs wearing "Drums" Indian headbands.

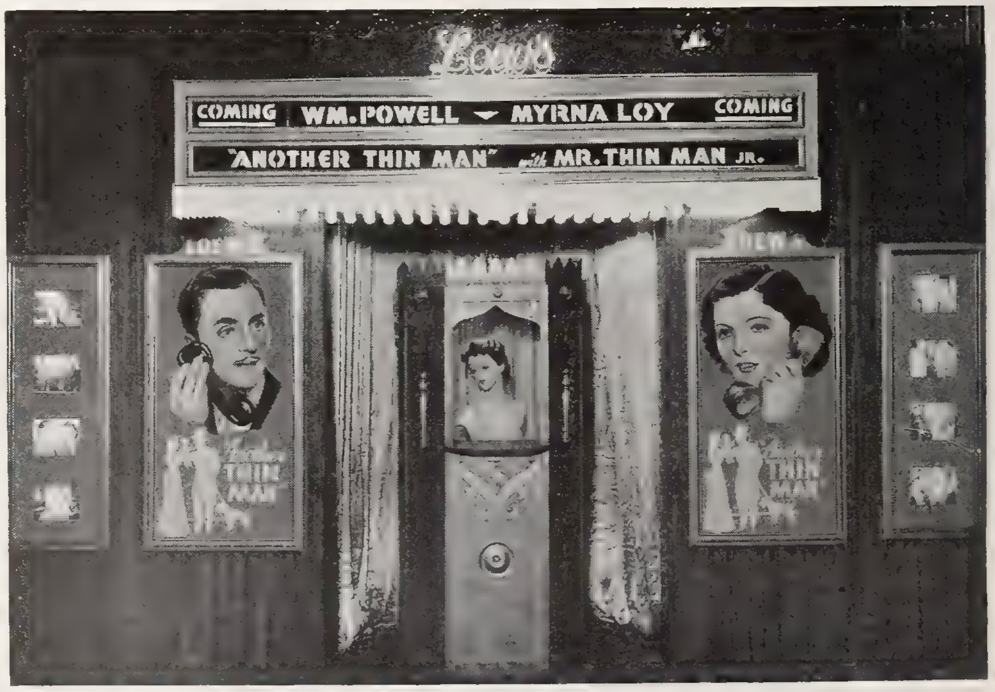

ON THE WAY TO SEE
DRUMS ALONG THE MOHAWK
LOEW'S PALACE Now

Animated and eye-arresting was A. T. Easson's lobby setpiece to sell his coming attractions at the Oakwood Theatre, in Toronto, Canada. Green eyes of larger owl at top of setpiece blinked on and off and small spot shone over all. Branches of live tree were tacked to background on which were planted smaller cutout owls each of which carried title of a forthcoming picture.


Be Wise!
Don't Miss any of these Coming HITS!
Hollywood Cavalcade
Nurse Edith Cavell


GERALDINE FITZGERALD
"A CHILD IS BORN"
A CHILD IS BORN
EXTRA

Effectiveness of front shown above on "A Child Is Born" was enhanced by A. B. Morrison at the Warner, Memphis, by large bell suspended under marquee which pealed every 13 seconds indicating the birth of a baby in the United States. Mechanical device is credited to Jean Dearth, Maintenance Man at the theatre. . . . Below is not a photo of a Loew Theatre, but a miniature front used for display of coming attractions inside lobby of Loew's Jersey City Theatre. Neon lit, illuminated stills added to the realistic effect, with wax cashier completing the picture. Display was built and created by Manager George Dumond.


Loew's
COMING WM. POWELL MYRNA LOY COMING
"ANOTHER THIN MAN" with MR. THIN MAN JR.

Vote Machine Used for Lobby Display On Shannon's Poll

As part of the campaign to keep the theatre operating on a full-week schedule instead of three days, as at present, Chuck Shannon reports a Christmas voting plan in this direction for Warners Brookline, Pittsburgh, the Round Tabler's former spot before taking over the circuit's Boulevard. The project, in effect weekly, allowed patrons to express their wishes for rebookings of hit pictures. Shannon gave it a different twist with a regulation voting machine displayed in the lobby where those interested could cast votes. An additional purpose for the exhibition was to acquaint citizens with the operation of the machine. This idea finally sold the County Commissioners on letting Chuck have the apparatus the week before Christmas after the theatreman had written a lot of official letters and had worn out a lot of shoe leather. The tiein was good enough to be carried in the downtown papers.

Vote cards with patron's name, address, phone were distributed in both houses where ballot boxes were placed for those preferring them. Cards also included space for picture choice, which information Shannon intends phoning to voters when booking is made. Names are also intended for the theatre's mailing list. Circus heralds, paid for with merchants' ads on reverse side, listed names of pictures to be voted upon. Heralds also carried space for voter's name, address and phone.

Further publicity was secured on tiein with neighborhood shopping paper which also ran a vote poll and plugged the event on front page. Trailers were run in both houses and announcement made from stage. For a holiday hookin Shannon hung names of pictures selected from lobby Christmas tree.

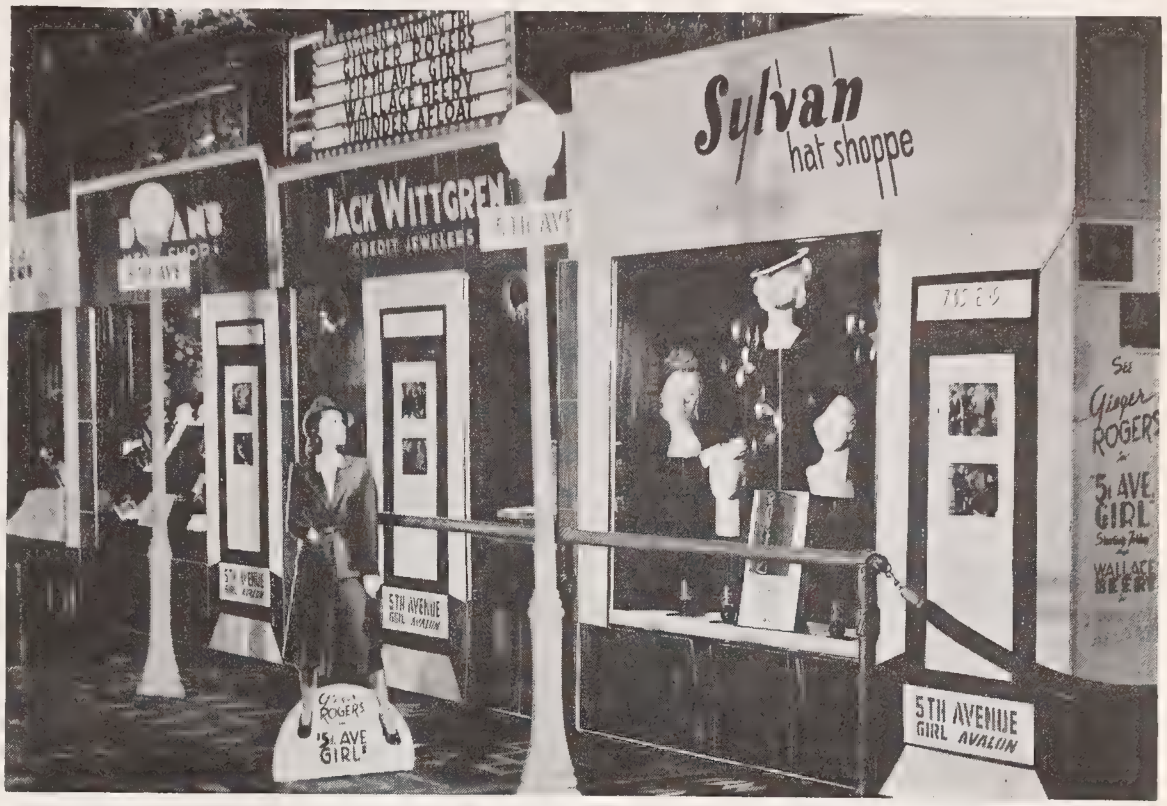
SEASON'S GREETINGS

Mayor Issues Proclamation On Forry's "Cavalcade" Date

To honor his picture, Fred Forry at the Colonial, in Lancaster, Pa., secured the cooperation of Mayor Cary, who issued a proclamation setting aside a "Hollywood Cavalcade Week." Newspapers cooperated, running stories in all of which the picture was prominently mentioned and merchants tied in with displays, ads, etc. Street bally consisting of Keystone cops followed by cameraman and director in another car, covered schools, colleges, industrial plants, football games, etc., ahead of opening. Loud speaker on trailer connected to radio in sedan played musical selections.

For "The Women," Forry tied up local five and ten on a "title hunt," scattered letter cards spelling out title were hung in various departments. Contestants had to locate the eight letters and fill in on blanks provided the various counters on which each letter had been found, guest tickets going to winners. Also featured by the store was an ice-melting contest for which tickets were also awarded to those guessing how long cake would take to melt.

Conner Ties Neighborhood Stores To "Fifth Avenue" Shopping Lobby



Playing "Fifth Avenue Girl" during the holiday shopping season, Marlowe Conner built a Fifth Avenue down the length of the lobby of the Avalon, Chicago, constructed store fronts for neighborhood merchants, who paid building costs and took space in special tiein herald on the picture. Each store measured nine feet by nine, had a window space of five feet by five and one-half. Compo cutout light poles were added for atmosphere. Store doorways were painted in perspective to give a setback appearance with picture stills mounted on the doors. Ushers distributed especial heralds to all women patrons.

English Classes Contacted For "Mohawk" Contests

With unlimited possibilities for cashing in on school contacts, Dick Cruciger, at the Columbia Theatre, in Portsmouth, Ohio, for his opening of "Drums Along the Mohawk," secured the cooperation of English teacher who announced to each of her five classes that guest tickets would be awarded to students writing the best review on the picture. Credits were automatically given as part of their class work. At the conclusion of the four-day run of the picture, the teacher judged the reviews and announced the winners.

SEASON'S GREETINGS

Moss Holds Fashion Revue On "The Women" in Lobby

Reporting on his recent exploitations at the Fox Belmont in Los Angeles, Dick Moss with the aid of his assistant, Robert Rederer, arranged a lobby tieup that received considerable attention by staging a fashion revue in conjunction with the advance advertising for "The Women." 20 models were secured from local mannequin school and they paraded, wearing the latest modes appropriately tied to the picture. Another lobby stunt was pulled for "Lady of the Tropics" whereby effective display was erected consisting of tropical furniture promoted from store. Title was spelled out in bamboo letters and background showed enlargement of stars of the picture.

On "Stanley and Livingstone," Moss secured huge map which was used in filming of the picture, this planted in lobby was surrounded by palms, foliage, native shields, spears, helmets, native voodoo drum, etc., etc. While for "Man in the Iron Mask," suits of armor on pedestal, display of foils, fencing masks and jacket were featured and showmen circularized history classes of local schools and French teachers.

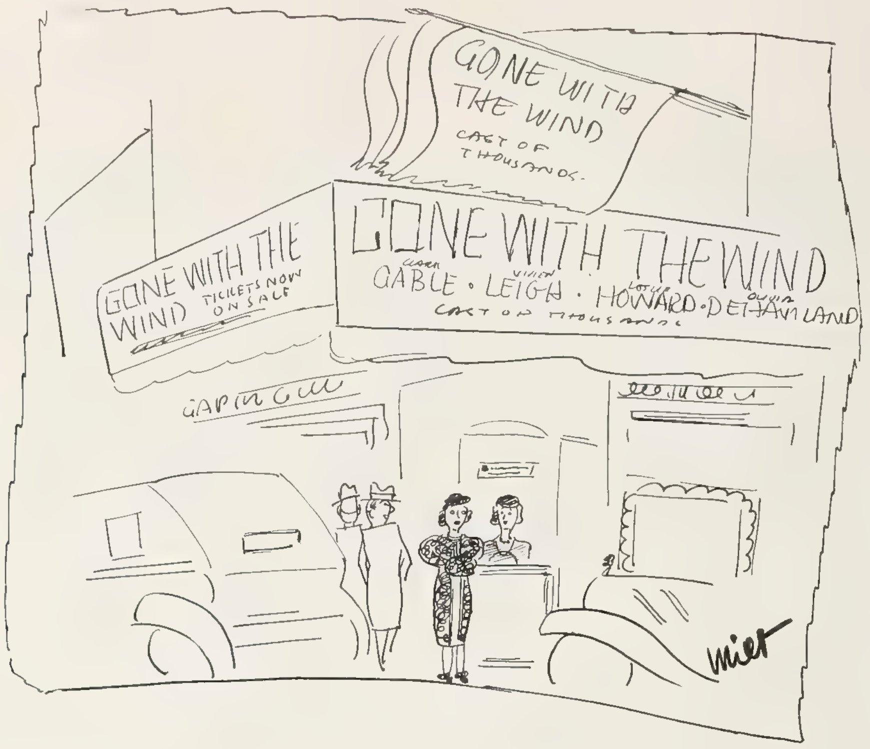
SEASON'S GREETINGS

Covers Bowling Alleys

For the bowling short "Set 'Em Up," manager Sid Scott of the Capitol, in Sudbury, Ontario covered every bowling alley and pool room locally and in nearby towns with special cards made up by theatre's art department stressing the fact that folks could see Ned Day and Andy Varipapa in action on the theatre screen.

On "The Women," Scott promoted three windows for display purposes in leading department store and promoted numerous merchants on ads, in all of which the title and playdates were prominently mentioned. Scott credits his assistant Louis Gauthier as assisting on both these campaigns.

SHOWMEN'S LOBBY LAFFS


GONE WITH THE WIND
CAST OF THOUSANDS
GONE WITH THE WIND TICKETS NOW ON SALE
GONE WITH THE WIND
CLARK GABLE · VIVIEN LEIGH · LESLIE HOWARD · OLIVIA DE HAVILAND
CAST OF THOUSANDS

This cartoon from the brush of Round Table Cartoonist Milt Rosenfeld.

First Gal: *Have They Really Selected a Scarlett O'Hara?*

Rosy Plants Magic Stories For "Eternally Yours"

With a magic manufacturing plant located locally, much was made in the newspapers with feature story tying in the tricks made by the firm compared with those used in "Eternally Yours," all of which was part of Manager Morris Rosenthal's campaign on that picture's opening at the Majestic in Bridgeport, Conn. Local Magicians Society attended the performance opening night, which was also good for story. Also invited were two couples who had been wedded 50 years and gold bonds were distributed guaranteeing bearers to three hours of glorious entertainment.

For the Pete Smith short "Let's Talk Turkey," Morris created a lobby display consisting of barnyard with well, gate, fence, bird house, etc., with turkey standing on front. Card planted atop carried tiein copy.

SEASON'S GREETINGS

Newspaper Coverage Garnered By Saxton for "Housekeeper"

Selling the Baltimore News Post on a contest in connection with opening of "Housekeeper's Daughter" at Loew's Century, Round Tabler Billy Saxton offered cash and guest tickets to those submitting best completed sentences on "She was only a 'housekeeper's daughter,' but," etc. Contest broke several days ahead.

Additional effective tieup was arranged by the showman with prominent camera shop offering gifts to those taking best candid shots of various scenes from the picture, Saxton following through with guest tickets to runnersup. To further increase publicity on the stunt, camera shop paid for printing and distribution of heralds and large window display which was duplicated in theatre lobby.

Theatre voluntarily picketed itself by placing several attractive girls outside house with sign reading "Unfair to debutantes, 'The Housekeeper's Daughter' gets our men," etc., etc. Baltimore Sun broke one of its precedents by featuring an eight column strip consisting entirely of Fabry drawings.

SEASON'S GREETINGS

Board of Education Aids Lampe on "First Love"

For a reported first time, the music department of the Board of Education permitted a theatre the privilege of having a contest in all the music departments throughout the high schools of the city in an elimination contest to find the Deanna Durbin of Syracuse, all of which was part of Gus Lampe's campaign on "First Love" at the Keith Theatre.

Winners appeared at the auditorium of leading department store where finals were held, with two girls tying for first place. Both were given the opportunity of singing over the radio on the store's weekly juvenile hour, this landing plenty of publicity for the picture. In addition, Syracuse *Herald* ran notices on the contest, photos of winners were used in the *Post-Standard* and of course the contest was plugged generously throughout schools. Store devoted complete window to Durbin merchandise, entire background built in style of a film with stills from the picture in the squares and cooperating music shop gave window devoted to stills from the picture tied to the Durbin record albums and sheet music with appropriate picture plugs.

SEASON'S GREETINGS

Kirsh's Teaser Gag

In small pay envelopes carrying in bold letters the word "nuts," Dick Kirsh for his date on "The Flying Deuces" at the Aldine in Wilmington, Del., inserted a card to which were pasted two peanuts. Copy on teaser card read "if you think we're nuts, wait until you see Laurel and Hardy in," etc., etc.

Civic Heads Tied To Campaign On 'Drunk Driving'

As to be expected, theatremen are developing many angles of promotion on the MGM short "Drunk Driving" which in all cases reported have won the immediate support of police and civic bodies in drives to reduce traffic accidents. As an instance of statewide cooperation, special screening was arranged for Gov. Baldwin of Connecticut and state police heads by Harry Shaw, Loew-Poli division manager, which brought about a letter for publication urging wide attendance in connection with a safe driving campaign. Jack Simons promoted a "Drunkometer" and other apparatus for driver testing for his showing at Poli, Hartford, and Lou Brown, division ad head, tied in the New England Telephone Company to arrange attendance by all employees.

In St. Paul, Minn., Manager Walter Van Camp and Don Alexander, ad head, not only planted a full page of scene stills with proper theatre credits in the local *Dispatch*, but also promoted an editorial plus news story.

Clergy Cooperates with Crabtree

The Danville, Ill., Ministerial Association worked with E. E. Crabtree, Publix Great States city manager, to inform all members of the showing at the Fischer, suggesting each minister announce the date during Sunday morning services. On the same campaign, Don Knapp, publicity head, promoted a quarter-page ad for opening day from a group of insurance agencies, the display including pictures of health and safety commissioners, plus their endorsements.

Patrons in Goshen, Ind., were interested in the showing at the Jefferson by Manager Roy E. Hanson by means of a full-page co-op tied to a "safety first" quiz contest. Tickets were offered for the best answers to a group of safety questions topping the page, alongside of an endorsement letter from the Chief of Police.

Wide Newspaper Support

Louie Charninsky topped his campaign in Dallas with a realistic wrecked car in front of the Capitol Theatre and included a couple of dummies borrowed from the highway department for an added touch. An extensive newspaper campaign included editorials, co-op automobile and insurance advertising, publicity headed by a two-column cut and story of Charninsky with the District Attorney, inspecting a wrecked car.

The backing of the police department, insurance companies and WCTU emphasized the highlights of Frank A. Vennett's campaign at the Opera House, Bath, Maine. In addition, Vennett secured daily stories for a week in advance and also a strong editorial on the subject.

In Toledo, Ohio, Wally Caldwell made a tiein with the police and safety council to plant one-sheets on both sides of city waste paper receptacles located on most prominent corners of the downtown district. In addition Caldwell distributed a card with "warning" copy, the heading reading "Stop, look and stay sober."

1940 Quigley Awards Announced as Industry Hails Seventh Year of Theatremen's Competitions

Policy and Regulations Unchanged in New Year Contests Starting on January 1st; Judging Committee Forming

by A-MIKE VOGEL

The swift and certain pace of the Quigley Awards is checked but briefly at this writing to make known to all interested theatremen, and to the executives who lend themselves to the judging, that these unique Competitions are to continue their triumphant course into 1940.

The date of January 1st proclaims to the industry, the seventh year of this theatreman's contest—a project that undeniably has been established by its well-wishers as the one definite outside goal to which Round Tablers aspire.

* *

There is to be no change in policy or regulations for 1940. Due to the unprecedented success of the rearrangements made last year, the Competitions will continue as is. At no time in the history of the Quigley project was enthusiasm as spontaneous as evidenced during 1939. Quality, as always, remained high. But the single idea policy allowed hundreds of theatremen, previously unable, to join in the Competitions.

* *

The 1940 Awards will again honor the "meat" of the campaign, the best single stunts and tieins, etc. The aforesaid "meat" may be most anything in the way of exploitation, advertising and publicity. Entries may include an unusual window display, a space-grabbing newspaper contest, front page story, series of stories, distinctive ad or series of ads, outstanding street stunts.

The preliminary periods will again be in order, which means that all entries received here during each two-week period will be judged for Fortnight honors. Then, as usual, the entries of those elected "Fortnighters" will be considered in the three-month Quarterly Judging periods and voted upon by the Committee for the Quarter-Master Plaques, Medals and Citations.

To repeat, the first Fortnight begins on the first of January, 1940. As usual, no fancy campaigns are necessary. The evidence in itself is sufficient. Do it, prove it, mail it.

The Judging Committee is already forming. First listing of those industry heads who have accepted is noted elsewhere on this page. What the top men have to say about the Awards is to be noted in their acceptances set down on following pages. More judges and further comment follows next week, as will statements from the man in the field.

The Competitions are wide open to all. Everyone starts from scratch. The man in the smallest spot gets the same break as the showman in the biggest city. It's not where you are, it's what you do.

First Listing of 1940 Judges

NEIL AGNEW, Distribution
HARRY ARTHUR, Exhibition
E. C. BEATTY, Exhibition
MAURICE BERGMAN, Advertising
MORT BLUMENSTOCK, Advertising
HARRY BROWNING, Advertising
H. D. BUCKLEY, Exhibition
JACK COHN, Distribution
M. J. CULLEN, Exhibition
ALBERT DEANE, Distribution
NED E. DEPINET, Distribution
OSCAR A. DOOB, Advertising
LYNN FARNOL, Advertising
EDWARD M. FAY, Exhibition
W. A. FINNEY, Exhibition
J. J. FITZGIBBONS, Exhibition
JOHN J. FRIEDL, Exhibition
LOUIS FRISCH, Exhibition
ROBERT M. GILLHAM, Advertising
HARRY GOLDBERG, Advertising
EDWARD A. GOLDEN, Distribution
LEONARD H. GOLDENSON, Exhibition
MONROE GREENTHAL, Advertising
A. C. HAYMAN, Exhibition
JOHN W. HICKS, JR., Distribution
NAT HOLT, Exhibition
EARL J. HUDSON, Exhibition
W. RAY JOHNSTON, Distribution
HARRY W. KALMINE, Exhibition
H. F. KINCEY, Exhibition
IRVING LESSER, Exhibition
LOUIS S. LIFTON, Advertising
M. A. LIGHTMAN, Exhibition
HARRY E. LONG, Exhibition
S. BARRET McCORMICK, Advertising
CHARLES McCARTHY, Advertising
F. J. A. McCARTHY, Distribution
VINCENT T. McFAUL, Exhibition
HARRY MANDEL, Advertising
ALEX MANTA, Exhibition
ARTHUR MAYER, Exhibition
CHARLES C. MOSKOWITZ, Exhibition
LEON NETTER, Exhibition
LOUIS POLLOCK, Advertising
ARCH REEVE, Advertising
PHIL REISMAN, Distribution
E. C. RHODEN, Exhibition
RICK RICKETSON, Exhibition
SAMUEL RINZLER, Exhibition
W. F. RODGERS, Distribution
JULES J. RUBENS, Exhibition
LOUIS W. SCHINE, Exhibition
J. MYER SCHINE, Exhibition
TED SCHLANGER, Exhibition
SI SEADLER, Advertising
HARRY F. SHAW, Exhibition
A. W. SMITH, JR., Distribution
CRESSON E. SMITH, Distribution
J. J. UNGER, Distribution
W. G. VAN SCHMUS, Exhibition
JOE VOGEL, Exhibition
GEORGE W. WEEKS, Distribution
DAVID E. WESHNER, Exhibition
R. W. WILBY, Exhibition
HERMAN WOBBER, Distribution
NAT WOLF, Exhibition

"Notable Contribution to the Industry"

W. G. VAN SCHMUS

Managing Director
Radio City Music Hall
New York

It is a great pleasure to join the Judging Committee for the 1940 Quigley Awards, and I appreciate the honor you do me in extending this invitation.

For the seventh consecutive year the Managers' Round Table of *Motion Picture Herald* is making a notable contribution to the industry in bringing together the best in exploitation ideas throughout the country. This is bound to be reflected in improved public relations which inevitably result in increased box office returns. The 1940 Quigley Awards provide an opportunity which no theatre man can afford to miss.

▽

OSCAR A. DOOB

Director of Advertising and Publicity
Loew's, Inc.

Thanks for asking me again to be on the Judging Committee for the 1940 Quigley Awards. I would have been very much disappointed if you had not invited me.

The Quigley Awards have become an institution in the ticket-selling end of this business. Your plan to focus attention on the importance of boxoffice promotion has undoubtedly become a vitally important factor.

I am hoping that the Loew managers will show up prominently again among the outstanding showmen "discovered" by the Quigley Awards. Let me know what I can do to help.

▽

NEIL AGNEW

Vice-President
Paramount Pictures, Inc.

I am pleased to accept appointment to the Judging Committee for the 1940 Quigley Awards.

▽

R. B. WILBY

President
Wilby-Kincey Service Corp.
Atlanta, Ga.

I will be very glad indeed to be on your Committee of Awards in connection with the Managers' Round Table.

▽

A. W. SMITH, JR.

Eastern Sales Manager
RKO Radio Pictures, Inc.

Answering your letter of December 12th, I shall be very happy indeed to serve on the Judging Committee for the 1940 Quigley Awards. I consider it a most pleasant duty to serve on your Committee.

▽

JOHN W. HICKS, JR.

Vice-President
Paramount Pictures, Inc.

This will acknowledge receipt of your letter of December 11, and I appreciate very much the honor bestowed upon me. I have always felt that the Quigley Awards sponsored by the Motion Picture Herald go a long ways toward stimulating theatre grosses of pictures, and also in bringing justifiable recognition to the men in the field.

▽

JOE VOGEL

Loew's Theatres
New York

I shall be pleased to serve on the Judging Committee for the 1940 Quigley Awards.

Minnesota Amusement Men Stimulated by Awards

I shall be very happy to serve on your Judging Committee for the 1940 Quigley Awards.

I have been a most interested spectator this year in the Quigley Awards Contest because our managers have made a determined effort to be well up among the leaders in this year's Contest.

It has been interesting and gratifying to note that while our managers have always done an excellent selling job, the inspiration of the Quigley Awards Contest has spurred them on to extra activities that have certainly reflected themselves in the grosses of our theatres.

I am positive that the Quigley Awards Contest, sponsored by the MOTION PICTURE HERALD *through the Round Table Club is one of the finest managers' activities in the field.—JOHN J. FRIEDL, President, Minnesota Amusement Corp.*

LEON NETTER

Paramount Theatres Service Corp.
New York

Thanks for your letter of the 11th inst., inviting me to be one of the Judging Committee for the 1940 Quigley Awards. Shall be very pleased to accept the appointment.

▽

VINCENT R. McFAUL

President
Buffalo Theatres, Inc.
Buffalo, N. Y.

I will be very glad to act on the Judging Commitee for the 1940 Quigley Awards.

▽

NED E. DEPINET

Vice-President
RKO Radio Pictures, Inc.

Of course, I will be delighted to again serve on the Judging Committee for the 1940 Quigley Awards, and I will be glad to talk to you about the good resulting from these awards.

▽

W. F. RODGERS

General Sales Manager
Metro-Goldwyn-Mayer Pictures

Thank you for the invitation. Be assured I will be glad to serve.

It is pleasing indeed to note that the Quigley Awards are again announced, as I know of no better means as a stimulant to aggressive showmen, and I am sure that this method of recognizing outstanding showmanship contributes in a great measure to building gross receipts.

▽

JOHN JOSEPH

Director of Advertising and Publicity
Universal Pictures Co., Inc.

Coming from the field, myself, I continue to realize (despite Hollywood) the importance of the work done by local managers everywhere. Their judgment in utilizing or adjusting New York or Hollywood campaigns to their individual situations always has a great influence upon local grosses. Awards of the Quigley nature draw attention to the fine work done and the stimulus of such recognition keeps men in the field on their toes.

"*Awards Create Better Theatre Grosses*"

Cohn Credits Project for Better Showmanship

As a close observer of what the Managers' Round Table is doing in educating exhibitors to the value of showmanship, I have long felt that not enough credit has been given to MOTION PICTURE HERALD *for this constructive effort.*

The educational campaign conducted by the Managers' Round Table for the last seven years has done much to drive home to exhibitors the realization that a one-sheet and a lobby display do not represent the sum total of showmanship. More than this, the competition inspired by the Quigley Awards, as well as the details of the campaign submitted, are stimulating in their appeal to those exhibitors who lack a knowledge of showmanship. Finally, the Quigley Awards present an unusual opportunity for national recognition to the theatre managers who take pride in their ability to put pictures over.—JACK COHN, Vice-President, Columbia Pictures Corp.

IRVING LESSER

Managing Director
Roxy Theatre, New York

I feel it a privilege to accept the invitation extended in yours of December 11th, to act as a judge for the 1940 Quigley Awards.

I have had the privilege of serving on this Committee for the past six years, since the inception of the annual Awards, and when I look back at the early efforts, I cannot help but feel that they were feeble, and from the incentive, strength, guidance and information available through the Managers' Round Table, the campaigns have developed into a fine art.

Those which are submitted for judging are but an infinitesimal few of the multitudes of campaigns that have been developed and advanced, so that I feel these annual Awards have furthered the interests of our industry in spurring managers on through encouragement through the columns of the paper, and through the inspiration given theatre operating companies and their executives.

▽

S. BARRET McCORMICK

Director of Advertising and Publicity
RKO Radio Pictures, Inc.

Complying with your invitation of the 11th, I shall be very glad to accept the appointment to the Judging Committee for the 1940 Quigley Awards, and also to comment for publication on the worth of the Awards in stimulating better grosses and in bringing recognition to the man in the field.

▽

W. RAY JOHNSTON

President
Monogram Pictures Corp.

The Quigley Awards have amply demonstrated their value in building a fuller appreciation of the importance of the exploiteer and his work. You are to be commended for maintaining this worthwhile enterprise.

▽

LOUIS W. SCHINE

Schine Circuit
Gloversville, N. Y.

I will be very happy to accept the honor offered me to be one of the judges for the 1940 Quigley Awards.

HERMAN WOBBER

General Manager Distribution
Twentieth Century-Fox

I have your invitation, and I shall be happy to accept the appointment to the Judging Committee for the 1940 Quigley Awards.

There is an unquestioned value in these annual Awards made by Quigley Publications that is far-reaching in its stimulating effect to bring out the best in efforts and results. I know of no way of developing that type of competition unless recognition is given to those turning in the best results.

▽

RICK RICKETSON

President
Fox Inter-Mountain Theatres
Denver, Colo.

It is a pleasure to accept the appointment to the Judges Committee for the 1940 Quigley Awards.

I have always regarded the Managers' Round Table of the Motion Picture Herald as one of the most constructive forums of showmanship that we have in the industry. The awards serve two purposes: They stimulate competition among managers, develop new ideas and a higher type of showmanship. Secondly, they create better theatre grosses and anything that contributes to a more prosperous industry has a definite place in the exhibition field.

▽

H. D. BUCKLEY

Vice-President
United Artists Corp.

It has been my privilege to have served on the Quigley Awards Committee for the past several years during which time I have observed the work of those men in the field who have entered the competition and it has always been to me a source of gratification to see the fine and intelligent effort reflected in the work of the contestants.

The annual Quigley Awards competition has become an institution in the motion picture business and is a great influence in stimulating the men in the field to greater effort in the merchandising of motion pictures.

Please accept my congratulations for your fine work in this undertaking.

▽

EARL J. HUDSON

United Detroit Theatres Corp.
Detroit, Mich.

I appreciate the honor of your invitation to become a member of the Judging Committee for the 1940 Quigley Awards and I am very glad to accept.

I think the Managers' Round Table Club of MOTION PICTURE HERALD, and the Quigley Awards are important stimuli to theatre managers in all parts of the country. This editorial feature of the Herald gives to advertising, publicity, and exploitation the prominence and frequency of attention which those elements of efficient showmanship merit for their great importance to the sum total of the industry's function in entertaining the public.

▽

LYNN FARNOL

Director of Advertising and Publicity
United Artists Corp.

I accept with pleasure. About the Awards, what I feel is this:

What Pulitzer is to journalism, the Quigley Awards are to showmanship.

• personalities

JACK CHALMAN
city publicity and ad chief in San Antonio for Interstate Circuit has been transferred to Dallas. He is succeeded by CLARENCE H. MOSS and Moss's post is filled by RICHARD T. BETTS.

▽

WILLIAM RAU
has acquired the Community Theatre, in Comfort, Texas.

▽

L. L. LE BROCK
has purchased the Plaza, Olin, Iowa from W. L. HART.

▽

WILLIAM KUBITSKI
former salesman for Monogram has been named manager of the new Lake, at Storm Lake, Ia. succeeding FRANK SCHOONOVER, resigned.

▽

H. E. WALL
is the new manager of the American Theatre, Kingsburg, Cal.

▽

ALAN DOUGLAS
has taken a lease on the Lake Theatre, Lower Lake, Cal.

▽

RAY R. SUMMERS
has taken over management of the Plumas Theatre, Baton Rouge, La.

▽

DON STITT
has been appointed manager of the new Harris Manos Theatre, in Jeannette, Pa.

▽

WILLIAM MOSS
has succeeded ELBERT SMITH as manager of the Melrose, in Brentwood, Pittsburg, Pa.

▽

PHIL TUCKER
manager of Famous Players Broadway, in Vancouver, has gone to the Capitol at Kamloops, B. C. EDWARD ZUTTERMAN of the Victoria Road takes over the Broadway management and E. C. LACKEY moves from Kamloops to the Victoria Road, Vancouver.

▽

CHARLES DONAHUE
has been named manager of the Casino, San Francisco, Cal.

▽

WARREN PECHNER
former manager of the Campus in Palo Alto and the El Rey in Salinas has been named manager of the California, Berkeley, Cal.

▽

GEORGE WILLIAMS
is now managing the Amherst, in Buffalo, N. Y.

▽

J. EBERSOLE CRAWFORD
has charge of the new Mayfair Theatre, in Cincinnati, Ohio.

▽

GEORGE S. ELLIS
for the past seven years city manager of the State and American Theatres, in East Liverpool, Ohio, has resigned to run his own new Park Theatre, in North Canton, Ohio.

SUE MAE SIMANTZ to THOMAS W. TURNER on December 15th. Groom is the manager of the Grand and Robin Hood Theatres, Grand Haven, Mich.

▽

HARRY HICKS
is the new operator of the Fair Theatre, in Brooklyn, N. Y.

▽

IRVING BERMAN
is manager of the new Clinton Theatre, in Brooklyn, N. Y.

▽

G. W. HERMES
is reopening the Bayfield at Bayfield, Colo.

▽

CHARLES WUERZ
is the new manager of the Fox Palace, in Milwaukee, Wisc.

▽

CHARLES HUDGENS
has reopened the Erick at Perkins, Okla.

Showmen's Calendar

FEBRUARY

1st	Clark Gable's Birthday
4th	Col. Lindbergh's Birthday
6th	Ramon Navarro's Birthday
6-12	Boy Scout Week
7th	Charles Dickens—Born 1812
8th	Charles Ruggles' Birthday
	Lyle Talbot's Birthday
9th	Nebraska Admitted to Union, 1867
	Ronald Colman's Birthday
	Roosevelt National Memorial Day
10th	W. C. Field's Birthday
	Alan Hale's Birthday
11th	Daniel Boone—Born 1734
	Thomas Edison—Born 1847
12th	Abraham Lincoln—Born 1809
14th	St. Valentine's Day
	Arizona Admitted to Union. 1912
	Stuart Erwin's Birthday
15th	John Barrymore's Birthday
16th	Al Jolson's Birthday
	Chester Morris' Birthday
17th	First Telephone Exchange Opened
18th	Adolph Menjou's Birthday
19th	Merle Oberon's Birthday
22nd	George Washington—Born 1732
	Robert Young's Birthday
26th	Buffalo Bill-Wm. Cody—Born 1845
27th	Joan Bennett's Birthday
	Franchot Tone's Birthday

BURGESS WALTMON has been appointed manager for the Malco Theatre circuit at Columbus and West Point, Miss., and R. C. HERRON house manager at West Point. JESSIE MOORE has been named as assistant manager at Columbus, succeeding Herron.

▽

TED GOULD
has taken over his duties as Ontario branch manager of Regal Films, in Toronto, succeeding GORDON LIGHTSTONE, who has been promoted to general sales manager in succession to the late WALTER S. HAYNER.

▽

R. C. MOORE
former manager of the State in Clarence, Ia., has been named manager of the State, Milton, Ia., replacing M. E. YEAST, resigned.

▽

MRS. J. T. GIBSON
is building a new theatre at Laurinburg, N. C.

▽

FRANCIS HICKS
doorman at Fabian's palace, Albany, has been promoted to assistant manager at the Ritz, Port Richmond, S. I.

▽

L. T. BISHOP
manager of the Tivoli, Hamilton, Ont., has been transferred to the Tivoli, Toronto.

▽

STANLEY GARTSIDE
assistant manager of the Griffith-Dickinson Theatres, at Manhattan, Kan., has been named manager of the Osage at Osage City, Kan., succeeding SAM CARR, resigned. Gartside is succeeded at Manhattan by BARNES PERDUE, formerly assistant manager at Independence, Kan.

▽

CARROLLTON ALLMAN
has been named manager of the Wright Theatre, Gurdon, Ark., succeeding R. B. HARDY.

▽

CARL CHRISTIAN
has opened a house at Tuckerman, Ark.

▽

JOE GOLDSTEIN
assistant manager to Sid Holland at Schine's Eckel, in Syracuse, has been transferred to the Colonia, in Norwich, N. Y. in the same capacity.

▽

DON JOHNSON
manager of the Vic, Indiana Harbor, Ind. has been transferred from that spot to manager of the Gayety, in Chicago.

▽

H. SCOTT ROBERTS
manager of the Comique Theatre, in Camden, Maine, stopped off for a brief visit.

▽

HARRY HUDDLESTON
has sold the Gilmore City Theatre, Gilmore City, Ia., to C. A. CARD of Hampton.

▽

ANTHONY BURKE
assistant at the American, in Pittston, Pa. has been promoted to manager of the Rex, in Dickson City, Pa. Both are Comerford houses.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Com.-Mel. (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abe Lincoln in Illinois, 009, Mel.....RKO
Across the Plains, 3855, West.......Mono
Adventure in Diamonds, Mel.............Para
Adventures of Sherlock Holmes, The, Mel. 20th-Fox
Affair Lafont, Mel...................Foreign
Allegheny Uprising, 006, Mel...........RKO
All at Sea, Com.....................Foreign
All Quiet on the Western Front, 4073, Mel. Univ.
All This and Heaven Too, Mel..........WB
All Women Have Secrets, 3914, Mel.....Para
Amazing Mr. Williams, Com.-Mel......Col
And It All Came True, Mel............WB
And So Goodbye, Mel..................RKO
Andy Hardy Gets Spring Fever, 944, Com. MGM
Angels Wash Their Faces, The, 367, Mel...FN
Another Thin Man, 13, Com.-Mel.......MGM
Arizona Kid, The, 951, West............Rep
Arouse and Beware, Mel..............MGM
At Good Old Siwash, Com.-Mel.........Para
At Your Age, Com.....................GN

B

Babes In Arms, 9, Mus.-Com...........MGM
Bachelor Mother, 932, Mel.............RKO
Back Door to Heaven, 3833, Mel........Para
Bad Lands, 933, West..................RKO
Bad Little Angel, 10, Com............MGM
Balalaika, 17, Mus....................MGM
Barricade, 026, Mel................20th-Fox
Beau Geste, 3902, Mel..................Para
Behind Prison Gates.....................Col
Betrayal, Mel. ....Foreign
Beware Spooks, Com......................Col
Big Guy, The, 4016, Mel..............Univ
Big Town Czar, 3018, Mel..............Univ
Bill of Divorcement, Mel...............RKO
Biscuit Eater, The, Mel................Para
Billy the Kid Returns, 851, West.......Rep
Blackmail, 5, Mel.....................MGM
Blazing Six Shooters, West.............Col
Blind Alley, Mel........................Col
Blondie Brings Up Baby, Com..........Col
Blondie on a Budget, Com...............Col
Blondie Takes a Vacation, Com.........Col
Blue Bird, The, 025, Com...........20th-Fox
Blue Montana Skies, 844, West.........Rep
Boy Friend, 943, Com..............20th-Fox
Boy's Reformatory, 3820, Mel...........Mono
Bridal Suite, 937, Com.-Mel..........MGM
British Intelligence, Mel................WB
Brivele Der Mamen, A, Mel.........Foreign
Broadway Melody of 1940, Mus.........MGM
Brother Rat and the Baby, Com.........WB
Brother Orchid, Mel.....................WB
Buck Benny Rides Again, Com........Para
Bulldog Drummond's Secret Police, 3831, Mel. ....Para
Bulldog Drummond's Bride, Mel........Para
Bullet Code, West.......................RKO
Bullets for Rustlers, West.............Col.
Buried Alive, Mel.................Producers

C

Cafe Hostess, Mel........................Col
Call a Messenger, 4020, Mel............Univ
Calling All Marines, 912, Mel...........Rep
Captain Fury, Mel........................UA
Career, 930, Mel........................RKO
Cat and the Canary, The, 3909, Mel.....Para
Chalked Out, Mel........................FN
Champ, The, Mel.......................MGM
Charlie Chan at Treasure Island, Mel. 20th-Fox
Charlie Chan in Panama, Mel......20th-Fox
Charlie Chan in Reno, 948, Mel.....20th-Fox
Charlie McCarthy, Detective, Com.......Univ
Chasing Danger, 941, Mel..........20th-Fox
Chasing Trouble, Mel...................Mono
Chicago Ben, Mel.........................GB
Chicken Wagon Family, Com.........20th-Fox
Child Is Born, A, 415, Mel............WB
Children of the Wild, 315, Mel...........GN
Chip of the Flying U, 4060, West.......Univ
Chump at Oxford, Com..................UA
Cisco Kid and the Lady, The, 012, Mel. 20th-Fox
City of Chance, 023, Mel...........20th-Fox
City in Darkness, 021, Mel.........20th-Fox
Clouds Over Europe, Mel.................Col
Coast Guard, Mel.........................Col
Code of the Secret Service, 374, Mel......FN
Code of the Streets, 3019, Mel..........Univ
Colorado Sunset, 846, West..............Rep
Come On, George, Com...............Foreign
Comet Over Broadway, 370, Mel..........FN
Confessions of a Nazi Spy, Mel..........FN
Congo Maisie, Mel......................MGM
Conspiracy, 935, Mel....................RKO
Convicted Woman, Mel...................Col
Covered Trailer, 915, Com...............Rep
Cowboy Quarterback, The, 366, Com.......WB
Cowboys from Texas, 962, West.........Rep
Crashing Thru, 3936, Mel..............Mono
Criminal Cargo, Mel.....................Col

D

Dance with the Devil, Mel.........20th-Fox
Dancing Co-ed, 3, Com...............MGM
Danger Ahead, Mel.....................Mono
Danger Flight, 3816, Mel.............Mono
Danger on Wheels, Mel................Univ
Dark Command, The, Mel..............Rep
Dark Eyes of London, Mel...........Foreign
Daughters Courageous, 360, Mel..........WB
Days of Jesse James, 953, West........Rep
Day the Bookies Wept, The, 002, Com...RKO
Day-Time Wife, 020, Mel..........20th-Fox
Dead End Kids on Dress Parade, Com. Mel. ....WB
Dead Men Tell No Tales, Mel.........Foreign
Death of a Champion, 3901, Mel.......Para
Demon Barber of Fleet Street, Mel....Foreign
Desperate Trails, The, 4058, West.....Univ
Destry Rides Again, 4002, Mel..........Univ
Devil Is Yellow, Mel...................Univ
Devil Is an Empress, Mel............Foreign
Discoveries, Mus. ....Foreign
Disputed Passage, 3908, Mel............Para
Dock on the Havel, Mel..............Foreign
Dr. Cyclops, Mel.......................Para
Dodge City, 304, Mel. (C)..............WB
Double Deal, Mel.....................St. Rts
Down Our Alley, Mus.-Com..........Foreign
Down the Wyoming Trail, 3864, West...Mono
Down Went McGinty, Mel...............Para
Drums Along the Mohawk, 015, Mel. (C) 20th-Fox
Dust Be My Destiny, Mel...............FN

E

Each Dawn I Die, Mel...................FN
Earl of Chicago, 18, Mel...............MGM
East Side of Heaven, Mus.-Com........Univ
Elsa Maxwell's Hotel for Women, Mel.20th-Fox
Emergency Squad, Mel...................Para
Empty World, Mel........................GB
End of a Day, Mel...................Foreign
Enemy Within, The, Mel................WB
Englishman's Home, An, Mel..........Foreign
Escape, The, Mel.................20th-Fox
Escape to Paradise, 945, Mus...........RKO
Espionage Agent, Mel...................FN
Eternally Yours, Mel......................UA
Everybody's Hobby, 376, Com.............FN
Everything Happens at Night, 029, Mel. 20th-Fox
Everything's On Ice, 946, Mel..........RKO
Ex Champ, 3010, Mel...................Univ
Exile Express, 301, Mel..................GN

F

Farmer's Daughter, The, Com..........Para
Fast and Furious, 6, Mel..............MGM
Fatal Hour, Mel........................Mono
Fifth Avenue Girl, 934, Com..........RKO
Fight for Peace, The, 3831, Mel........Mono
Fighting Gringo, 986, West.............RKO
Fighting, Mad, 3937, West...........Mono
Fighting 69th, 451, Mel..................FN
First Film Concert, Mus.............Foreign
First Love, 3002, Mus..................Univ
First World War, 062, Mel.........20th-Fox
Five Came Back, 927, Mel..............RKO
Five Little Peppers and How They Grew, Com. ....Col
Five Little Peppers at Home, Com.......Col
Fixer Dugan, 922, Mel..................RKO
Flight at Midnight, 911, Mel...........Rep
Flirting With Fate, 914, Com.-Mel......MGM
Florian, Mel. ....MGM
Flying Deuces, 010, Com................RKO
Flying Irishman, 919, Mel..............RKO
Forgotten Woman, The, 3031, Mel......Univ
For Love or Money, 3030, Mel...........Univ
Four Feathers, Mel. (C)..................UA
Four Wives, 453, Mel....................FN
Framed, Mel. ....Univ
French Without Tears, Com............Para
Frog, The, Mel...........................GB
Frontier Marshal, West............20th-Fox
Frontier Pony Express, West............Rep
Front Page Lady, Mel.................Mono
Frozen Limits, Com.................Foreign
Fugitive at Large, Mel..................Col
Fugitive from Justice, Mel.............WB
Full Confession, 003, Mel...............RKO
Full Speed Ahead, Mel...................GN

G

Gambling on the High Seas, Mel........WB
Gentleman from Arizona, 3912, West. (C) Mono
Geronimo, Mel. ....Para
Girl and the Gambler, 926, Mel..........RKO
Girl from Mexico, 928, Com.-Mel........RKO
Girl from Rio, 3825, Mel...............Mono
Girl Must Live, Com...............20th-Fox
Golden Boy, Mel..........................Col
Golden Gloves, Mel.....................Para
Gold Star Mothers, Mel...........Producers
Gone with the Wind, Mel. (C).........MGM
Goodbye, Mr. Chips, 945, Com.-Mel....MGM
Good Girls Go to Paris, Com.-Mel.......Col
Goose Step, Mel...................Producers
Gorilla, The, 944, Com.-Mel.......20th-Fox
Gracie Allen Murder Case, Com.-Mel.....Para
Grand Jury Secrets, Mel...............Para
Granny Get Your Gun, Mel.............WB
Grapes of Wrath, Mel..............20th-Fox
Great Victor Herbert, The, 3916, Mus....Para
Green Hell, Mel.......................Univ
Gulliver's Travels, 3915, Cartoon (C)....Para
Gun Chores, West......................Para

H

Harvest, Mel. ....Foreign
Hawaiian Nights, 4024, Mus...........Univ
Heartbeat, Mel. ....Foreign
Heaven With a Barbed Wire Fence, 019, Mel. 20th-Fox
He Married His Wife, 023, Mel......20th-Fox
Hell's Harbor, Mel.................St. Rts.
Hell's Kitchen, 312, Mel................WB
Henry Goes Arizona, 2, Com..........MGM
Here I Am a Stranger, Mel.........20th-Fox
Heritage of the Desert, West...........Para
Here for a Day, 4035, Mel.............Univ
Heroes in Blue, 3919, Mel.............Mono
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High School, 028, Com.............20th-Fox
His Girl Friday, Mel...................Col
Hold Your Horses, West...............Para
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Honeymoon Deferred, Mel..............Univ
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Housemaster, Com.-Mel. ....Foreign
House of Fear, The, 3038, Mel.........Univ
Hunchback of Notre Dame, 015, Mel.....RKO

I

I Killed the Count, Mel..............Foreign
I Married Adventure, Mel................Col
I'm From Missouri 3830 Com.........Para
I Met a Murderer, Mel..............Foreign
Indianapolis Speedway The, 315, Mel.....WB
In Name Only, 936, Mel.................RKO
In Old Monterey, 847, West............Rep
Inside Information, 3039, Mel.........Univ
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Invisible Killer, The, Mel..........Producers
Invisible Man Returns, Mel.............Univ
Insivible Stripes, 408, Mel.............WB
Invitation to Happiness, Com.-Mel......Para
Irene, Mus. ....RKO
Irish Luck, Mel........................Mono
I Stole a Million, 3007, Mel............Para
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Isle of Destiny, Mel.....................RKO
I Take This Woman, Mel.............MGM
It Could Happen to You, 950, Mel...20th-Fox
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I Was an Adventuress, Mel.........20th-Fox

J

Jamaica Inn, 3906, Mel.................Para
Jeepers Creepers, 914, Com.............Rep
Joe and Ethel Turp Call on the President, 14, Com.-Mel. ....MGM
Jones Family in Quick Millions, Com. 20th-Fox
Jones Family in Hollywood, 946, Com. 20th-Fox
Juarez, 301, Mel..........................WB
Judge Hardy and Son, 16, Com.......MGM
Just William, Com.....................Foreign

K

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Kid from Kokomo, The, 363, Mel.........FN
Kid Nightingale, 411, Mel...............WB
Kid from Texas, Mel...................MGM
King of the Lumberjacks, Mel............WB
Knights of the Range, West.............Para
Konga, the Wild Stallion, Mel.........Col

L

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Lady of the Tropics, 947, Mel.........MGM
Lady's from Kentucky, The, 3834, Mel....Para
La Immaculada, Mel..................Foreign
Lambeth Walk, Com....................MGM
La Noche de los Maxas, Mel.........Foreign
Llano Kid, 3913, West.................Para
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Laugh It Off, 4026, Mel.................Univ
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Legion of the Lawless, 082, West........RKO
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Light That Failed, The, Mel..........Para
Lion Has Wings, Mel....................UA
Little Accident, 4019, Com.............Univ
Little Orvie, Com......................RKO
Little Miss Broadway, Mus.........20th-Fox
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Lost Squadron, The, 994, Mel...........RKO
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M

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Meet Dr. Christian, 005, Mel...........RKO
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N

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Night Work, 3849, Com.................Para
Ninotchka, 7, Com.....................MGM
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Northwest Passage, Mel. (C)...........MGM
Nurse Edith Cavell, 001, Mel...........RKO

O

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One Hour to Live, 4030, Mel............Univ
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P

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Pioneers of the Frontier, West..........Col
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Pride of the Navy, 822, Mel............Rep
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Private Lives of Elizabeth and Essex, The,
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Q

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R

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S

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Saga of Death Valley, 952, West.........Rep
Sagebrush Family Trails West, West.Producers
Sagebrush Trail, West..................Mono
Saint in London, 929, Mel.............RKO
Saint's Double Trouble, Mel............RKO
Saint Strikes Back, 918, Mel..........RKO
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Santa Fe Stampede, 863, West..........Rep
San Francisco, 636, Mel...............MGM
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Secret Four, The, Mel..................Mono
Secret of Dr. Kildare, 12, Mel........MGM
Seventeen, Com. ....Para
She Goes to War, Mel..............St. Rts.
She Married a Cop, Mel.................Rep
Shipyard Sally, 018, Com...........20th-Fox
Shooting High, West................20th-Fox
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Should a Girl Marry? 3830, Mel.......Mono
Should Husbands Work? 816, Com.......Rep
Sidewalks of London, Mel..............Para
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Singing Charro, The, West..........Foreign
Singing Cowgirl, The, WI-3, West.......GN
Six-Gun Rhythm, WI-19, West..........GN
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Slightly Dishonorable, Mel...............UA
Smashing the Money Ring, Mel..........FN
Smuggled Cargo, 825, Mel...............Rep
Some Like It Hot, 3837, Mus..........Para
Song of the Street, Mel.............Foreign
Sons of the Sea, Mel................Foreign
Sorority House, 924, Mel................RKO
S.O.S.-Tidal Wave, 813, Mel...........Rep
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Stanley and Linvingstone, Mel......20th-Fox
Star Maker, The, 3851, Mus............Para
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938, Mel. 20th-Fox
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838, Mus. ....RKO
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Sued for Libel, Mel.....................RKO
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20th-Fox
Swanee River, 017, Mus. (C).......20th-Fox
Sweepstake Winner, Com.................FN
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Swiss Family Robinson, 019, Mel........RKO

T

Taming of the West, West..............Col
Tarzan Finds a Son, 939, Mel.........MGM
Tear Gas Squad, Mel...................WB
Tell No Tales, 35, Mel................MGM
Ten Days in Paris, Mel.............Foreign
Texas Express, West. ....Col
Texas Renegades, West............Producers
That's Right, You're Wrong, 011, Mus...RKO
That They May Live, Mel............Foreign
They All Come Out, 943, Mel..........MGM
These Glamour Girls, 948, Mel.........MGM
They Asked for It, 3040, Mel..........Univ
They Drive by Night, Mel............Foreign
They Made Me a Spy, 921, Mel.........RKO
They Shall Have Music, Mel.............UA
Thief of Bagdad, Mel. (C)..............UA
This Man in Paris, 3865, Mel...........Para
Those High Grey Walls, Mel............Col
Thou Shalt Not Kill, 916, Mel..........Rep
Three Sons, 004, Mel...................RKO
Three Texas Steers, 866, West..........Rep
Thunder Afloat, 4, Mel.................MGM
Timber Stampede, 985, West............RKO
Too Busy to Work, 016, Com.......20th-Fox
Too Many Husbands, Com...............Col
Torchy Plays with Dynamite, 326, Mel....WB
Torchy Runs for Mayor, 322, Mel........WB
Torture Ship, Mel...................Producers
Tower of London, 4012, Mel............Univ
Trapped in the Sky, Mel................Col
Tropic Fury, 4052, Mel.................Univ
20,000 Men a Year, 013, Mel.......20th-Fox
Two Bright Boys, 4017, Mel...........Univ
Two Fisted Rangers, West...............Col
Two's Company, Com....................UA
Two Thoroughbreds, 013, West...........RKO
Typhoon, Mel. ....Para

U

U-Boat 29, Mel..........................Col
Undercover Agent, 3824, Mel............Mono
Undercover Doctor, Mel..................Para
Under the Light of the Western Stars,
West. ....Mono
Under-Pup, The, 4010, Mel.............Univ
Unexpected Father, 3008, Com..........Univ
Union Pacific, 3835, Mel...............Para
Unmarried ....Para
Untamed, Mel. (C).....................Para

V

Vigil in the Night, 007, Mel...........RKO
Village Barn Dance, Mus.-Com.........Rep
Virginia City, Mel......................WB

W

Wall Street Cowboy, 857, West........Rep
Wanted by Scotland Yard, 3829, Mel....Mono
Ware Case, Mel....................20th-Fox
Waterfront, 325, Mel....................WB
Way Down South, 947, Mus.............RKO
Way of All Flesh, Mel.................Para
We Are Not Alone, Mel.................FN
We Shall Meet Again, Mel.............WB
Westbound Stage, 3952, West...........Mono
Western Caravan, West..................Col
West of Carson City, 4061, West.......Univ
West of the Divide, West..............Mono
What a Life, 3995, Com...............Para
What Do You Think, Chums? Mel.....Foreign
When Tomorrow Comes, 3003, Com.-Mel..Univ
Where's That Fire, Mel..............Foreign
Winner Take All, 939, Mus.-Com.....20th-Fox
Winter Carnival, Mel....................UA
Witness Vanishes, The, 4027, Mel......Univ
Wizard of Oz, 949, Mus. (C)..........MGM
Wolf Call, 3827, Mel..................Mono
Wolf of New York, Mel.................Rep
Woman Is the Judge, A, Mel...........Col
Women, The, 1, Com.-Mel............MGM
Women Without Names, Mel...........Para
Wonder World, Mel......................GN
World Moves On, The, Mel.............WB
Wuthering Heights, Mel.................UA
Wyoming Outlaw, 867, West............Rep

Y

Years Without Days, Mel................WB
You Can't Get Away With Murder, 364,
Mel. ....FN
Young As You Feel, Com..........20th-Fox
Young Man's Fancy, Mel............Foreign
Young Mr. Lincoln, 947, Mel......20th-Fox
Young Tom Edison, Mel...............MGM
Yukon Flight, 3938, Mel...............Mono

Z

Zenobia, Com. ....UA
Zero Hour, The, 812, Mel................Rep

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1939-40 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amazing Mr. Williams, The (G)	Joan Blondell-Melvyn Douglas	Nov. 23,'39†	86	Nov. 25,'39
(Exploitation: Dec. 2,'39, p. 75.)				
Behind Prison Gates (G)	Brian Donlevy-Jacqueline Wells	July 28,'39	62	Aug. 26,'39
Beware Spooks (G)	Joe E. Brown-Mary Carlisle	Oct. 24,'39†	68	Oct. 28,'39
Blind Alley (G)	Chester Morris-Ralph Bellamy-Joan Perry-Rose Stradner	May 11,'39	71	Apr. 29,'39
Blondie Brings Up Baby (G)	P. Singleton-A. Lake-L. Simms	Nov. 9,'39	69	Nov. 11,'39
Blondie Takes a Vacation (G)	P. Singleton-A. Lake-L. Simms	July 20,'39	71	July 22,'39
Cafe Hostess	Preston Foster-Ann Dvorak	Nov. 30,'39†	63	
Clouds Over Europe (G)	Laurence Olivier-Valerie Hobson	June 20,'39	79	Mar. 11,'39
(Reviewed under the title, "Q Planes"; exploitation: July 29,'39, p. 67.)				
Coast Guard (G)	Randolph Scott-Ralph Bellamy-Frances Dee-Walter Connolly	Aug. 4,'39	72	Sept. 2,'39
Five Little Peppers and How They Grew	Edith Fellows-Dorothy Peterson	Aug. 22,'39	60	
Fugitive at Large (G)	Jack Holt-Patricia Ellis	Dec. 7,'39†	66	Aug. 5,'39
Golden Boy (A)	Wm. Holden-Barbara Stanwyck-Adolphe Menjou-Jos. Callela	Sept. 5,'39	101	Aug. 19,'39
(Exploitation: Oct. 21,'39, p. 66; Nov. 4,'39, p. 66.)				
Good Girls Go to Paris (G)	Joan Blondell-Melvyn Douglas-Walter Connolly	June 30,'39	78	June 24,'39
(Exploitation: July 29,'39, p. 66; Dec. 9,'39, p. 95.)				
Hidden Power (G)	Jack Holt-Gertrude Michael	Sept. 7,'39†	60	May 27,'39
Konga, the Wild Stallion	Fred Stone-Rochelle Hudson	Aug. 30,'39	65	
Man From Sundown, The	Chas. Starret - Iris Meredith - Sons of the Pioneers	July 15,'39	59	
Man They Could Not Hang, The (A)	B. Karloff-R. Pryor-R. Wilcox	Aug. 17,'39	65	Sept. 30,'39
(Exploitation: Nov. 25,'39, p. 57.)				
Miracle on Main Street	Margo-W. Abel-L. Talbot	Oct. 29,'39†	78	
Missing Daughters (A)	R. Arlen-R. Hudson-M. Marsh	May 22,'39	59	June 24,'39
Mr. Smith Goes to Washington (G)	Jean Arthur-Jas. Stewart-Edw. Arnold - Claude Rains - Guy Kibbee - Eugene Pallette	Oct. 19,'39†	130	Oct. 7,'39
(Exploitation: Nov. 4,'39, p. 65.)				
My Son Is Guilty	Jacqueline Wells-Bruce Cabot	Dec. 28,'39†		
(See "In the Cutting Room," Nov. 18,'39.)				
Only Angels Have Wings (G)	Cary Grant - Jean Arthur - Richard Barthelmess - Thos. Mitchell	May 25,'39	121	May 20,'39
(Exploitation: June 24,'39, p. 75; July 15,'39, p. 62; July 29,'39, p. 69; Aug. 5,'39, pp. 100, 101, 102; Aug. 12,'39, p. 70; Aug. 19,'39, p. 72; Sept. 2,'39, p. 57; Sept. 9,'39, pp. 76, 77.)				
Outpost of the Mounties	Chas. Starrett-Iris Meredith	Sept. 14,'39†	63	
Outside These Walls	Dolores Costello - M. Whalen - Virginia Weidler	June 29,'39	58	
Parents on Trial	Jean Parker - Johnny Downes - Noah Berry, Jr.	May 4,'39	59	
(See "In the Cutting Room," May 27,'39.)				
Riders of Black River	Chas. Starrett - Iris Meredith - Sons of the Pioneers	Aug. 23,'39	59	
Scandal Sheet	O. Kruger-O. Munson-N. Harrigan	Oct. 16,'39†	67	

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Stranger from Texas, The	Charles Starrett - Lorna Gray - Sons of the Pioneers	Nov. 2,'39	54	
Taming of the West	Bill Elliott-Iris Meredith	Dec. 7,'39†	55	
Those High Gray Walls (G)	Walter Connolly-Iris Meredith	Sept. 21,'39†	82	Oct. 28,'39
Trapped in the Sky (G)	Jack Holt-Katherine DeMille	June 1,'39	61	Feb. 18,'39
U-Boat 29 (G)	C. Veidt-S. Shaw-V. Hobson	Oct. 7,'39†	82	Apr. 15,'39
(Reviewed under the title, "Spy in Black.")				
Western Caravans	Chas. Starrett - Iris Meredith - Sons of the Pioneers	June 15,'39	58	
Woman Is the Judge, A (G)	Frieda Inescort-Rochelle Hudson-Otto Kruger	July 10,'39	62	Oct. 7,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blazing Six Shooters	Charles Starrett-Iris Meredith-Sons of the Pioneers			
(See "Charles Starrett, No. 4," "In the Cutting Room," Dec. 16,'39.)				
Blondie on a Budget	P. Singleton-A. Lake-L. Simms			
Bullets for Rustlers	Charles Starrett-Lorna Gray			
(See "In the Cutting Room," Nov. 25,'39.)				
Convicted Woman	Rochelle Hudson - June Lang - F. Inescort-L. Lane-G. Ford			
Criminal Cargo	J. Holt-D. Purcell-I. Ware			
Five Little Peppers at Home	Edith Fellows-Dorothy Peterson			
His Girl Friday	C. Grant-R. Russell-R. Bellamy			
(See "In the Cutting Room," Dec. 9,'39.)				
I Married Adventure	Mrs. Martin Johnson			
Lone Wolf Strikes, The	Warren William-Joan Perry			
Music in My Heart	Tony Martin - Rita Haysworth - Edith Fellows-Eric Blore	Jan. 19,'40†		
(See "In the Cutting Room," Nov. 25,'39.)				
Pioneers of the Frontier	Bill Elliott-Linda Winters	Jan. 4,'39†	62	
Texas Express	Chas. Starrett-Iris Meredith			
Too Many Husbands	J. Arthur - F. MacMurray - M. Douglas			
Two Fisted Rangers	Charles Starrett - Lorna Gray - Sons of the Pioneers			

FIRST NATIONAL
(See Warner Brothers)

GB PICTURES

(Distributed in part by 20th Century-Fox)

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chicago Ben				
Empty World	Nova Pilbeam			
Frog, The	Noah Beery-Gordon Harker			

GRAND NATIONAL

Title	Star	Rel..Date	Running Time Minutes	Reviewed
Children of the Wild 315	Joan Valerie-James Bush	Oct. 14,'39	57	
Exile Express (G) 301	Anna Sten-Alan Marshal	May 27,'39	71	Aug. 26,'39
Panama Patrol (G) 314	Leon Ames-Charlotte Wynters	May 20,'39	69	Feb. 25,'39
Singing Cowgirl The WI-3	Dorothy Page	May 31,'39	57	
Six-Gun Rhythm (G) WI-19	Tex Fletcher-Joan Barclay	May 13,'39	57	Feb. 18,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
At Your Age				
Full Speed Ahead				
Never Mind the Guard				
Wonder World				

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Andy Hardy Gets Spring Fever (G) 944	M. Rooney-L. Stone-C. Parker-F. Holden-A. Rutherford	July 21,'39	85	July 15,'39
(Exploitation: July 8,'39, p. 52; Aug. 12,'39, p. 68, 74; Aug. 19,'39, p. 66; Aug. 26,'39, p. 86; Sept. 2,'39, pp. 56, 60; Sept. 9,'39, p. 70.)				
Another Thin Man (G) 10	Myrna Loy - William Powell - Ruth Hussey-Virginia Grey	Nov. 17,'39†	102	Nov. 18,'39
(Exploitation: Dec. 2,'39, p. 73; Dec. 16,'39, p. 66.)				
Babes in Arms, 9 (G)	Mickey Rooney - Judy Garland - Charles Winninger-Henry Hull	Oct. 13,'39†	97	Sept. 23,'39
(Exploitation: Oct. 28,'39, p. 70; Dec. 2,'39, pp. 74; 76; Dec. 9,'39, p. 96; Dec. 16,'39, p. 69.)				
Bad Little Angel (G) 10	Virginia Weidler-Gene Reynolds	Oct. 27,'39†	72	Oct. 28,'39
Balalaika (G) 17	Nelson Eddy-Ilona Massey-Chas. Ruggles-Frank Morgan	Dec. 29,'39†	102	Dec. 23,'39
Blackmail (G) 5	Edw. G. Robinson-Ruth Hussey	Sept. 8,'39†	81	Sept. 9,'39
Bridal Suite (G) 937	R. Young-Annabella-W. Connolly	May 26,'39	70	May 27,'39
Champ, The (reissue) (G) 201	W. Beery-J.Cooper-I. Rich	June 2,'39	86	Oct. 17,'31
Dancing Co-ed (G) 3	Lana Turner-Richard Carlson	Sept. 29,'39†	84	Sept. 23,'39
(Exploitation: Dec. 16,'39, p. 69.)				
Fast and Furious (G) 6	Ann Sothern-Franchot Tone	Oct. 6,'39†	73	Oct. 7,'39
Goodbye, Mr. Chips (G) 945	Robert Donat-Greer Garson	July 28,'39	114	May 20,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; July 29,'39, p. 67; Aug. 5,'39, pp. 101, 102; Aug. 12,'39, p. 74; Aug. 26,'39, pp. 86, 88; Sept. 9,'39, p. 76; Nov. 25,'39, p. 59.)				
Henry Goes Arizona 2	Frank Morgan-Virginia Weidler	Dec. 8,'39†	67	
(See "In the Cutting Room," Aug. 12,'39.)				
It's a Wonderful World (G) 936	James Stewart-Claudette Colbert	May 19,'39	86	May 6,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Joe and Ethel Turp Call on the President (G) 14	Ann Sothern-William Gargan-Walter Brennan	Dec. 1,'39†	70	Dec. 9,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Judge Hardy and Son (G) 16	Lewis Stone - Mickey Rooney - Cecilia Parker - Fay Holden	Dec. 22,'39†	*90	Dec. 16,'39
Kid from Texas, the (G) 929	Dennis O'Keefe-Florence Rice	Apr. 14,'39	71	Apr. 1,'39
Lady of the Tropics (A) 947	Robert Taylor-Hedy Lamarr	Aug. 11,'39	91	Aug. 12,'39
(Exploitation: Oct. 7,'39, p. 64.)				
Lucky Night (G) 933	Robert Taylor-Myrna Loy	May 5,'39	81	Apr. 29,'39
(Exploitation: Aug. 19,'39, p. 67.)				
Maisie (A) 940	R. Young-A. Sothern-R. Hussey	June 23,'39	74	July 1,'39
(Exploitation: July 1,'39, p. 61; July 8,'39, p. 51; July 15,'39, p. 61; July 22,'39, p. 89; Aug. 5,'39, p. 98; Aug. 12,'39, p. 74; Aug. 26,'39, p. 85; Sept. 2,'39, p. 60; Sept. 16,'39, p. 83; Nov. 4,'39, p. 70.)				
Marx Brothers "At the Circus" (G)	Marx Bros.-F. Rice-K. Baker	Oct. 20,'39†	87	Oct. 21,'39
(Exploitatien: Nov. 11,'39, pp. 64, 66; Dec. 9,'39, p. 36; Dec. 16,'39, p. 68.)				
Miracles for Sale (G) 946	R. Young-F. Rice-H. Hull	Aug. 4,'39	71	Aug. 5,'39
Mutiny on the Bounty (reissue) (G) 536	C. Laughton-C. Gable-F. Tone	May 5,'39	133	Nov. 9,'35
Nick Carter Master Detective (G) 15	Walter Pidgeon-Rita Johnson	Dec. 15,'39†	60	Dec. 9,'39
Ninotchka (G) 7	G. Garbo-M. Douglas-I. Claire	Nov. 3,'39†	110	Oct. 14,'39
On Borrowed Time (G) 942	Lionel Barrymore-Sir C. Hardwicke-B. Watson-U. Merkel-Beulah Bondi	July 7,'39	99	July 1,'39
(Exploitation: Sept. 9,'39, pp. 75, 76; Sept. 16,'39, p. 85; Oct. 14,'39, p. 62; Oct. 21,'39, pp. 62, 64; Dec. 23,'39, p. 59.)				
Remember? (A) 11	R. Taylor-G. Garson-L. Ayres	Nov. 10,'39†	83	Nov. 11,'39
(Exploitation: Dec. 16,'39, p. 69.)				
Rose Marie (reissue) (G) 643	Jeanette MacDonald - Nelson Eddy	July 7,'39	112	Jan. 18,'35
San Francisco (reissue) (G) 636	C. Gable-J. MacDonald-S. Tracy	May 27,'59	115	July 4,'36
Secret of Dr. Kildare (G) 12	Lionel Barrymore - Lew Ayres - Laraine Day-Helen Gilbert	Nov. 24,'39†	85	Nov. 25,'39
6,000 Enemies (G) 938	Walter Pidgeon-Rita Johnson	June 9,'39	62	May 27,'39
Stronger Than Desire (A) 941	Virginia Bruce-Walter Pidgeon	June 30,'39	78	June 4,'39
Tarzan Finds a Son! (G) 939	J. Weismuller-M. O'Sullivan	June 16,'39	82	June 3,'39
(Exploitation: July 1,'39, p. 49; Aug. 5,'39, pp. 98, 100; Aug. 19,'39, pp. 67, 70; Sept. 2,'39, pp. 54, 60; Sept. 23,'39, pp. 68, 70.)				
Tell No Tales (G) 935	Melvyn Douglas-Louise Platt	May 12,'39	69	May 13,'39
These Glamour Girls (A) 948	L. Ayres-L. Turner-A. Louise-T. Brown-R. Carlson-J. Bryan	Aug. 18,'39	80	Aug. 19,'39
(Exploitation: Sept. 23,'39, p. 73.)				
They All Come Out (G) 943	Rita Johnson-Tom Neal	July 14,'39	70	July 8,'39
Thunder Afloat (G) 4	W. Beery-C. Morris-V. Grey	Sept. 15,'39†	95	Sept. 23,'39
(Exploitation: Sept. 30,'39, pp. 56, 58; Nov. 4,'39, p. 64; Dec. 2,'39, p. 74.)				
Wizard of Oz (G) 949	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-J. Haley	Aug. 25,'39	101	Aug. 12,'39
(Exploitation: Aug. 26,'39, pp. 84, 87; Sept. 2,'39, p. 55; Sept. 9,'39, pp. 71, 77; Sept. 16,'39, p. 83; Sept. 23,'39, pp. 66, 73; Sept. 30,'39, p. 61; Oct. 7,'39, pp. 63, 64; Oct. 14,'39, pp. 62, 66; Oct. 21,'39, pp. 62, 66; Nov. 11,'39, p. 68; Dec. 2,'39, p. 76; Dec. 9,'39, pp. 96, 98; Dec. 23,'39, p. 59.)				
Women, The (A) 1	Norma Shearer-Joan Crawford-Rosalind Russell-Mary Boland	Sept. 1,'39†	134	Sept. 2,'39
(Exploitation: Sept. 30,'39, p. 57; Oct. 7,'39, pp. 62, 63, 67; Oct. 14,'39, pp. 60, 61; Oct. 21,'39, p. 66; Oct. 23,'39, p. 72; Nov. 4,'39, p. 65; Nov. 11,'39, p. 68; Dec. 2,'39, p. 76; Dec. 9,'39, p. 97.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arouse and Beware	W. Beery-D. Del Rio-J. Howard	Feb. 16,'40†		
Broadway Melody 1940	E. Powell-F. Astaire-G. Murphy	Feb. 9,'40†		
(See "In the Cutting Room," Nov. 11,'39.)				
Congo Maisie	A. Sothern - J. Carroll-R.Johnson	Jan. 19,'40†		
Earl of Chicago 18	Robt. Montgomery - Reginald Owen - Edward Arnold	Jan. 5,'40†		
(See "In the Cutting Room," Nov. 11,'39.)				
Florian	Robert Young-Helen Gilbert			
Gone with the Wind (A)	Vivien Leigh - Clarke Gable - Leslie Howard - Olivia de Havilland		228	Dec. 16,'39
I Take This Woman	Spencer Tracy-Hedy Lamarr			
Lambeth Walk, The (G)	L. Lane-S. Gray-S. Hicks	Jan. 26,'40†	84	Apr. 22,'39
New Moon	Jeanette MacDonald - Nelson Eddy - Billie Burke - Mary Boland			
Northwest Passage	S. Tracy-R. Young-W. Brennan	Feb. 23,'40†		
(See "In the Cutting Room," Oct. 14,'39.)				
Shop Around the Corner	Margaret Sullavan-James Stewart-Frank Morgan	Jan. 12,'40†		
Strange Cargo	Clark Gable - Joan Crawford - Peter Lorre-Melvyn Douglas-Betty Compson	Feb. 2,'40†		
Young Tom Edison	M. Rooney - G. Reynolds - V. Weidler-F. Bainter-George Bancroft			

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Across the Plains (G) 3855	Jack Randall	Apr. 30,'39	52	May 27,'39
Boy's Reformatory (G) 3820	Frankie Darro-Grant Withers	May 1,'39	61	May 13,'39
Crashing Thru 3936	J. Newill-W. Hull-M. Stone	Oct. 1,'39†	60	
Danger Flight (G) 3816	J. Trent-M. Reynolds-M. Stone	Nov. 1,'39	65	Oct. 28,'39
Down the Wyoming Trail (G) 3864	Tex Ritter-Mary Brodell	May 18,'39	62	June 24,'39
Fight for Peace, The (A) 3831	Documentary	Sept. 30,'39	63	
Fighting Mad 3937	James Newill	Nov. 5,'39†	60	
Gentleman from Arizona (G) 3912	Craig Reynolds-John King	Dec. 25,'39†	*73	Dec. 9,'39
Girl from the Rio 3825	Movita-Warren Hull	Aug. 7,'39	62	
(See "In the Cutting Room," July 15,'39.)				
Heroes in Blue (G) 3919	D. Purcell-B. Hayes-C. Quigley	Nov. 7,'39†	61	Nov. 25,'39
Irish Luck (G) 3826	Frankie Darro-Dick Purcell	Aug. 22,'39	58	Aug. 26,'39
Lucky Texan (reissue) (G)	John Wayne	Dec. 10,'39†	56	Jan. 27,'34
Man from Texas 3865	Tex Ritter	July 21,'39	60	
Mr. Wong in Chinatown (G) 3807	Boris Karloff-Marjorie Reynolds	Aug. 1,'39	70	July 22,'39
Mutiny in the Big House (G) 3803	Chas. Bickford-Barton MacLane	Oct. 25,'39	83	Oct. 14,'39
(Exploitation: Oct. 28,'39, p. 70.)				
Oklahoma Terror 3856	Jack Randall	Aug. 25,'39	50	
Overland Mail (G) 3857	Jack Randall	Oct. 31,'39	51	Nov. 18,'39
Phantom Strikes, The (G) 3923	S. Hale-W. Lawson-L. Henry	Nov. 15,'39†	58	Nov. 18,'39
Riders of Destiny (reissue) (G)	John Wayne-Cecilia Parker	Oct. 20,'39	58	Jan. 27,'34
Riders of the Frontier (G) 3866	Tex Ritter	Aug. 16,'39	58	Sept. 9,'39
Roll, Wagons, Roll (G) 3951	Tex Ritter	Nov. 25,'39	52	Dec. 23,'39
Sagebrush Trail (G) (reissue)	John Wayne	Oct. 20,'39	55	June 24,'39
Should a Girl Marry? 3830	Anne Nagel-Warren Hull	June 10,'39	61	
(See "Girl from Nowhere," "In the Cutting Room," June 17,'39.)				
Sky Patrol (G) 3815	J. Trent-M. Reynolds-M. Stone	Sept. 12,'39	61	Sept. 23,'39
Streets of New York (G) 3802	Jackie Cooper-Marjorie Reynolds-Dick Purcell-Martin Spellman	Apr. 12,'39	73	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 62.)				
Stunt Pilot (G) 3814	J. Trent-M. Reynolds-M. Stone	July 1,'39	62	July 1,'39
Undercover Agent 3824	Russell Gleason-Shirley Deane	Apr. 5,'39	56	
(See "In the Cutting Room," Apr. 8,'39.)				
Wanted by Scotland Yard 3829	James Stephenson-Betty Lynne	Apr. 19,'39	62	
Westbound Stage 3952	Tex Ritter	Dec. 15,'39†	56	
(See "In the Cutting Room," Nov. 11,'39.)				
West of the Divide (reissue) (G)	John Wayne	Dec. 10,'39†	55	Jan. 20,'34
Wolf Call (G) 3827	Movita-John Carroll	May 18,'39	60	May 20,'39
Yukon Flight 3938	James Newill-Louise Stanley	Dec. 5,'39†		
(See "In the Cutting Room," Nov. 18,'39.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chasing Trouble	Frankie Darro-Marjorie Reynolds	Jan. 30,'40†		
Danger Ahead	James Newill	Jan. 10,'40†		
Fatal Hour	Boris-Karloff-Marjorie Reynolds-Grant Withers	Jan. 15,'40†		
Front Page Lady	Warren Hull-Kay Linaker	Jan. 20,'40†		
Pioneer Days	Jack Randall	Jan. 25,'40†		
Secret Four, The (A)	H. Sinclair-F. Lawton-A. Lee	Jan. 15,'40†	85	June 24,'39
(Reviewed under the title, "Four Just Men.")				

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Women Have Secrets (A) 3914	Jos. Allen-Jean Cagney-V. Dale	Dec. 15,'39†	74	Dec. 9,'39
Back Door to Heaven (G) 3833	Patricia Ellis-Wallace Ford	Apr. 21,'39	85	Apr. 15,'39
Beau Geste (G) 3902	Gary Cooper-Ray Milland-Robert Preston - Brian Donlevy - Donald O'Connor	Sept. 15,'39†	114	July 22,'39
(Exploitation: Oct. 14,'39, p. 62; Oct. 21,'39, p. 64; Nov. 4,'39, pp. 64, 66, 67.)				
Bulldog Drummond's Bride (G) 3844	John Howard-Heather Angel	June 30,'39	57	July 8,'39
Bulldog Drummond's Secret Police (G) 3831	John Howard-Heather Angel	Apr. 14,'39	55	Apr. 8,'39
Cat and the Canary, The (G) 3909	Bob Hope-Paulette Goddard	Nov. 10,'39†	74	Oct. 29,'39
Death of a Champion (G) 3901	Lynne Overman-Susan Paley	Sept. 1,'39†	67	Sept. 2,'39
Disputed Passage (G) 3908	Dorothy Lamour-Akim Tairoff-John Howard	Oct. 27,'39†	91	Oct. 21,'39
Gracie Allen Murder Case (G) 3839	Gracie Allen-Warren William-Kent Taylor-Ellen Drew	June 2,'39	74	May 20,'39
Grand Jury's Secrets (G) 3842	John Howard-Gail Patrick	June 23,'39	68	June 10,'59
Great Victor Herbert, The (G) 3916	Allan Jones - Mary Martin - Walter Connolly	Dec. 29,'39†	91	Dec. 2,'39
Gulliver's Travels (G) 3915	Color Cartoon-Feature	Dec. 22,'39†	77	Dec. 16,'39
(Exploitation: Dec. 23,'39, p. 56.)				
Heritage of the Desert (G) 3845	Evelyn Venable-Donald Woods	June 23,'39	74	Mar. 18,'39
Honeymoon in Bali (G) 3904	Fred MacMurray-Madeline Carroll-H. Broderick-A. Jones	Sept. 29,'39†	95	Sept. 16,'39
Hotel Imperial 3836	Isa Miranda-Ray Milland	May 12,'39	80	May 13,'39
I'm from Missouri (G) 3830	Bob Burns-Gladys George	Apr. 7,'39	80	Mar. 25,'39
(Exploitation: May 13,'39, p. 66; June 10,'39, p. 55; Aug. 5,'39, p. 99; Oct. 14,'39, p. 61.)				
Invitation to Happiness (G) 3841	Irene Dunne-Fred MacMurray	June 16,'39	95	May 13,'39
(Exploitation: Nov. 11,'39, p. 66.)				
Island of Lost Men (G) 3848	Anna May Wong-Anthony Quinn	July 28,'39	64	Aug. 5,'39
Jamaica Inn (A) 3906	Charles Laughton-Leslie Banks-Maureen O'Hara-Emlyn Williams	Oct. 13,'39†	99	May 27,'39
(Exploitation: Oct. 7,'39, p. 66.)				
Lady's from Kentucky, The (G) 3834	George Raft-Ellen Drew-Hugh Herbert-Zasu Pitts	Apr. 28,'39	77	Apr. 15,'39
Law of the Pampas (G) 3955	W. Boyd-R. Hayden-S. Duna	Nov. 3,'39†	74	Oct. 21,'39
Llano Kid (G) 3913	Tito Guizar-Gale Sondergaard	Dec. 8,'39†	70	Nov. 4,'39
Magnificent Fraud, The (A) 3847	A. Tamiroff-L. Nolan-P. Morison	July 21,'39	78	July 22,'39
Man About Town (G) 3845	J. Benny-D. Lamour-E. Arnold	July 7,'39	85	June 17,'39
(Exploitation: Aug. 12,'39, pp. 69, 72, 74; Aug. 19,'39, p. 70.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Million Dollar Legs (G) 3846	Betty Grable-John Hartley-Donald O'Connor-Jackie Coogan	July 14,'39	65	July 8,'39
Never Say Die (G) 3832	Bob Hope-Martha Raye	Apr. 14,'39	82	Mar. 11,'39
Night of Nights (G) 3912	P. O'Brien-O. Bradna-R. Young	Dec. 1,'39†	86	Nov. 25,'39
Night Work (G) 3849	Mary Boland-Charles Ruggles	Aug. 4,'39	62	Aug. 12,'39
$1,000 a Touchdown (G) 3903	Joe E. Brown-Martha Raye	Sept. 22,'39†	73	Sept. 30,'39
(Exploitation: Dec. 16,'39, p. 67.)				
Our Leading Citizen (G) 3850	Bob Burns-Susan Hayward	Aug. 11,'39	88	Aug. 5,'39
(Exploitation: Sept. 23,'39, p. 66; Sept. 30,'39, p. 61.)				
Our Neighbors—the Carters (G) 3911	Fay Bainter-Frank Craven	Nov. 24,'39†	85	Nov. 4,'39
Range War (G) 3954	William Boyd-Russell Hayden	Sept. 8,'39†	66	Aug. 5,'39
Renegade Trail 3859	W. Boyd-R. Hayden-G. Hayes	Aug. 18,'39	58	
(See "Arizona Bracelets," "In the Cutting Room," Dec. 31,'38.)				
Rulers of the Sea (G) 3910	Douglas Fairbanks, Jr.-Mar't Lockwood-Will Fyffe	Nov. 17,'39†	97	Sept. 16,'39
Silver on the Sage (G) 3858	Wm. Boyd-Geo. Hayes	Mar. 31,'39	68	Feb. 11,'39
(Exploitation: Jan. 7,'39, p. 53.)				
Some Like It Hot (G) 3837	Gene Krupa and Orch.-Shirley Ross-Bob Hope-Una Merkel	May 19,'39	64	May 13,'39
(Exploitation: June 10,'39, p. 54; June 17,'39, p. 77; Aug. 26,'39, p. 85.)				
Star Maker, The (G) 3851	Bing Crosby-Louise Campbell-Ned Sparks-Linda Ware	Aug. 25,'39	94	Aug. 26,'39
(Exploitation: Oct. 7,'39, p. 65; Oct. 14,'39, pp. 63, 66; Nov. 4,'39, pp. 66, 67; Dec. 9,'39, p. 98.)				
Stolen Life (A) 3864	Elisabeth Bergner-Michael Redgrave	May 26,'39	92	Feb. 18,'39
This Man in Paris (A) 3865	Barry K. Barnes-Valerie Hobson	Aug. 18,'39	86	July 8,'39
Undercover Doctor (G) 3840	L. Nolan-J. C. Naish-H. Angel	June 9,'39	65	June 3,'39
Union Pacific (G) 3835	Joel McCrea-Barbara Stanwyck-Akim Tamiroff-Robt. Preston	May 5,'39	125	Apr. 29,'39
(Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 18,'39, p. 73; May 27,'39, p. 64; June 3,'39, p. 65; June 10,'39, pp. 54, 59, 60; June 17,'39, p. 75; June 24,'39, p. 76; July 8,'39, pp. 50, 51; July 15,'39, p. 61; Oct. 14,'39, pp. 61, 62, 63; Oct. 21,'39, p. 68; Dec. 23,'39, p. 60.)				
Unmarried (G) 3838	Buck Jones-Helen Twelvetrees	May 26,'39	65	May 27,'39
What a Life (G) 3905	Jackie Cooper - Betty Field - Lionel Stander-John Howard	Oct. 6,'39†	79	Sept. 23,'39
(Exploitation: Nov. 11,'39, p. 66.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Diamonds	Isa Miranda-George Brent	Mar. 8,'40†		
(See "Diamonds Are Dangerous," "In the Cutting Room," Nov. 11,'39.)				
At Good Old Siwash	Wm. Holder - J. Barrett - B. Granville-E. Stone-V. Glaser			
Biscuit Eater, The	Lonnie LeRoy-Helene Millard			
Buck Benny Rides Again	Jack Benny - Ed. "Rochester" Anderson-Andy Devine	May 3,'40†		
Dr. Cyclops	Albert Dekker-Janice Logan	Apr. 12,'40†		
(See "In the Cutting Room," Sept. 23,'39.)				
Down Went McGinty	B. Donlevy - A. Tamiroff - M. Angelus			
Emergency Squad	W. Henry-R. Paige-L. Campbell	Jan. 5,'40†		
(See "In the Cutting Room," Nov. 11,'39.)				
Farmer's Daughter, The (G)	Martha Raye-Charlie Ruggles	Apr. 5,'40†		
(See "In the Cutting Room," Oct. 21,'39.)				
French Without Tears (A)	Ray Milland-Ellen Drew	Apr. 19,'40†	86	Nov. 11,'39
Geronimo	P. Foster-A. Devine-E. Drew	Jan. 12,'40†	90	Nov. 25,'39
Golden Gloves	Jean Cagney-Richard Denning			
Gun Chores	William Boyd-Russell Hayden			
Hold Your Horses*	Wm. Boyd-Russell Hayden			
Knights of the Range	Russell Hayden-Jean Parker	Mar. 29,'40†		
(See "In the Cutting Room," Nov. 11,'39.)				
Lights of the Western Stars	V. Jory-R. Hayden-N. Beery, Jr.			
(See "In the Cutting Room," Nov. 18,'39.)				
Light That Failed, The (G)	R. Coleman-W. Huston-I. Lupino	Feb. 2,'40†	*99	Dec. 23,'39
Man from Bar 20	William Boyd-Russell Hayden			
(See "In the Cutting Room," Dec. 16,'39.)				
Opened by Mistake	C. Ruggles-R. Paige-J. Logan	Apr. 26,'40†		
Parole Fixer	W. Henry-V. Dale-R. Paige	Feb. 16,'40†		
Remember the Night	Barbara Stanwyck-Fred MacMurray-Beulah Bondi-Elizabeth Patterson	Jan. 19,'40†		
(See "In the Cutting Room," Oct. 14,'39.)				
Road to Singapore	B. Crosby-D. Lamour-B. Hope	Mar. 22,'40†		
(See "In the Cutting Room," Dec. 9,'39.)				
Safari	Madeleine Carroll-Douglas Fairbanks, Jr.			
Santa Fe Marshal	William Boyd-Russell Hayden	Jan. 26,'40†		
Seventeen	J. Cooper-B. Field-O. Kruger	Mar. 1,'40†		
(See "In the Cutting Room," Aug. 19,'39.)				
Sidewalks of London	Charles Laughton-Vivien Leigh	Feb. 23,'40†	85	July 9,'38
(Reviewed under the title "St. Martin's Lane.")				
Typhoon	Dorothy Lamour-Robert Preston	Feb. 9,'40†		
(See "In the Cutting Room," Oct. 28,'39.)				
Untamed	Ray Milland-Patricia Morison-Akim Tamiroff	Feb. 23,'40†		
(See "In the Cutting Room," Sept. 23,'39.)				
Way of All Flesh	A. Tamiroff - Wm. Henry - G. George-M. Angelus-J. Cagney			
Women Without Names	Ellen Drew-Robert Paige	Mar. 15,'40†		
(See "In the Cutting Room," Nov. 11,'39.)				

PRODUCERS DISTRIBUTING CORP.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Buried Alive	Beverly Roberts-Robert Wilcox	Nov. 6,'39†	62	
Goose Step (G)	Roland Drew-Steffi Duna	Oct. 29,'39†	84	Nov. 25,'39
(Reviewed under the title, "Beasts of Berlin.")				
Invisible Killer, The	Grace Bradley-Roland Drew	Nov. 14,'39†		
(See "In the Cutting Room," Nov. 18,'39.)				
Mercy Plane	James Dunn-Frances Gifford	Dec. 4,'39†		
(See "In the Cutting Room," Dec. 9,'39.)				
Torture Ship	Lyle Talbot-Jacqueline Wells	Oct. 22,'39†	76	
(See "In the Cutting Room," Sept. 16,'39.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Gold Star Mothers				
Man from Oklahoma				
One of the Finest				
Sagebrush Family Trails West, The	Bobby Clark-Earle Hodgins	Jan. 14,'40†		
Swift Justice*	Tim McCoy			
Texas Renegades	Tim McCoy	Jan. 21,'40†		

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Kid, The (G) 951	Roy Rogers-George Hayes	Sept. 29,'39†	61	Oct. 14,'39
Blue Montana Skies (G) 844	G. Autry-S. Burnette-J. Storey	May 4,'39	56	May 6,'39
Calling All Marines (G) 912	D. Barry-H. Mack-W. Hymer	Sept. 21,'39†	66	Sept. 9,'39
Colorado Sunset (G) 846	Gene Autry - Smiley Burnette - June Storey-Buster Crabbe	July 31,'39	64	Aug. 5,'39
Covered Trailer, The 915	Jas., Lucile & Russell Gleason	Nov. 10,'39†	66	Nov. 11,'39
Cowboys from Texas (G) 962	Three Mesquiteers	Nov. 29,'39†	57	Dec. 9,'39
Days of Jesse James (G) 953	Roy Rogers-Geo. "Gabby" Hayes	Dec. 20,'39†	63	Dec. 23,'39
Flight at Midnight (G) 911	Col. Roscoe Turner-Phil Regan-Jean Parker-Robt. Armstrong	Aug. 28,'39†	66	Sept. 2,'39
Frontier Pony Express (G) 854	Roy Rogers-Mary Hart	Apr. 19,'39	58	Feb. 11,'39
In Old Caliente (G) 856	R. Rogers-M. Hart-G. Hayes	June 19,'39	57	July 22,'39
In Old Monterey (G) 847	G. Autry-S. Burnette-G. Hayes	Aug. 14,'39	73	Aug. 12,'39
(Exploitation: Oct. 7,'39, p. 65.)				
Jeepers Creepers (G) 914	Weaver Bros. & Elviry - Roy Rogers	Oct. 27,'39†	69	Nov. 4,'39
Kansas Terrors, The (G) 961	3 Mesquiteers-Jacqueline Wells	Oct. 6,'39†	57	Oct. 21,'39
Main Street Lawyer 905	Edward Ellis-Anita Louise	Nov. 3,'39†	72	Nov. 11,'39
Man of Conquest (G) 801	Richard Dix-Gail Patrick-Edw. Ellis-Joan Fontaine	May 15,'39	97	Apr. 15,'39
(Exploitation: May 27,'39, pp. 64, 68; July 15,'39, pp. 60, 66.)				
Mickey the Kid (G) 814	Bruce Cabot-Ralph Byrd-Zasu Pitts-Tommy Ryan	July 3,'39	65	July 1,'39
Mountain Rhythm (G) 845	G. Autry-S. Burnette-J. Storey	June 9,'39	59	July 1,'39
New Frontier (G) 868	J. Wayne-R. Corrigan-R. Hatton	Aug. 10,'39	57	Aug. 19,'39
Night Riders, The (G) 865	Three Mesquiteers-Ruth Rogers	Apr. 12,'39	58	Apr. 8,'39
Rovin' Tumbleweeds (G) 848	G. Autry-S. Burnette-M. Carlisle	Nov. 16,'39	64	Nov. 25,'39
Sabotage (G) 913	Chas. Grapewin-Arleen Whelan-Gordon Oliver	Oct. 13,'39†	69	Oct. 14,'39
Saga of Death Valley (G) 952	Roy Rogers-George Hayes	Nov. 22,'39†	58	Nov. 25,'39
She Married a Cop (G) 815	Phil Regan-Jean Parker	July 12,'39	66	June 24,'39
Should Husbands Work? (G) 816	Gleasons, James, Lucile, Russell - Marie Wilson - Tommy Ryan	July 26,'39	65	July 15,'39
Smuggled Cargo (G) 825	Rochelle Hudson-Barry MacKay	Aug. 21,'39	62	Aug. 26,'39
S.O.S.-Tidal Wave (G) 813	Ralph Byrd-Kay Sutton	June 2,'39	61	June 3,'39
(Exploitation: Sept. 30,'39, p. 61.)				
South of the Border (G) 941	Gene Autry-Smiley Burnette	Dec. 15,'39†	71	Dec. 16,'39
Southward Ho! (G) 855	Roy Rogers-Mary Hart	May 19,'39	58	June 10,'39
Street of Missing Men (G) 811	Charles Bickford-Nana Bryant	Apr. 28,'39	65	Apr. 29,'39
Three Texas Steers (G) 866	Three Msequiteers-Carole Landis	May 12,'39	57	June 17,'39
Wall Street Cowboy (G) 857	R. Rogers-G. Hayes-R. Hatton	Sept. 6,'39	66	Sept. 9,'39
Wyoming Outlaw (G) 867	Three Mesquiteers	June 27,'39	56	July 15,'39
Zero Hour, The (G) 812	Frieda Inescort-Otto Kruger	May 26,'39	65	May 27,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dark Command, The	J. Wayne-C. Trevor-W. Pidgeon			
Heroes of the Saddle 963	Three Mesquiteers			
Money to Burn 917	Jas., Lucile & Russell Gleason		69	
Thou Shalt Not Kill 916 (A)	Charles Bickford-Owen Davis, Jr.-Doris Day		68	Dec. 16,'39
Village Barn Dance	Richard Cromwell - Doris Day - Lulu Belle & Scotty			
Wolf of New York	Edmund Lowe - Rose Hobart - James Stephenson			

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Allegheny Uprising (G) 006	John Wayne-Claire Trevor-Brian Donlevy-George Sanders	Nov. 10,'39†	81	Oct. 28,'39
Bachelor Mother (A) 932	G. Rogers-D. Niven-C. Coburn	Aug. 4,'39	82	July 1,'39
(Exploitation: Aug. 19,'39, p. 70; Aug. 26,'39, p. 84; Sept. 2,'39, p. 60; Sept. 9,'39, p. 74; Sept. 23,'39, p. 70; Oct. 14,'39, pp. 60, 64.)				
Bad Lands (G) 933	Robert Barrat-Noah Beery, Jr.-Andy Clyde	Aug. 11,'39	70	Aug. 19,'39
Career (G) 930	Anne Shirley-Edward Ellis	July 7, 39	80	July 8,'39
Conspiracy (G) 935	Allan Lane-Linda Hayes	Sept. 1,'39	59	Aug. 26,'39
Day the Bookies Wept, The (G) 002	Joe Penner-Betty Grable	Sept. 15,'39†	64	Sept. 16,'39
Escape to Paradise (G) 945	Bobby Breen-Kent Taylor	Dec. 22,'39	62	Dec. 9,'39
Everything's on Ice (G) 946	Irene Dare-Edgar Kennedy	Oct. 6,'39	67	Sept. 9,'39
Fighting Gringo (G) 986	George O'Brien-Dick Lane	Sept. 8,'39	59	Aug. 26,'39
Fifth Avenue Girl (G) 934	Ginger Rogers - James Ellison - Tim Holt-Walter Connolly	Sept. 22,'39	83	Aug. 26,'39
(Exploitation: Oct. 14,'39, p. 66; Oct. 21,'39, pp. 62, 68; Nov. 4,'39, p. 65.)				
Five Came Back (G) 927	C. Morris-W. Barrie-L. Ball	June 23,'39	75	June 10,'39
Fixer Dugan (G) 922	Lee Tracy-Virginia Weidler	Apr. 21,'39	68	Jan. 28,'39
Flying Deuces (G) 010	Laurel & Hardy-J. Parker	Nov. 3,'39†	65	Oct. 14,'39
Flying Irishman, The (G) 919	Douglas Corrigan - Paul Kelly - Robert Armstrong	Apr. 7,'39	72	Mar. 4,'39
(Exploitation: May 20,'39, pp. 61, 62; June 24,'39, p. 72.)				
Full Confession (G) 003	Victor McLaglen-Sally Eilers	Sept. 8,'39†	73	Aug. 26,'39
Girl and the Gambler (G) 926	S. Duna-L. Carrillo-T. Holt	June 16,'39	63	June 10,'39

(THE RELEASE CHART--CONT'D)

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Girl from Mexico, The (G) 928	Lupe Velez-Leon Errol	June 2,'39	71	May 20,'39
Hunchback of Notre Dame, The (A) 015	C. Laughton-M. O'Hara-Sir C. Hardwicke - W. Hampden - T. Mitchell - B. Rathbone	Dec. 29,'39†	115	Dec. 23,'39
In Name Only (G) 936	C. Lombard-C. Grant-K. Francis	Aug. 18,'39	94	Aug. 5,'39
(Exploitation: Sept. 16'39 pp. 84, 85; Sept. 30,'39, p. 61; Nov. 11,'39, p. 68.)				
Love Affair (G) 916	I. Dunne-C. Boyer-L. Bowman	Apr. 7,'39	89	Mar. 18,'39
(Exploitation: Apr. 8,'39, p. 80; Apr. 15,'39, p. 82; Apr. 29,'39, pp. 72, 74; June 3,'39, p. 68.)				
Marshal of Mesa City (G) 081	George O'Brien-Virginia Vale	Nov. 3,'39†	62	Oct. 7,'39
Meet Dr. Christian (G) 005	Jean Hersholt-Dorothy Lovett	Nov. 17,'39†	70	Oct. 21,'39
Nurse Edith Cavell (G) 001	Anna Neagle-Edna May Oliver-M. Robson-G. Sanders-Z. Pitts	Sept. 29,'39†	97	Aug. 26,'39
(Exploitation: Nov. 25,'39, p. 56.)				
Of Human Bondage (re-issue) (A) 993	L. Howard-B. Davis-F. Dee	July 14,'39	83	July 7,'34
Panama Lady (G) 925	Lucille Ball-Allan Lane	May 12,'39	65	May 13,'39
Racketeers of the Range (G) 984	George O'Brien - Marjorie Reynolds - Ray Whitley	May 26,'39	62	June 3,'39
Reno (G) 008	R. Dix-G. Patrick-A. Louise	Dec. 1,'39†	73	Nov. 18,'39
Saint in London (G) 929	George Sanders-S. Grey	June 30,'39	72	July 1,'39
Sorority House (G) 924	Anne Shirley-James Ellison	May 5,'39	64	Apr. 22,'39
Spellbinder, The (G) 931	L. Tracy-B. Read-P. Knowles	July 28,'39	69	July 29,'39
Story of Vernon and Irene Castle, The (G) 398	Fred Astaire - Ginger Rogers Edna May Oliver - Walter Brennan	Apr. 28,'39	93	Apr. 1,'39
(Exploitation: Apr. 8,'39, p. 81; May 13,'39, p. 68; June 17,'39, p. 76.)				
Sued for Libel (G) 012	Kent Taylor-Linda Hayes	Oct. 27,'39†	69	Mar. 25,'39
That's Right, You're Wrong (G) 011	Kay Kyser & Orch.-A. Menjou-M. Robson - E. E. Horton - L. Ball	Nov. 24,'39†	91	Nov. 18,'39
They Made Her a Spy (G) 921	Sally Eilers-Allan Lane	Apr. 14,'39	65	Oct. 14,'39
Three Sons (G) 004	E. Ellis-W. Gargan-K. Taylor	Oct. 13,'39†	72	Sept. 30,'39
Timber Stampede (G) 985	Geo. O'Brien-Marjorie Reynolds	June 30,'39	59	June 24,'39
Two Thoroughbreds (G) 013	Jimmy Lydon-Joan Brodel	Dec. 2,'39†	62	Dec. 2,'39
Way Down South (G) 947	B. Breen-S. Blane-A. Mowbray	July 21,'39	63	July 22,'39

Coming Attractions

Title	Star	Rel. Date	Minutes	Reviewed
Abe Lincoln in Illinois 009	R. Massey-R. Gordon-M. Howard			
(See "In the Cutting Room," Sept. 16,'39.)				
And So Goodbye	Chas. Winninger-Harry Carey-Jean Parker-Binnie Barnes	Apr. 19,'40†		
Bill of Divorcement, A	Maureen O'Hara - Adolphe Menjou - Fay Bainter	May 3,'40†		
Bullet Code	George O'Brien-Virginia Vale	Apr. 5,'40†		
Irene	Anna Neagle-Ray Milland-R. Young-M. Robson-B. Burke	Mar. 29,'40†		
Isle of Destiny	W. Gargan-W. Ford-J. Lang	Feb. 9,'40†		
Legion of the Lawless (G) 082	George O'Brien-Virginia Vale	Jan. 5,'40†	59	Nov. 25,'39
Little Orvie	J. Sheffield-E. Truex-A. Todd	Mar. 1,'40†		
Marines Fly High	R. Dix-C. Morris-L. Ball	Feb. 2,'40†		
Married and in Love (G) 014	Alan Marshal - Barbara Read - Helen Vinson-Patric Knowles	Jan. 19,'40†	*60	Dec. 16,39
Mexican Spitfire (G) 016	L. Velez-D. Woods-L. Errol	Jan. 12,'40†	*67	Dec. 16,39
Millionaire Playboy	Joe Penner-Linda Hayes	Mar. 15,'40†		
My Favorite Wife	Irene Dunne-Cary Grant-Randolph Scott-Gail Patrick	Apr. 12,'40†		
Pinocchio	Disney Feature Cartoon	Feb. 23,'40†		
Primrose Path	Ginger Rogers-Joel McCrea	Mar. 22,'40†		
Queen of Destiny (G) 061	Anna Neagle-Anton Walbrook-C. Aubrey Smith		95	Oct. 29,'38
(Reviewed under the title, "Sixty Glorious Years.")				
Saint's Double Trouble	G. Sanders - H. Whitney - B. Lugosi	Mar. 8,'40†		
(See "In the Cutting Room," Dec. 16,'39.)				
Swiss Family Robinson 019	Thomas Mitchell - Edna Best - Freddie Bartholomew - Terry Kilburn - Tim Holt	Jan. 26,'40†	91	
(See "In the Cutting Room," Nov. 18,'39.)				
Vigil in the Night 007	Carole Lombard - Anne Shirley - Brian Aherne	Feb. 16,'40†		
(See "In the Cutting Room," Oct. 7,'39.)				

TWENTIETH CENTURY-FOX

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Adventures of Sherlock Holmes, The (G) 005	B. Rathbone-I. Lupino-N. Bruce	Sept. 1,'39†	82	Aug. 26,'39
Barricade (G) 026	Alice Faye-Warner Baxter	Dec. 8,'39†	71	Dec. 16,'39
Boy Friend (G) 943	Jane Withers - Richard Bond - Arleen Whelan	May 19,'39	72	May 13,'39
Charlie Chan at Treasure Island (G) 006	S. Toler-C. Romero-P. Moore	Sept. 8,'39†	74	Aug. 26,'39
Charlie Chan in Reno (G) 948	S. Toler-P. Brooks-R. Cortez	June 16,'39	71	June 3,'39
Chasing Danger (G) 941	Preston Foster-Lynn Bari	May 5,'39	60	Jan. 14,'39
Chicken Wagon Family (G) 002	Jane Withers - Leo Carrillo - Marjorie Weaver	Aug. 11,'39†	64	Aug. 19,'39
Cisco Kid and the Lady, The (G) 012	C. Romero-V. Field-M. Weaver	Dec. 29,'39†	73	Dec. 2,'39
City in Darkness (G) 021	Sidney Toler-Lynn Bari	Dec. 1,'39†	74	Nov. 18,'39
Day-Time Wife (A) 020	Tyrone Power - Linda Darnell - Warren William-B. Barnes	Nov. 24,'39†	72	Nov. 18,'39
Drums Along the Mohawk (A) 015	Henry Fonda-Claudette Colbert-Edna May Oliver	Nov. 10,'39†	103	Nov. 11,'39
(Exploitation: Nov. 25,'39, p. 56; Dec. 2,'39, pp. 72, 75; Dec. 9,'39, p. 94; Dec. 16,'39, pp. 66, 69.)				
Elsa Maxwell's Hotel for Women (G) 001	Linda Darnell - Jas. Ellison - Ann Sothern - Elsa Maxwell - Lynn Bari	Aug. 4,'39†	83	Aug. 5,'39
(Exploitation: Sept. 16,'39, p. 88.)				
Escape, The (G) 010	Amanda Duff-Kane Richmond	Oct. 6,'39†	62	Nov. 11,'39
Everything Happens at Night (G) 029	Sonja Henie - Ray Milland - Robert Cummings	Dec. 22,'39†	77	Dec. 23,'39
First World War, The (re-issue) (A) 062	Documentary	Oct. 27,'39†	78	Nov. 17,'34
Frontier Marshal, The (G) 951	Randolph Scott - Nancy Kelly - Cesar Romero-Binnie Barnes	July 28,'39	71	July 29,'39
(Exploitation: Sept. 2,'39, p. 54; Oct. 14,'39, pp. 60, 66.)				
Gorilla, The (G) 944	Ritz Bros. - Anita Louise - Bela Lugosi - Patsy Kelly	May 26,'39	66	May 27,'39
Heaven with a Barbed Wire Fence (G) 019	Jean Rogers-Glenn Ford	Nov. 3,'39†	62	Oct. 7,'39
Here I Am a Stranger (G) 009	Richard Greene-Brenda Joyce-R. Dix-R. Young-G. George	Sept. 29,'39†	83	Sept. 30,'39
(Exploitation: Oct. 21,'39, p. 66; Oct. 28,'39, p. 72.)				
Hollywood Cavalcade (G) 007	Alice Faye - Don Ameche - Stuart Erwin-Buster Keaton	Oct. 13,'39†	96	Oct. 7,'39
(Exploitation: Nov. 4,'39, p. 67; Dec. 9,'39, p. 94; Dec. 23,'39, p. 57.)				
Honeymoon's Over, The (G) 024	M. Weaver-S. Erwin-P. Knowles	Dec. 15,'39†	70	Nov. 25,'39
Inspector Hornleigh (A) 945	Gordon Harker-Alastair Sim	Apr. 21,'39	76	Apr. 22,'39
Inspector Hornleigh on Holiday (A) 022	Gordon Harker-Alastair Sim	Dec. 1,'39†	87	Nov. 18,'39
It Could Happen to You (G) 950	Gloria Stuart-Stuart Erwin	June 30,'39	65	June 17,'39
Jones Family in Hollywood (G) 946	Jed Prouty-Spring Byington	June 2,'39	60	May 27,'39
Jones Family in Quick Millions (G) 004	Jed Prouty-Spring Byington	Aug. 25,'39†	61	Aug. 12,'39
Mr. Moto in Danger Island (G) 937	P. Lorre-J. Hersholt-A. Duff	Apr. 7,'39	70	Mar. 18,'39
(Reviewed under the title, "Danger Island.")				
Mr. Moto Takes a Vacation (G) 952	Peter Lorre - Virginia Field - John King-Joseph Schildkraut	July 7,'39	68	Nov. 19,'38
News Is Made at Night (G) 953	Preston Foster-Lynn Bari	July 21,'39	73	July 15,'39
Pack Up Your Troubles (G) 014	J. Withers-Ritz Brothers-Lynn Bari-Stanley Fields	Oct. 20,'39†	75	Oct. 14,'39
Rains Came, The (G) 011	T. Power-M. Loy-G. Brent	Sept. 15,'39†	103	Sept. 9,'39
(Exploitation: Sept. 30,'39, p. 56; Oct. 28,'39, pp. 70, 72.)				
Return of the Cisco Kid, The (G) 940	Warner Baxter-Lynn Bari-Henry Hull-Cesar Romero	Apr. 28,'39	71	Apr. 22,'39
Road to Glory (reissue) (G) 061	Fredric March-Lionel Barrymore-Warner Baxter-June Lang	Oct. 13,'39†	101	June 6,'36
Rose of Washington Square (G) 942	T. Power-A. Faye-A. Jolson	May 12,'39	86	May 13,'39
(Exploitation: Apr. 22,'39, p. 62; May 6,'39, p. 64; June 24,'39, p. 73.)				
Second Fiddle (G) 949	S. Henie-T. Power-R. Vallee	July 14,'39	87	July 8,'39
(Exploitation: Aug. 26,'39, p. 66; Oct. 21,'39, p. 66.)				
Shipyard Sally (A) 018	Gracie Fields-Sydney Howard	Oct. 20,'39†	80	July 29,'39
Stanley and Livingstone (G) 003	S. Tracy-R. Greene-N. Kelly-W. Brennan - C. Coburn - H. Hull - Sir C. Hardwicke	Aug. 18,'39†	101	Aug. 5,'39
(Exploitation: Aug. 19,'39, p. 67; Sept. 23,'39, p. 73; Oct. 7,'39, p. 64; Nov. 4,'39, p. 64; Nov. 11,'39, p. 67.)				
Stop, Look and Love (G) 008	Jean Rogers-Robert Kellard	Sept. 22,'39†	57	Sept. 2,'39
Story of Alexander Graham Bell, The (G) 938	Don Ameche - Henry Fonda - Loretta Young-Young Sisters	Apr. 14,'39	97	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 60; May 6,'39, p. 60; May 13,'39, p. 64; May 27,'39, pp. 64, 68; June 17,'39, p. 75; July 1,'39, p. 59.)				
Susannah of the Mounties (G) 954	Shirley Temple-Randolph Scott	June 23,'39	78	June 24,'39
(Exploitation: July 29,'39, p. 69; Aug. 26,'39, p. 88.)				
Too Busy to Work (G) 016	J. Prouty-S. Byington-J. Davis	Nov. 17,'39†	65	Nov. 4,'39
20,000 Men a Year (G) 013	R. Scott-P. Foster-M. Lindsay	Oct. 27,'39†	84	Oct. 28,'39
Ware Case, The (A) 8014	Clive Brooks-Jane Baxter	July 21,'39	72	Dec. 31,'38
Winner Take All (G) 939	Tony Martin-Gloria Stuart-Slim Summerville-Henry Armetta	Apr. 21,'39	62	Feb. 25,'39
Young Mr. Lincoln (G) 947	Henry Fonda-Marjorie Weaver-Arleen Whelan-Alice Brady	June 9,'39	101	June 3,'39
(Exploitation: July 29,'39, p. 67; Aug. 12,'39, p. 70; Oct. 21,'39, p. 62.)				

Coming Attractions

Title	Star	Rel. Date	Minutes	Reviewed
Blue Bird 025	Shirley Temple-Helen Ericson			
(See "In the Cutting Room," Nov. 25,'39.)				
Charlie Chan in Panama	Sidney Toler-Jean Rogers			
(See "In the Cutting Room," Nov. 25,'39.)				
City of Chance 027	Lynn Bari-Donald Woods	Jan. 12,'40†		
Dance with the Devil	Tyrone Power-Dorothy Lamour-Edward Arnold-Lloyd Nolan			
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92	May 13,'39
Grapes of Wrath	Henry Fonda - Dorris Bowdon - Charley Grapewin - Jane Darwell			
(See "In the Cutting Room," Dec. 2,'39.)				
He Married His Wife 023	J. McCrea-N. Kelly-M. Boland	Jan. 19,'40†		
(See "In the Cutting Room," Nov. 25,'39.)				
High School 028	Jane Withers-Joe Brown, Jr.	Jan. 26,'40†	74	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Hotel for Women, No. 2	Kay Aldridge - Joan Davis - Helen Ericson-Henry Wilcoxon			
I Was an Adventuress*	Zorina - Richard Greene - Erich Von Stroheim-Peter Lorre			
Little Old New York	Alice Faye - Fred MacMurray - Richard Greene-Brenda Joyce	Feb. 9,'40†		
Man Who Wouldn't Talk, The	L. Nolan-J. Rogers-M. Marsh		72	
Shooting High	J. Withers-G. Autry-M. Weaver			
Swanee River (G) 017	D. Ameche-A. Jolson-A. Leeds	Jan. 5,'40†	*84	Dec. 23,'39
Young As You Feel	Jed Prouty-Spring Byington			
(See "In the Cutting Room," Dec. 16,'39.)				

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Fury (G)	Brian Aherne-Victor McLaglen-Paul Lukas-June Lang	May 26,'39	91	May 6,'39
Eternally Yours (A)	Loretta Young - David Niven - H. Herbert-B. Burke-Z. Pitts	Oct. 12,'39†	95	Oct. 7,'39
(Exploitation: July 22,'39, p. 81.)				
Four Feathers (A)	John Clements - June Duprez - C. Aubrey Smith-Ralph Richardson	Aug. 4,'39†	115	May 6,'39
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, pp. 82, 84; Feb. 11,'39, p. 59; Feb. 25,'39, p. 68; Mar. 4,'39, pp. 70, 72; Oct. 7,'39, p. 65; Oct. 21,'39, p. 62; Dec. 16,'39, p. 68.)				
Housekeeper's Daughter (G)	Joan Bennett-Adolphe Menjou	Oct. 26,'39†	80	Sept. 16,'39
Intermezzo, a Love Story (A)	L. Howard-I. Bergman-E. Best	Sept. 22,'39†	70	Sept. 30,'39
Man in the Iron Mask (G)	Louis Hayward - Joan Bennett - Warren William - Joseph Schildkraut - Alan Hale	Aug. 11,'39†	112	July 1,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; Aug. 12,'39, p. 69; Aug. 19,'39, p. 66; Aug. 26,'39, p. 85; Sept. 2,'39, p. 53; Sept. 16,'39, p. 82; Sept. 30,'39, p. 56; Oct. 28,'39, p. 70.)				
Raffles (G)	David Niven-Olivia de Haviland	Dec. 29,'39†	71	Dec. 23,'39
Real Glory, The (G)	C. Cooper-A. Leeds-D. Niven	Sept. 29,'39†	96	Sept. 16,'39
(Exploitation: Oct. 7,'39, p. 62; Nov. 25,'39, p. 57.)				
Slightly Dishonorable	Pat O'Brien-Ruth Terry-Broderick Crawford-Edward Arnold	Dec. 22,'39†		
They Shall Have Music (G)	Jascha Heifetz - Andrea Leeds - Joel McCrea-Gene Reynolds	Aug. 18,'39†	101	July 15,'39
(See musical analysis, July 22,'39, p. 54; exploitation: Oct. 7,'39, p. 66; Oct. 14,'39, p. 62; Dec. 2,'39, p. 76.)				
Winter Carnival (G)	Ann Sheridan-Richard Carlson-Helen Parrish-R. Armstrong	July 28,'39†	100	July 22,'39
(Exploitation: Aug. 5,'39, p. 98; Aug. 19,'39, p. 67; Aug. 26,'39, p. 86.)				
Wuthering Heights (A)	Merle Oberon-Laurence Olivier-Flora Robson-David Niven	Apr. 7,'39	104	Apr. 1,'39
(Exploitation: Apr. 2,'39, p. 62; May 13,'39, p. 68; May 27,'39, p. 65; Sept. 9,'39, p. 71.)				
Zenobia (G)	Oliver Hardy - Harry Langdon - Billie Burke - Alice Brady - James Ellison - June Lang - Jean Parker	Apr. 21,'39	73	Mar. 18,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chump at Oxford	Laurel and Hardy			
House Across the Bay	Joan Bennett-Geo. Raft-Lloyd Nolan-Gladys George			
(See "In the Cutting Room," Dec. 16,'39.)				
Lion Has Wings, The (G)	Merle Oberon-Ralph Richardson-June Duprez-Flora Robson		77	Nov. 18,'39
(Exploitation: Dec. 23,'39, pp. 57, 59.)				
Of Mice and Men	Burgess Meredith-Lon Chaney, Jr.-Betty Field-Chas. Bickford	Jan. 12,'40†		
My Son, My Son	Brian Aherne-Madeleine Carroll-Louis Hayward-Frances Dee			
1,000,000 B.C.	Carole Landis-Lon Chaney, Jr.-John Hubbard			
Our Town	Frank Craven			
Over the Moon	Merle Oberon - Rex Harrison - Louis Borell			
Rebecca	Laurence Olivier-Joan Fontaine-Judith Anderson-Nigel Bruce	Jan. 19,'40†		
(See "In the Cutting Room," Dec. 2,'39.)				
Thief of Bagdad	Sabu-J. Duprez-C. Veidt			
Two's Company	Laurel and Hardy			
(See "In the Cutting Room," Dec. 16,'39.)				

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Quiet on the Western Front (re-issue) (G) 4073	Lew Ayres-Slim Summerville	Sept. 29,'39†	93	Apr. 26,'30
(Exploitation: Oct. 28,'39, p. 70; Nov. 25,'39, p. 58; Dec. 2,'39, p. 73.)				
Big Guy, The (G) 4016	Victor McLaglen-Jackie Cooper	Nov. 24,'39†	78	Dec. 2,'39
(See "In the Cutting Room," Nov. 18,'39.)				
Big Town Czar (G) 3018	Barton MacLane-Tom Brown-Ed Sullivan	Apr. 21,'39	66	Apr. 22,'39
Call a Messenger (G) 4020	Billy Hallop-Huntz Hall-Mary Carlisle-Larry Crabbe	Nov. 3,'39†	65	Sept. 23,'39
Charlie McCarthy, Detective (G)	E. Bergen-"Charlie McCarthy"-"Mortimer Snerd" - Robert Cummings-Constance Moore	Dec. 22,'39†	77	Dec. 23,'39
Chip of the Flying "U" 4060	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Doris Weston	Nov. 24,'39†	55	
Code of the Streets (G) 3019	Frankie Thomas-Harry Carey-"Little Tough Guys"	Apr. 14,'39	69	Feb. 4,'39
Desperate Trails, The 4058	Johnny Mack Brown-Bob Baker-F. Robinson-F. Knight	Sept. 8,'39†	58	
(See "In the Cutting Room," July 15,'39.)				
Destry Rides Again (A) 4002	Marlene Dietrich-Jas. Stewart-Chas. Winninger-Mischa Auer	Dec. 29,'39†	94	Dec. 2,'39
East Side of Heaven (G) 3006	B. Crosby-J. Blondell-M. Auer	Apr. 7,'39	88	Apr. 8,'39
(Exploitation: June 3,'39, p. 66.)				
Ex Champ (G) 3010	Victor McLaglen - Tom Brown - Nan Grey-Constance Moore	May 19,'39	72	May 20,'39
First Love (G) 3002	Deanna Durbin-Helen Parrish-R. Stack-E. Pallette-Leatrice Joy	Nov. 10,'39	84	Nov. 4,'39
(Exploitation: Dec. 2,'39, p. 72.)				
For Love or Money (G) 3030	June Lang-Robert Kent	Apr. 28,'39	67	May 6,'39
Forgotten Woman, The (A) 3031	S. Gurie-D. Briggs-E. Arden	July 7,'39	67	July 1,'39
Hawaiian Nights (G) 4024	J. Downs-C. Moore-M. Carlisle	Sept. 8,'39†	65	Aug. 19,'39
Hero for a Day 4035	Charles Grapewin-Anita Louise-Dick Foran	Oct. 6,'39†	66	
House of Fear, The (G) 3038	Irene Hervey-William Gargan	June 30,'39	66	June 10,'39
Inside Information (G) 3039	J. Lang-D. Foran-H. Carey	June 2,'39	62	June 10,'39
I Stole a Million (G) 3007	George Raft - Claire Trevor - D. Foran-H. Armetta-V. Jory	July 21,'39	80	July 22,'39
Laugh It Off 4026	C. Moore-J. Downs-E. Kennedy	Dec. 1,'39†	63	
Legion of Lost Flyers (G) 4053	R. Arlen-A. Devine-A. Nagel	Nov. 3,'39†	63	Nov. 4,'39
Little Accident (G) 4019	Baby Sandy - Hugh Herbert - Richard Carlson - Florence Rice - Joy Hodges	Oct. 27,'39†	65	Nov. 4,'39
Man from Motreal 4054	R. Arlen-A. Devine-G. Gwynne	Dec. 8,'39†	60	
Mikado, The (G) 4044	Kenny Baker-Jean Colin	Sept. 8,'39†	91	May 20,'39
(Exploitation: July 22,'39, p. 82; Aug. 26,'39, p. 86.)				
Missing Evidence (G) 4028	Preston Foster-Irene Hervey	Dec. 15,'39†	64	Nov. 25,'39
Mutiny on the Blackhawk (G) 4051	R. Arlen-A. Devine-C. Moore	Sept. 1,'39†	66	Aug. 12,'39
Oklahoma Frontier 4059	Johnny Mack Brown-Bob Baker-Fuzzy Knight	Oct. 20,'39†	58	
One Hour to Live (G) 4030	C. Bickford-D. Noland-J. Litel	Nov. 10,'39†	59	Nov. 11,'39
Rio (G) 4014	Sigrid Gurie - Basil Rathbone - Victor McLaglen-Robert Cummings-Leo Carrillo	Sept. 29,'39†	77	Oct. 14,'39
Road Back (re-issue) (G) 4074	John King-Richard Cromwell	Nov. 3,'39†	79	June 26,'37
Sun Never Sets, The (G) 3009	B. Rathbone-D. Fairbanks, Jr.	June 9,'39	96	June 10,'39
They Asked for It (G) 3040	Michael Whalen - Joy Hodges -			
Tower of London (G) 4012	Basil Rathbone-Boris Karloff-N. Grey-B. O'Neil-I. Hunter	Nov. 17,'39†	92	Nov. 25,'39
Tropic Fury 4052	R. Arlen-A. Devine-B. Roberts	Oct. 13,'39†	62	
(See "In the Cutting Room," July 29,'39.)				
Two Bright Boys (G) 4017	Jackie Cooper-F. Bartholomew	Sept. 15,'39†	70	Sept. 16,'39
Under-Pup, The (G) 4010	Gloria Jean-N. Grey-R. Cummings-V. Weidler-A. Gillis	Sept. 1,'39†	88	Aug. 26,'39
(Exploitation: Oct. 7,'39, p. 65; Oct. 14,'39, p. 66; Nov. 11,'39, p. 67; Nov. 25,'39, p. 58; Dec. 23,'39, p. 60.)				
Unexpected Father (G) 3008	Baby Sandy-Mischa Auer	July 14,'39	78	July 15,'39
(Exploitation: July 1,'39, p. 62; Nov. 25,'39, p. 58.)				
When Tomorrow Comes (G) 3003	Irene Dunne-Charles Boyer	Aug. 11,'39	92	Aug. 19,'39
Witness Vanishes, The (G) 4027	Edmund Lowe-Wendy Barrie	Sept. 22,'39†	66	Oct. 28,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Danger on Wheels	R. Arlen-A. Devine-P. Moran	Feb. 2,'40†		
Devil Is Yellow	Wayne Morris-Margaret Lindsay			
Framed	Constance Moore-F. Albertson			
(See "In the Cutting Room," Nov. 18,'39.)				
Green Hell	Douglas Fairbanks, Jr. - Joan Bennett - John Howard - Alan Hale - George Sanders-George Bancroft - Vincent Price	Jan. 26,'40†		
(See "In the Cutting Room," Oct. 28,'39.)				
Honeymoon Deferred	Edmund Lowe-Margaret Lindsay			
(See "In the Cutting Room," Dec. 9,'39.)				
Invisible Man Returns	Vincent Price-Sir Cedric Hardwicke-Nan Grey	Jan. 12,'40†		
(See "In the Cutting Room," Nov. 11,'39.)				
My Little Chickadee	Mae West-W. C. Fields-Jos. Calleia-D. Foran-A. Nagel	Jan. 5,'40†		
Oh, Johnny, How You Can Love	Tom Brown-Peggy Moran	Jan. 5,'40†		
Riders of Pasco Basin 4062	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Frances Robinson	Apr. 5,'40†		
Rigadoon	Lola Lane-James Craig			
West of Carson City 4061	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Peggy Moran	Jan. 19,'40†	55	

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels Wash Their Faces, The (G) 367	Ronald Reagan - Ann Sheridan "Dead End Kids"-B. Granville	Aug. 26,'39	86	Sept. 9,'39
(Exploitation: Nov. 25,'39, pp. 57, 58.)				
Code of the Secret Service (G) 374	Ronald Reagan-Rosella Towne	May 27,'39	58	May 20,'39
Confessions of a Nazi Spy (G) 353	Edw. G. Robinson - Frances Lederer - Paul Lukas	May 6,'39	102	Apr. 29,'39
(Exploitation: July 29,'39, p. 69; Oct. 14,'39, p. 66.)				
Cowboy Quarterback, The 366	Bert Wheeler - Marie Wilson - Gloria Dickson	July 29,'39	56	
(See "In the Cutting Room," June 3,'39.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daughters Courageous (G) 360	Lane Sisters - John Garfield - F. Bainter - C. Rains - G. Page-J. Lynn-F. McHugh-M. Robson-D. Foran	July 22,'39	107	June 24,'39
(Exploitation: Aug. 19,'39, p. 72.)				
Dust Be My Destiny (G) 461	John Garfield-Priscilla Lane	Sept. 16,'39†	88	Aug. 19,'39
(Exploitation: Nov. 11, '39, 39, p. 66.)				
Each Dawn I Die (G) 356	James Cagney-Jane Bryan-Geo. Raft-Geo. Bancroft	Aug. 19,'39	92	July 22,'39
(Exploitation: Aug. 19,'39, p. 72; Sept. 16,'39, p. 88; Oct. 14,'39, p. 66.)				
Espionage Agent (G)	Joel McCrea - Brenda Marshall - Jeffrey Lynn-Frank McHugh	Sept. 30,'39†	83	Sept. 30,'39
Everybody's Hobby, The 736	Henry O'Neill-Irene Rich	Aug. 26,'39	54	
Four Wives (A) 453	Lane Sisters-G. Page-J. Garfield - E. Albert - C. Rains - J. Lynn-D. Foran-F. McHugh-M. Robson	Dec. 25,'39†	99	Nov. 25,'39
Kid from Kokomo, The (G) 363	Wayne Morris-Pat O'Brien-Joan Blondell-May Robson	June 24,'39	92	May 27,'39
Man Who Dared (G) 375	Chas. Grapewin-Jane Bryan	June 3,'39	60	Apr. 8,'39
(Reviewed under the title, "I Am Not Afraid.")				
No Place to Go 469	F. Stone-G. Dickson-D. Morgan	Sept. 23,'39†	57	
Old Maid (A) 452	Bette Davis - Miriam Hopkins - Geo. Brent-Jas. Stephenson	Sept. 1,'39†	95	Aug. 5,'39
(Exploitation: Oct. 1,'39, p. 62; Nov. 11,'39, p. 68; Dec. 16,'39, p. 68.)				
On Your Toes (G)	Zorina-Eddie Albert-A. Hale-J. Gleason-G. Dickson	Oct. 14,'39†	94	Oct. 28,'39
Private Detective (G) 471	Jane Wyman-Dick Foran	Dec. 9,'39†	55	Dec. 9,'39
Return of Dr. X, The (G)	Wayne Morris - H. Bogart - Lya Lys-Rosemary Lane	Dec. 2,'39†	62	Dec. 2,'39
(Exploitation: Dec. 16,'39, p. 67.)				
Smashing the Money Ring (G) 470	R. Reagan-Margot Stevenson	Oct. 21,'39†	57	Nov. 25,'39
Sweepstakes Winner 373	M. Wilson-J. Davis-A. Jenkins	May 20,'39	59	
We Are Not Alone (G)	Paul Muni - Jane Bryan - Flora Robson - Una O'Connor	Nov. 25,'39†	112	Nov. 11,'39
You Can't Get Away with Murder (G) 364	Humphrey Bogart-Gale Page	May 20,'39	75	Jan. 21,'39
(Exploitation: June 17,'39, p. 74.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting 69th 451	J. Cagney-P. O'Brien-J. Lynn-G. Brent-A. Hale-D. Morgan	Jan. 27,'40†		
(See "In the Cutting Room," Nov. 25,'39.)				

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dead End Kids on Dress Parade (G)	Dead End Kids-John Litel	Nov. 18,'39†	62	Nov. 4,'39
Dodge City (G) 304	Errol Flynn-Olivia de Havilland-Ann Sheridan - Bruce Cabot - A. Hale-F. McHugh-V. Jory	Apr. 8,'39	104	Apr. 8,'39
(Exploitation: Mar. 25,'39, p. 82; Apr. 22,'39, p. 61; May 20,'39, p. 61; May 27,'39, pp. 65, 68; June 3,'39, p. 64; June 10,'39, p. 59; June 24,'39, pp. 76, 77; July 8,'39, pp. 48, 50; July 15,'39, p. 61; July 22,'39, p. 81; Aug. 12,'39, p. 72.)				
Hell's Kitchen (G) 312	Margt. Lindsay-Ronald Reagan-"Dead End Kids"	July 8,'39	81	July 8,'39
Indianapolis Speedway (G) 315	Pat O'Brien - John Payne - Ann Sheridan - Gale Page	Aug. 5,'39	82	July 22,'39
(Exploitation: Sept. 30,'39, p. 59; Oct. 7,'39, p. 65; Oct. 14,'39, p. 66.)				
Invisible Stripes 408	George Raft - William Holden - Humphrey Bogart-Jane Bryan	Dec. 30,'39†		
(See "In the Cutting Room," Oct. 28,'39.)				
Juarez (G) 301	Paul Muni - Bette Davis - B. Aherne-C. Rains-J. Garfield	June 10,'39	127	Apr. 29,'39
(Exploitation: May 13,'39, p. 64; July 1,'39, p. 58; July 15,'39, p. 66; July 22,'39, p. 81; Aug. 5,'39, p. 102; Aug. 26,'39, p. 86; Oct. 21,'39, p. 68.)				
Kid Nightingale (G) 411	J. Payne-J. Wyman-W. Catlett	Nov. 4,'39†	57	Sept. 23,'39
Nancy Drew and the Hidden Staircase 419	B. Granville-F. Thomas-J. Litel	Sept. 1,'39†	60	
Nancy Drew, Trouble Shooter 324	B. Granville-F. Thomas-J. Litel	June 17,'39	69	
Naughty But Nice (G) 311	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan	July 1,'39	90	July 1,'39
Pride of the Blue Grass (G) 418	Edith Fellows-James McCallion	Oct. 7,'39	65	Nov. 11,'39
Private Lives of Elizabeth and Essex, The (G) 402	Bette Davis - Errol Flynn - O. de Havilland-Vincent Price	Nov. 25,'39†	106	Sept. 30,'39
(Exploitation: Dec. 2,'39, p. 72; Dec. 23,'39, p. 58.)				
Roaring Twenties, The (G) 403	Jas. Cagney-Humphrey Bogart-Priscilla Lane-Jeffrey Lynn	Oct. 28,'39†	106	Oct. 21,'39
(Exploitation: Nov. 25,'39, p. 59.)				
Torchy Plays with Dynamite 326	Jane Wyman-Allen Jenkins	Aug. 12,'39		
Torchy Runs for Mayor (G) 322	Glenda Farrell-Barton MacLane	May 13,'39	60	Apr. 1,'39
Waterfront (G) 325	G. Dickson-D. Morgan-M. Wilson	July 15,'39	59	July 22,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All This and Heaven Too				
And It All Came True	Ann Sheridan - Jeffrey Lynn - Humphrey Bogart-Zasu Pitts			
British Intelligence	Boris Karloff-Margaret Lindsay	Jan. 29,'40†		
Brother Orchid	Edward G. Robinson - Wayne Morris - Gale Page			
Brother Rat and the Baby	Wayne Morris - Jane Bryan - R. Reagan-J. Wyman-E. Albert	Jan. 13,'40†		
(See "In the Cutting Room," Nov. 25,'39.)				
Child Is Born, A 415	Geraldine Fitzgerald - Jeffrey Lynn - Gladys George	Jan. 6,'40†	79	
(See "Give Me a Child," "In the Cutting Room," May 6,'39; exploitation: Dec. 9,'39, p. 96.)				
Enemy Within, The	Ronald Reagan-Lya Lys			
Fugitive from Justice	Roger Pryor-Lucille Fairbanks			
Gambling on the High Seas	W. Morris-J. Wyman-J. Litel			
Granny, Get Your Gun	May Robson - H. Davenport - M. Stevenson			
King of the Lumberjacks	John Payne-Gloria Dickson			
Life of Dr. Ehrlich	Edw. G. Robinson-Ruth Gordon-Donald Crisp-Otto Kruger			
Mad Empress, The (G) 420	M. Novara-C. Nagel-L. Atwill		*95	Apr. 22,'39
(Reviewed under the title, "Jaurez and Maximilian.")				
Married, Pretty and Poor*	John Garfield-Claude Rains			
Philo Vance Comes Back	J. Stephenson-Margot Stevenson			
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne			
Tear Gas Squad	D. Morgan-J. Payne-G. Dickson			
Virginia City	Errol Flynn-Miriam Hopkins-Randolph Scott-Allan Hale			
We Shall Meet Again	Merle Oberon - George Brent - Pat O'Brien-Binnie Barnes			
Years Without Days	John Garfield - Pat O'Brien - Ann Sheridan			
(See "In the Cutting Room," Oct. 28,'39.)				

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Hell's Harbor	Lupe Velez	Leichter	Dec. 10,'39†	80	
Pocomania (G)	Nina Mae McKinney	Lenwal	Dec. 9,'39	65	Dec. 9,'39
She Goes to War (A)		Leichter	Nov. 10,'39†	55	Nov. 25,'39
Sudan		Leichter	Oct. 10,'39	58	

Coming Attractions

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Double Deal (G)	Monte Hawley			*55	Dec. 16,'39

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Affair Lafont, The (A)	Corinne Luchaire	Transatlantic	Nov. 4,'39	85	Nov. 4,'39
All at Sea (G)	Sandy Powell	British Lion		74	Dec. 9,'39
Betrayal (A)	Annie Vernay	World	Sept. 15,'39	78	Sept. 23,'39
Black Limelight (A)	Raymond Massey	Alliance	Sept. 15,'39	68	July 8,'39
Boys' School	E. Von Stroheim	Columbia	June 5,'39	90	June 17,'39
Brivele Der Mamen (A)	Lucy & Misha Gehrman	Sphinx	Sept. 14,'39	106	
Come On, George (G)	George Formby			88	Dec. 2,'39
Dark Eyes of London (A)	Bela Lugosi	Pathe		76	Nov. 18,'39
Dead Men Tell No Tales (A)	Emlyn Williams	Alliance	Aug. 15,'39	70	July 29,'39
Demon Barber of Fleet Street, The (A)	Tod Slaughter	Select	Sept. 29,'39	67	Oct. 7,'39
Devil Is an Empress, The (G)	Conrad Veidt	Columbia	Dec. 1,'39	70	Dec. 9,'39
Discoveries	Carroll Levis	Grand National		66	Sept. 2,'39
Down Our Alley (G)	Hughie Green	British Screen		65	Aug. 12,'39
End of Day, The (A)	Victor Francen	Juno	Oct. 1,'39	94	Sept. 16,'39
Englishman's Home, An (A)	Edmund Gwenn	United Artists		72	Nov. 11,'39
First Film Concert (G)		World	Oct. 31,'39	53	Nov. 18,'39
Frozen Limits, The (G)	Jimmy Nervo	General		80	Nov. 18,'39
Harvest (A)	Gabriel Gabrio	French Film Center		80	Aug. 5,'39
(Exploitation: Oct. 21,'39, p. 63.)					
Heartbeat (A)	Orane Demagis	French M. P. Co.	Sept. 4,'39	90	Sept. 16,'39
Home from Home (G)	Sandy Powell	British Lion		73	June 3,'39
Hoots, Mon!* (A)	Max Miller	Warner Bros.		77	Dec. 23,'39
Housemaster (G)	Otto Kruger	Alliance	Oct. 15,'39	83	Feb. 26,'38
I Killed the Count (A)	Syd Walker	Grand National		89	Sept. 2,'39
I Met a Murderer (A)	James Mason	York	Oct. 2,'39	70	Oct. 14,'39
Just William (G)	Dicky Lupino	Assoc. British		75	Sept. 9,'39
Katia (G)	Danielle Darrieux	Mayer-Burstyn	Dec. 25,'39	90	Dec. 2,'39
La Inmaculada (A)	Fortunio Bonanova	United Artists		85	July 22,'39
La Noche de los Maxas (The Night of the Mayas) (G)	Arturo Cordoba	Fama	Sept. 16,'39	96	Oct. 21,'39
Mademoiselle Ma Mere (A)	Danielle Darrieux	Hoffberg	Sept. 18,'39	82	Sept. 30,'39
Marseillaise (G)	Pierre Renoir	World	Nov. 3,'39	80	Nov. 18,'39
Mill on the Floss, The (G)	Geraldine Fitzgerald	Standard	Nov. 14,'39	90	Feb. 13,'37
(Exploitation: Dec. 23,'39, p. 58.)					
Mirele Efros (G)	Berta Gersten	Credo	Oct. 19,'39	90	Nov. 4,'39
Ninety Degrees South	Scott Expedition	World	July 1,'39		
Papa's Misadventures (Los Enredos de Papa) (A)	Chato Ortin	Zacarias		98	Sept. ,2,'39
Poisoned Pen (A)	Flora Robson	Assoc. British		78	July 15,'39
Rasputin (A)	Harry Baur	Concord	Oct. 16,'39	93	Oct. 21,'39
Singing Charro, The (Cu-and Canta La Ley) (G)	Tito Guizar	Paramount		77	June 3,'39
Song of the Street (A)	V. Sokoloff	Mayer-Burstyn	Sept. 1,'39	75	Aug. 26,'39
Sons of the Sea* (G)	Leslie Banks	Grand National		83	Dec. 23,'39
Still Waters (Acqua Cheta) (G)	Germana Paolieri	Modern	Nov. 18,'39		
Ten Days in Paris (A)	Rex Harrison	Columbia		82	Oct. 28,'39
That They May Live (A)	Victor Francen	Mayer-Burstyn	Nov. 6,'39	73	Nov. 4,'39
There Ain't No Justice (A)	Jimmy Hanley	A.B.F.D.		83	June 24,'39
What Would You Do, Chums? (A)	Syd Walker	Anglo American		75	Sept. 2,'39
Where's That Fire (G)	Will Hay	20th Cent.-Fox		74	Aug. 19,'39
Young Man's Fancy (A)	Anna Lee	Assoc. British		77	Sept. 2,'39

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-5-39) August 5, 1939. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
A-Ducking They Did Go (4-22-39) 9406 (3 Stooges)	April 7,'39	16½
All American Blondes (11-11-39) 1423 Andy Clyde	Oct. 20,'39†	16½
Andy Clyde Gets Spring Chicken 1426	Dec. 15,'39†	19
Awful Goof, The 1427 Charley Chase	Dec. 22,'39†	2 rls.
Boom Goes the Groom 9431 Andy Clyde	Mar. 25,'39	17½
Calling All Curs (9-9-39) 1401 (3 Stooges)	Aug. 25,'39†	17½
Chump Takes a Bump, The 9433 Charley Chase	May 5,'39	18
Glove Slingers 1425 (All Star)	Nov. 24,'39†	18
Mooching Through Georgia (9-9-39) 9438 (All Star)	Aug. 11,'39	19
Nothing but Pleasure 1428. Buster Keaton	Jan. 19,'40†	2 rls.
Now It Can Be Sold 9434 Andy Clyde	June 2,'39	17
Oily to Bed, Oily to Rise (10-14-39) 1402 (3 Stooges)	Oct. 6,'39†	18½
Pest from the West (6-17-39) 9435 Buster Keaton	June 16,'39	19
Rattling Romeo 9436 Charley Chase	July 14,'39	17
Rockin' Thru the Rockies 1404 (3 Stooges)	Jan. 5,'40†	2rls.
Sap Takes a Wrap, The 9430 Charley Chase	Mar. 10,'39	15½
Saved by the Belle (8-2-39) 9408 (3 Stooges)	June 30,'39	17
Skinny the Moocher 1421 Charley Chase	Sept. 8,'39†	16½
Star Is Shorn, A 9432 (All Star)	Apr. 21,'39	17
Static in the Attic 1422 Walter Catlett	Sept. 22,'39†	19
Teacher's Pest 1424 Charley Chase	Nov. 3,'39†	16½
Three Sappy People 1403 (3 Stooges)	Dec. 1,'39†	18½
Trouble Finds Andy Clyde 9437	July 28,'39	18
Yes, We Have No Bonanza 9407 (3 Stooges)	May 19,'39	16

CINESCOPES

Title	Rel. Date	Min.
World of 1960 (Futurama) 1971	Dec. 22,'39†	1 rl.

COLOR RHAPSODIES

Title	Rel. Date	Min.
Boy, a Gun and Birds, A 1506	Jan. 12,'40†	1 rl.
Crop Chasers (10-14-39) 1502	Sept. 22,'39†	8
Dreams On Ice (10-7-39) 1504	Oct. 20,'39†	6½
Happy Tots (4-22-39) 9508	Mar. 31,'39	7
Hollywood Sweepstakes (8-12-39) 9512	July 28,'39	8
House That Jack Built, The 9509	Apr. 14,'39	7
Jitterbug Knights (9-9-39) 1501	Aug. 11,'39†	7
Lucky Pigs (6-17-39) 9510	May 26,'38	7
Mother Goose in Swingtime 1505	Dec. 18,'39†	7
Mountain Ears (11-11-39) 1503	Nov. 3,'39†	7
Nell's Yells 9511	June 30,'39	7

COLUMBIA TOURS

Title	Rel. Date	Min.
Beautiful Switzerland 1553	Nov. 17,'39†	10
Historic Cities of India 1552	Oct. 27,'39†	10
Holland and the Zuyder Zee (11-25-39) 1551	Sept. 15,'39†	10
Life in Paris 1555	Jan. 26,'40†	1 rl.
Man-Made Island (6-17-39) 9554 (Frisco Fair)	May 26,'39	9
Morocco 9556	Aug. 11,'39	10½
New Hampshire 1554 (color)	Dec. 22,'39†	1 rl.
Sojourn in India 9555	July 7,'39	9½

COMMUNITY SING

Title	Rel. Date	Min.
No. 7 9657 (Parade of Hits)	Mar. 24,'39	9½
No. 8 (4-29-39) 9658 (Strauss Music)	Apr. 21,'39	8
No. 9 9659 (Songs of the West)	May 19,'39	10
No. 10 (6-17-39) 9660 (Romance Songs)	June 16,'39	10

(New Series)

Title	Rel. Date	Min.
No. 1 (9-939) 1651 (Crosby Hit Songs)	Aug. 4,'39†	9
No. 2 1652 (Old Time Songs)	Sept. 8,'39†	9½
No. 3 1653 (College Songs)	Oct. 13,'39†	10
No. 4 1654 (Stephen Foster Songs)	Nov. 17,'39†	11
No. 5 1655	Dec. 22,'39†	1 rl.
No. 6 1656	Feb. 2,'40†	1 rl.

FABLE CARTOONS

Title	Rel. Date	Min.
Park Your Baby 175	Dec. 22,'39†	1 rl.
Little Lost Sheep 1751	Oct. 6,'39†	7

FOOLS WHO MADE HISTORY

Title	Rel. Date	Min.
No. 1 (Elias Howe) (10-2-39) 1601	Sept. 1,'39†	11
No. 2 (Charles Goodyear) 1602	Oct. 6,'39†	10½

HAPPY HOUR

Know Your History

(Remakes from "March of Years")

Title	Rel. Date	Min.
No. 2 9472	Mar. 23,'39	10½
No. 3 9473	Apr. 21,'39	11

SPECIAL (HAPPY HOUR)

Title	Rel. Date	Min.
No. 1 (11-11-39) 1520 (Book of Books)	Oct. 6,'39†	10
No. 2 1521 (Building of Boys)	Oct. 12,'39†	11

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
30. Golf Chumps 9705	Apr. 6,'39	7
31. Krazy's Shoe Shop 9706	May 12,'39	6

MUSIC HALL VANITIES

Title	Rel. Date	Min.
Montmartre Madness (6-3-39) 9964	June 30,'39	10½
Night at the Troc 9962	Mar. 2,'39	10½
Yankee Doodle Home (5-27-39) 9963	May 19,'39	10

PHANTASIES CARTOON

Title	Rel. Date	Min.
Charm Bracelet, The (9-9-39) 1701	Sept. 1,'39†	6½
Man of Tin 1704	Feb. 23,'40†	1 rl.
Millionaire Hobo 1702	Nov. 24,'39†	7
Mouse Exterminator, The 1703	Jan. 26,'39†	6½

PICTUREGRAPH

Title	Rel. Date	Min.
No. 1 9951	Feb. 10,'39	

SCRAPPY CARTOONS

Title	Rel. Date	Min.
Scrappy's Rodeo 9756	June 2,'39	6
Scrappy's Sideshow 9754	Mar. 3,'39	7
Worm's Eye View, A (5-20-39) 9755	Apr. 28,'39	7

SCREEN SNAPSHOTS

Title	Rel. Date	Min.
No. 7 9857	Mar. 17,'39	10
No. 8 (4-29-39) 9858	Apr. 8,'39	9½
No. 9 (5-20-39) 9859	May 12,'39	10
No. 10 9860	May 26,'39	10
No. 11 9861	June 15,'39	10
No. 12 (8-19-39) 9862	July 28,'39	10

(New Series)

Title	Rel. Date	Min.
No. 1 (10-14-39) 1851	Sept. 22,'39†	9½
No. 2 (11-18-39) 1852	Nov. 10,'39†	10
No. 3 1853	Dec. 1,'39†	1 rl.
No. 4 1854	Jan. 5,'40†	1 rl.

SPECIAL SPORT THRILLS

Title	Rel. Date	Min.
Big Fish (9-9-39) 9810	Aug. 18,'39	10
Bows and Arrows 1801	Oct. 6,'39†	9
Diving Rhythm (5-20-39) 9806	Apr. 21,'39	10
Flying Targets 1803	Dec. 29,'39†	1 rl.
Jai Alai 1802	Nov. 3,'39†	8½
Jockeys Up (6-17-39) 9807	June 2,'39	9½
Navy Champions (4-22-39) 9805	Mar. 17,'39	9½
Odd Sports 9804	Feb. 10,'39	10½
Technique of Tennis (6-17-39) 9808	June 30,'39	8½
There Goes Rusty (8-26-39) 9809	July 15,'39	10½

WASHINGTON PARADE

Title	Rel. Date	Min.
No. 2 (2-18-39) 9902 (Inside the White House)	Feb. 21,'39	11
No. 3 (5-27-39) 9903 (Inside the Capitol)	Apr. 28,'39	10
No. 4 9904 (Library of Congress)	Aug. 4,'39	10

1939-40

Title	Rel. Date	Min.
No. 1 (11-25-39) 1991 (Smithsonian Institution)	Oct. 20,'39†	10½
No. 2 1991	Dec. 8,'39†	1 rl.

MGM

CARTOONS

Title	Rel. Date	Min.
Art Gallery (6-3-39) W-886 (Color)	May 13,'39	9
Bear That Couldn't Sleep (7-15-39) W-887 (Sepia)	June 10,'39	9
Blue Danube, The (12-23-39) W-891 (color)	Oct. 28,'39	9
Bookworm, The (9-16-39) W-889 (Color)	Aug. 26,'39	9
Goldilocks and the Three Bears (7-22-39) W-888	July 15,'39	11
Jitterbug Follies (3-25-39) W-883 (Sepia)	Feb. 25,'39	9
Little Goldfish, The (4-22-39) W-885 (Color)	Apr. 15, '39	8
One Mother's Family (11-11-39) W-890	Sept. 30,'39	9
Peace on Earth (12-9-39) W-81 (color)	Dec. 9,'39	9

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 21—Money to Loan (3-25-39) P-812 Alan Dinehart-Paul Guilfoyle	Mar. 11,'39	21
No. 22—While America Sleeps (4-22-39) P-813 Dick Purcell	Apr. 15,'39	21
No. 23—Help Wanted (7-1-39) P-814 Tom Neal-Jo Ann Sayers	June 10,'39	21
No. 24—Think First (10-21-39) P-815 Laraine Day-Ann Morriss	Sept. 9,'39	21
No. 25—Drunk Driving (10-28-39) P-816 Dick Purcell-Jo Ann Sayers	Oct. 28,'39	21
No. 26—Pound Foolish P-1	Dec. 23,'39†	20

FITZPATRICK TRAVELTALKS

Title	Rel. Date	Min.
Colorful Curacao (7-29-39) T-862	May 27,'39	9
Day on Treasure Island, A (9-30-39) T-51	Sept. 2,'39†	10
Glimpses of Australia .... (5-27-39) T-859	Apr. 15,'39	9
Land of Alaska Nellie T-55	Dec. 23,'39†	9
Natural Wonders of Washington State (10-21-39) T-52	Oct. 7,'39†	9
Old Natchez T-56	Dec. 30,'39†	9
Picturesque Udaipur (7-15-39) T-861	May 13,'39	8
Quaint St. Augustine (12-2-39) T-53	Nov. 4,'39†	9
Rural Hungary (6-24-39) T-860	Apr. 29,'39	9
Sydney, Pride of Australia (2-4-39) T-854	Dec. 3,'38	9
Valiant Venezuela T-54	Nov. 25,'39†	9

MGM MINIATURES

Title	Rel. Date	Min.
Ash Can Fleet (10-21-39) M-72 Robert Warwick	Sept. 9,'39†	11
Failure at 50, A (11-18-39) M-73 Truman Bradley-Jack Mulhall	Oct. 7,'39†	10
Greener Hills, The (7-15-39) M-880 Emmett Vogan-Grace Stafford	May 27, '39	11
Hollywood Hobbies (6-17-39) M-878 Sally Payne-Joyce Compton	May 13,'39	10
Love On Tap M-877 Mary Howard (Sepia)	Mar. 18,'39	11
Mendelssohn's Wedding March (12-2-39) M-74	Nov. 4,'39†	8
Miracle at Lourdes M-75 (Sepia)	Dec. 30,'39†	11
Prophet Without Honor (6-17-39) M-879 Tom Neal	May 20,'39	11
Rhumba Rhythm (9-9-39) M-71 Mary Teen-Sally Blaine (Sepia)	Sept. 2,'39†	11
Where Turf Meets Surf M-76 (Sepia)	Jan. 6,'40†	11

MUSICAL COMEDIES

Title	Rel. Date	Min.
Happily Buried (6-3-39) R-805 Anthony Allen-Rita Oehman	Apr. 15,'39	20

OUR GANG

Title	Rel. Date	Min.
Auto Antics (9-16-39) C-942	July 22,'39	10
Captain Spanky's Showboat (10-28-39) C-131	Sept. 9,'39†	11
Clown Princess (6-3-39) C-938	Apr. 15,'39	10
Cousin Wilbur (6-17-39) C-939	Apr. 29,'39	10
Dad for a Day (12-2-39) C-132	Oct. 21,'39†	11
Dog Daze (7-29-39)	July 1,'39	11
Time Out for Lessons C-133	Dec. 2,'39†	11
Joy Scouts (7-29-39)	June 24,'39	10
Tiny Troubles (3-25-39) C-936	Feb. 18,'39	10

PASSING PARADE

(Sepia)

Title	Rel. Date	Min.
No. 5—(6-17-39) K-925 (Angel of Mercy) (Sepia)	May 20,'39	10
No. 6—(6-17-39) K-926 (Yankee Doodle Goes to Town)	June 17,'39	9
No. 7—Giant of Norway (7-22-39) K-927	June 24,'39	11
No. 8—Story That Couldn't Be Printed (9-16-39) K-928	July 22,'39	11
No. 9—One Against the World (9-16-39) K-929	Aug. 19,'39	11
No. 10—Unseen Guardians (10-14-39) K-930	Aug. 26,'39	11
No. 11—Forgotten Victory (12-23-39) K-121 (Sepia)	Dec. 9,'39†	11

PETE SMITH SPECIALTIES

Title	Rel. Date	Min.
Culinary Carving (8-12-39) S-910	July 1,'39	9
Football Thrills of 1938 (10-14-39) S-912	Sept. 16,'39	10
Let's Talk Turkey (12-2-39) S-101	Oct. 28,'39†	11
Poetry of Nature (7-8-39) (Sepia)	May 17,'39	10
Radio Hams (6-17-39) S-908	May 20,'39	10
Romance of the Potato S-103 (Sepia)	Dec. 9,'39†	9
Set 'Em Up (10-21-39) S-913	Oct. 7,'39	10
Ski Birds (11-25-39) S-102	Nov. 18,'39†	8
Take a Cue (9-16-39) S-911 (Sepia)	Aug. 12,'39	9
Weather Wizards (4-22-39) S-907	Apr. 8,'39	9

ROBERT BENCHLEY

Title	Rel. Date	Min.
Dark Magic (5-27-39) F-956	May 13,'39	10
Day of Rest, The (10-21-39) F-141	Sept. 6,'39†	9
Home Early (6-17-39) F-957	May 27,'39	9
F-958	June 10,'39	10
See Your Doctor (12-23-39) F-142	Dec. 16,'39†	8
That Inferior Feeling F-143	Dec. 9,'39†	9

MONOGRAM

Title	Rel. Date	Min.
Raiders Over England 3830	Nov. 15,'39†	2 rls.

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Musical Mountaineers (5-27-39) T8-8	May 12,'39	7

(THE RELEASE CHART--CONT'D)

Title Rel. Date Min.
Rhythm on the Reservation
(7-22-39) T8-10 ....July 7,'39..7....
Scared Crows, The
(7-8-39) T8-9 ....June 9,'39..7....
Yip Yip Yippy (7-29-39)
J8-6 ....July 28,'39 7....

COLOR CLASSICS

Barnyard Brat (7-15-39)
C8-5 ....June 30,'39..7....
Busy Little Ants C9-3.....Feb. 23,'40†.1 rl..
Fresh Vegetable Mystery,
The (10-14-39) C9-1....Sept. 22,'39†.1 rl..
Small Fry (5-6-38) C8-4..Apr. 21,'39..7....

COLOR CRUISES

Chile K9-3 ....Nov. 10,'39†.1 rl..
Colombia (8-12-39) K8-7..July 21,'39.10....
Cuba K9-4 ....Jan. 5,'40†.1 rl..
Ecuador (9-16-39) K9-1...Sept. 1,'39†10....
Isle of Columbus K9-5....Feb. 2,'40†.1 rl..
Jamaica (7-15-39) K8-6...May 26,'39.10....
Peru (10-14-39) K9-2.....Oct. 6,'39†.1 rl..

HEADLINERS

Artie Shaw's Class In Swing
(8-26-39) A9-1 ....Sept. 8,'39†10....
Frankie Masters & Orch.
A9-5 ....Dec. 29,'39†.1 rl..
Here's Hal A9-4..........Nov. 24,'39†.1 rl..
Jimmy Dorsey & Orch.
A9-6 ....Feb. 2,'40†.1 rl..
Moments of Charm of 1940
(10-4-39) A9-2 ....Oct. 13,'39†11....
Phil Spitalny & Girl Orch.
Paramount Presents Hoagy
Carmichael (6-3-39)
A8-10 ....May 5,'39.10....
Sweet Moments (9-9-39)
A8-12 ....Aug. 11,'39.11....
Russ Morgan and Orch.
Ted Fio Rito and His
Orchestra (11-18-39)
A9-2 ....Oct. 6,'39†11....
Tempo of Tomorrow
(7-1-39) A8-11 ....June 2,'39.10....
Richard Himber and Orch.
Three Kings and a Queen
A8-9 ....Apr. 7,'39..1 rl..
Vincent Lopez and Orch.

PARAGRAPHICS

Bits of Life V9-3 ....Nov. 17,'39†.1 rl..
Breaking the News
(9-2-39) J8-12 ....Aug. 25,'39.10....
Busy Little Bears
(11-18-39) V9-2 ....Oct. 20,'39†10....
Farewell Vienna (7-15-39)
V8-11 ....June 23,'39.10....
Fisherman's Pluck V8-9....Apr. 14,'39..1 rl..
Paramount Pictorial V9-6. Feb. 16,'40†.1 rl..
Public Hobby No. 1
(9-16-39) V9-1 ....Sept. 22,'39†11....
Swans (5-27-39) V8-10....May 19,'39.10....
Touchdown Review V9-4...Dec. 22,'39†.1 rl..
Windward Ho! V9-5.......Jan. 19,'40†.1 rl..

PARAMOUNT PICTORIAL
(New Series)

No. 10—P8-10 ....May 5,39..1 rl..
No. 11—(6-24-39) P8-11..June 2,'39.10....
No. 12—(8-12-39) P8-12..July 14,'39.10....

POPEYE THE SAILOR

Aladdin and His Wonderful
Lamp (4-29-39) E 8-8... Apr. 7,'39.22....
(Special)
Females Is Fickle E9-3...Feb. 23,'40†.1 rl..
Ghosts Is the Bunk
(7-22-39) E8-9.........June 16,'39..7....
Hello How Am I?
(8-12-39) E8-10 ....July 14,'39..7....
It's the Natural Thing to
Do (8-26-39) E8-11.....July 28,'39..7....
Never Sock a Baby
(11-25-39) E9-1 ....Nov. 3,'39†.6....
Shakespearian Spinach
E9-2 ....Jan. 19,'40†.1 rl..

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE
(In Color)

No. 5—(5-27-39) J8-5.....May 12,'39.11....
No. 6—(7-29-39) J8-6.....Aug. 4,'39.11....
1939-40
No. 1—J9-1 ....Sept. 15,'39†10....
No. 2—(12-2-39) J9-2.....Nov. 3,'39†10....

GRANTLAND RICE SPORTLIGHTS

No. 62—Good Skates
(5-6-39) R8-10 ....Apr. 14,'39.10....
No. 63—Diamond Dust
(6-3-39) R8-11 ....May 12,'39.10....
No. 64—Death Valley
Thrills (6-24-39) R8-12. June 9,'39.10....
No. 65—Watch Your Step
(8-19-39) R8-13........July 7,'39.10....

Title Rel. Date Min.
No. 66—Hydro-Maniacs
(9-9-39) R9-1 ....Sept. 1,'39†10....
No. 66—A Desert Adventure
(9-16-39) R9-2.........Sept. 22,'39†10....
No. 67—Catching Whoppers
(9-16-39) R9-3......... Oct. 13,'39†10....
No. 68—A Day Is Born
(11-11-39) R9-4 ....Nov. 3,'39†10....
No. 69—Aqua-Rhythm
(11-18-39) R9-5 ....Nov. 24,'39†10....
No. 70—Judo Experts R9-6. Dec. 8,'39†.1 rl..
No. 71—Bowling Skill
R9-7 ....Jan. 26,'40†.1 rl..

SYMPHONIC SERIES

Blue Danube, The D9-1...Sept. 29,'39†.1 rl..
Merry Wives of Windsor
(11-18-39) D9-2........ ....9....
William Tell D9-3........Nov. 24,'39†.1 rl..

UNUSUAL OCCUPATIONS
(In Color)

No. 5—(5-6-39) L8-5.....Apr. 14,'39.11....
No. 6—(7-29-39) L8-6.....June 16,'39.10....
(New Series)
No. 1—(10-14-39) L9-1....Oct. 13,'39†.1 rl..
No. 2—(12-16-39) L9-2...Nov. 17,'39†11....
No. 3—L9-3 ....Jan. 19,'40†.1 rl..

RKO RADIO

Title Rel. Date Min.

LEON ERROL COMEDIES

Moving Vanities (5-6-39)
93,705 ....May 5,'39.17....
Ring Madness 9370.......June 30,'39.19....
Scrappily Married 03,703..Jan. 12,'40†20....
Truth Aches 03.702.......Nov. 3,'39†19....
Wrong Room, The (9-30-39)
03,701 ....Sept. 22,'39†19....

HEADLINERS

No. 4—Sales Slips 93.604..June 2,'39.17....

EDGAR KENNEDY COMEDIES

Act Your Age (10-14-39)
03,401 ....Oct. 6,'39†18....
Baby Daze 93,405 ....May 19,'39.15....
Feathered Pests 93,406.....July 14,'39.16....
Kennedy the Great 03,402.. Dec. 8,'39†19....

INFORMATION PLEASE

No. 1—(10-14-39) 04,201..Sept. 8,'39†10....
No. 2—(10-28-39) 04,202.. Oct. 6,'39†11....
No. 3—(12-2-39) 04,203..,Nov. 3,'39†10....
No. 4—04,204 ....Dec. 1,'39†11....

MARCH OF TIME
1938-39

No. 9—Japan: Master of
the Orient (4-15-39)
93,109 ....Apr. 14,'39.19....
No. 10—Dixie-U.S.A.
(5-13-39) 93,110........May 12,'39.19....
No. 11—War, Peace and
Propaganda (6-10-39)
93,111 ....June 9,'39.19....
No. 12—The Movies March
On (7-8-39) 93,112 .....July 7,'39.22....
No. 13—Metropolis—1939
(8-5-39) 93,113 ....Aug. 4,'39.18....
1939-40
No. 1—Soldiers with Wings
(9-9-39) 03,101 ....Sept. 1,'39†19....
No. 2—Battle Fleets of
England (10-7-39) 03,102.Sept. 29,'39†18....
No. 3—Uncle Sam — The
Farmer (10-28-39)
03,103 ....Oct. 27,'39†18....
No. 4—Newsfronts of War
—1940 (11-25-39) 03,104. Nov. 24,'39†19...
No. 5—Crisis in the Pacific
(12-23-39) 03,105...................17....

NU-ATLAS PRODUCTIONS

Arcade Varieties (5-20-39)
94,210 ....May 12,'39.11....
Lillian Roth
Hello Mama (4-1-39)
94,209 ....Apr. 14,'39.11....
George Jessel
Samovar Serenade 94,208..Mar. 17,'39.10....
Luba Malina
Tropical Topics 94,206.....Jan. 20,'39.10....
Rosita Ortega

PATHE NEWS

Released twice a week

PATHE REVIEWS

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Blamed for a Blonde
(10-14-39) 03,201.......Oct. 20,'39†16....
Chicken Feed 03,203.....Jan. 19,'40†18....
Coat Tails 03,202.........Nov. 17,'39†18....
Marriage Go-Round 93,204. July 28,'39.18....

Title Rel. Date Min.
Dog-Gone 93,208 ....Apr. 21,'39.16....
Twincuplets 03,204 ....Jan. 26,'40†20....

RAY WHITLEY COMEDIES

Bandit and Ballads 03,502. Dec. 15,'39†.2 rls.
Cupid Rides the Range
(10-14-39) 03,501 ......Sept. 8,'39†18....
Ranch House Romeo
(4-1-38) 93,503 ....Apr. 7,'39.17....
Sagebrush Serenade 93,504. June 6,'39.19....

REELISMS

Acres of Plenty (11-18-39)
04,602 ....Oct. 13,'39†.9....
Air Waves (3-17-39)
94,607 ....Mar. 10,'39.10....
American Royal (11-18-39). Nov. 10,'39†.9....
Kennel Kings (8-26-39)
94,612 ....July 12,'39..9....
Nevada Unlimited
(9-16-39) 04,601........Sept. 15,'39†.8....
Pack Trip (9-16-39) 94,613. Aug. 18,'39..9....
Soldiers of Sea 94,608.....Apr. 7,'39..9....
Television (5-6-39) 94,609. May 5,'39..9....
Swinguette (7-15-39) May 26,'39..8....
West Wall 04,604 ....Dec. 8,'39†10....
World of Tomorrow
(7-15-39) 94,611........June 23,'39..9....
Zoo (8-12-39) 94,612......July 21,'39..9....

RKO PATHE SPORTSCOPE

Big Leaguers (4-29-39)
94,309 ....Apr. 21,'39..9....
Devil Drivers (7-15-39)
94,311 ....June 16,'39..9....
Gun Play (10-14-39)
04,301 ....Sept. 1,'39†.1 rl..
Hunting Hounds (11-18-39)
04,302 ....Sept. 29,'39†.9....
Ice Cutters (11-4-39) 04,303. Oct. 27,'39†.9....
Riding the Crest (7-8-39)
94,312 ....July 14,'39..9....
Smooth Approach (5-20-39)
94,310 ....May 19,'39..9½..
Snow Falls (3-18-39)
94,307 ....Feb. 24,'39..1 rl..
Sporting Wings (4-1-39)
94,308 ....Mar. 24,'39..9....
Winter Playground
(12-23-39) 04,304.......Nov. 24,'39†.9....

SPECIAL

Five Times Five (9-16-39)
93,801 ....July 23,'39.20....

WALT DISNEY CARTOONS

Autograph Hound 94,116 ..Sept. 1,'39..8....
Beach Picnic (5-27-39)
94.114 ....June 9,'39..8....
Donald's Cousin Gus
(5-20-39) 94,113........May 19,'39..8....
Donald's Penguin (5-27-39)
94.117 ....Aug. 11,'39..8....
Goofy and Wilbur
(10-1-38) 94,110........Mar. 17,'39..8....
Hockey Champ (5-20-39)
94,110 ....Mar. 17,'39..7....
Officer Duck 04,101........Sept. 22,'39†.8....
Practical Pig, The
(10-1-38) 94,109 ....Feb. 24,'39.......
Sea Scout 94,115..........June 30,'39..8....
Ugly Duckling, The.......
(10-1-38) 94,111........Apr. 7,'39..8....

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title Rel. Date Min.
Conquering the Colorado
(8-26-39) 0201..........Aug. 18,'39†11....
Filming the Fleet (9-23-39)
0202 ....Oct. 27,'39†11....
Sand Hogs 9205 ....May 12,'39.10....
Sky Fighters (12-9-39)
0203 ....Dec. 8,'39†11....

FASHIONS (In Color)

Fashion Forecast, No. 3
9603 ....Mar. 31,'39.10....
Fashion Forecast, No. 4
9604 ....July 7,'39..10....
Fashion Forecast, No. 5
0601 ....Sept. 15,'39†10....
Fashion Forecast, No. 6
0602 ....Dec. 22,'39†.1 rl..

FATHER HUBBARD'S ALASKAN ADVENTURES

Aghileen Pinnacles
(10-21-39) 0103 ....Nov. 10,'39†11....
Birthplace of Icebergs
(9-2-39) 0101 ....Aug. 4,'39†11....
Valley of 10,000 Smokes
(12-23-39) 0105.........Feb. 16,'40†10....

LEW LEHR

Monkeys Is the Cwaziest
People (9-30-39) 0401...Sept. 29,'39†10....

Title Rel. Date Min.
Muscle Maulers (5-6-39)
9404 ....Apr. 14,'39.11....
Silly Season, The (12-2-39)
0402 ....Jan. 5,'40.10....

MAGIC CARPET SERIES
(Lowell Thomas)

Evergreen Empire, The
(10-21-39) 0102 ....Oct. 13,'39†11....
Good Neighbors 9106......May 26,'39.11....
Isle of Pleasure (11-19-38)
9103 ....Feb. 3,'39.11....
Kangaroo Country
(12-9-39) 0104 ....Feb. 2,'40†10....
Mystic Siam (5-6-39) 9105. Mar. 17,'39.10....
Tempest Over Tunis 9107..June 9,'39.11....
Viking Trail (12-31-38)
9104 ....Feb. 17,'39.10....

TERRY-TOONS

Africa Squawks 9516......June 30,'39..7....
Barnyard Baseball 9517....July 14,'39..7....
Barnyard Egg-citement
(5-6-39) 9528 ....May 5,'39..7....
(color)
Cuckoo Bird, The 9511.....Apr. 7,'39..7....
Dog in a Mansion, A 0507. Jan. 12,'40†.1 rl..
Edgar Runs Again 0508...Jan. 26,'40†.1 rl..
First Robin, The 0555.....Dec. 29,'39†.1 rl..
(color)
Frozen Feet 9509 ....Feb. 24,'39..7....
Gandy Goose in a Bully
Romance 9515 ....June 16,'39..7....
Gandy Goose in G Man
Jitters 9510 ....Mar. 10,'39..7....
Gandy Goose in the Frame
Frame Up 9507 ....Dec. 30,'38..7....
Golden West, The (8-26-39)
0501 ....Aug. 25,'39†.7....
Harvest Time 0556........Feb. 9,'40†.1 rl..
(color)
Hitch-Hiker, The 0505.....Dec. 1,'39†.7....
Hook Line and Sinker 0552. Sept. 8,'39†.7....
Ice Pond, The 0506.......Dec. 15,'39†.1 rl..
Nick's Coffee Pot 9513....May 19,'39..7....
Nutty Network, The 9527..Mar. 24,'39..7....
(color)
Old Fire Horse 9518 ......July 28,'39†.7....
One Mouse in a Million
(12-9-39) 0504 ....Nov. 3,'39†.7....
Orphan Duck, The
(10-14-39) 0553 ....Oct. 6,'39†.7....
Prize Guest, The 9514.....June 2,'39..7....
Sheep in the Meadow
(10-14-39) 0502 ....Sept. 22,'39†.7....
Their Last Bean (4-29-39)
9512 ....Apr. 21,'39..7....
Three Bears, The 9526.....Feb. 10,'39..7....
(color)
Two Headed Giant
(8-12-39) 0551..........Aug. 11,'39†.7....
Watchdog, The 0503........Oct. 20,'39†.1 rl..
Wicky-Wacky Romance, A
(12-9-39) 0554..........Nov. 17,'39†.7....
(color)

ED THORGERSEN (Sports)

Big Game Fishing 0301...Sept. 1,'39†10....
Clocking the Jockeys
(10-7-39) 0302 ....Nov. 24,'39†11....
Hunting Dogs (5-6-39)
9303 ....Mar. 3,'39.11....
Inside Baseball 9304......Apr. 28,'39.11....
Sports Immortals 9305.....June 23,'39.11....
Topnotch Tennis 0303......Feb. 19,'40†.1 rl..

UNITED ARTISTS

WORLD WINDOWS
(Color)

Title Rel. Date Min.
Arabian Bazaar (12-31-38) Sept. 1,'39.10....
Eternal Fire, The
(1-28-39) ....Sept. 21,'39.10....
Jerusalem (1-14-39).......May 1,'39.10....
Labanon Coast ....Dec. 1,'39.10....
Petra (1-14-39) ....Aug. 1,'39.10....
River Thames (4-15-39)...Nov. 1,'39.10....
Ruins of Palmyra.........Oct. 1,'39.10....
Wanderers of the Desert...July 1,'39.10....

UNIVERSAL

Title Rel. Date Min.

GOING PLACES WITH GRAHAM McNAMEE

No. 60—(3-11-39) 3358....Feb. 20,'39..9½..
No. 61—(4-15-39) 3359....Mar. 13,'39..9....
No. 62—(5-20-39) 3360....Apr. 10,'39..9....
(Reviewed under title, "America Takes to Skiis")
No. 63—(6-3-39) 3361....May 15,'39..9½..
(Reviewed under the title, "Theatre of the Sky.")

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 64—(7-15-39) 3362	June 26,'39	9½
No. 65—(7-29-39) 3363	July 17,'39	9
No. 66—(9-30-39) 4351	Sept. 25,'39†	9
No. 67—(10-14-39) 4352	Oct. 16,'39†	9
No. 68—(10-14-39) 4353	Nov. 13,'39†	9
No. 69—(12-23-39) 4354	Dec. 11,'39†	8
No. 70—4355	Dec. 25,'39†	8
No. 71—4356	Jan. 15,'40†	9
No. 72—4357	Feb. 5,'40†	1 rl.

LANTZ CARTUNES

Title	Rel. Date	Min.
Arabs with Dirty Fezzes (8-26-39) 3259	July 31,'39	7
Bird on Nellie's Hat (7-8-39) 3257	June 19,'39	7
Bola Mola Land (5-27-39) 3256	May 29,'39	7
Charlie Cuckoo (5-13-39) 3254	Apr. 24,'39	7
Crack Pot Cruise 3253	Apr. 10,'39	6½
Nellie of the Circus (5-20-39) 3255	May 8,'39	7
Silly Superstition (9-23-39) 3262	Aug. 28,'39	7
Slap Happy Valley 3261	Aug. 21,'39	7
Snuffy Skunk's Party (9-23-39) 3260	Aug. 7,'39	7
Stubborn Mule (8-12-39) 3258	July 3,'39	7

LANTZ COLORED CARTUNES

Title	Rel. Date	Min.
A-Hunting We Will Go (7-15-39) 4621	Sept. 4,'39†	7
Andy Panda Goes Fishing 4265	Jan. 22,'40†	8
Life Begins for Andy Panda (9-23-39) 4262	Oct. 9,'39†	8½
Scrambled Eggs 4263	Nov. 20,'39†	8¾
Sleeping Princess, The (12-2-39) 4264	Dec. 4,'39†	9

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Cafe Boheme (4-1-39) 3229 Ray Smeck & Islanders	Apr. 12,'39	17
Gals and Gallons (6-3-39) 3232 East and Dumke	July 12,'39	17½
Pharmacy Frolics (5-20-39) 3230 Three Playboys	May 17,'39	18
Swing Sanitarium (5-20-39) 3231 Dorothy Stone-Chas. Collins	June 14,'39	18
With Best Dishes (6-3-39) 3233 Charles Kemper	Aug. 9,'39	17

SPECIAL

Title	Rel. Date	Min.
March of Freedom (5-20-39) 4110	Sept. 6,'39†	20

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 61—Novelty (4-22-39) 3372	Apr. 3,'39	9
No. 62—Novelty (5-20-39) 3373	May 1,'39	9
No. 63—Novelty (6-3-39) 3374	June 5,'39	9
No. 64—Novelty (9-9-39) 3375	July 3,'39	10
No. 65—Novelty (7-15-39) 3376	Aug. 7,'39	9½
No. 66—Novelty (10-21-39) 4371	Sept. 18,'39†	8½
No. 67—Novelty (10-14-39) 4372	Oct. 9,'39†	9
No. 68—Novelty (10-28-39) 4373	Nov. 6,'39†	9
No. 69—Novelty 4374	Dec. 4,'39†	9
No. 70—Novelty (12-23-39) 4375	Dec. 25,'39†	9
No. 71—Novelty 4376	Jan. 8,'40†	1 rl.
No. 72—Novelty 4377	Jan. 29,'40†	1 rl.

TWO-REEL MUSICALS

Title	Rel. Date	Min.
Boy Meets Joy (11-18-39) 4221 Pinky Tomlin-Joy Hodges	Sept. 6,'39†	17
Bullets and Ballads 4226	Feb. 14,'40†	2 rls.
Rhumba Land 4223 Wini Shaw	Nov. 15,'39	18
Rhythm Jamboree 4225 Judy Starr	Jan. 17,'40†	2 rls.
Snow Follies 4224 Lillian Roth	Dec. 13,'39†	18
Swing Hotel (10-14-39) 4222 Wini Shaw	Oct. 18,'39†	18

VITAPHONE

BROADWAY BREVITIES

Title	Rel. Date	Min.
Home Cheap Home 4023 Henry Armetta	Mar. 18,'39	2 rls.
A Fat Chance 4024 Johnny Perkins	Mar. 25,'39	2 rls.
Rollin' in Rhythm 4025	Apr. 15,'39	2 rls.
Seeing Spots 4026 Duke McHale	Apr. 29,'39	2 rls.
You're Next to Closing 4027 Cross and Dunn	May 13,'39	2 rls.
Broadway Buckaroo (6-17-39) 4028 Red Skelton	June 3,'39	20
Quiet Please (5-27-39) 4006 Fritz Feld (Color)	July 1,'39	20
Wardrobe Girl 4029 Ginger Manners	June 17,'39	
A Swing Opera 4030 Tess Gardella	July 22,'39	2 rls.
Seeing Red (8-26-39) 4018 Red Skelton	Aug. 26,'39	20
Slapsie Maxie (9-16-39) 5303 Maxie Rosenbloom	Sept. 10,'39†	17
Remember When (9-16-39) 5101 Eaton Boys		20
Ride, Cowboy, Ride (10-21-39) 4008 Dennis Morgan	Sept. 9,'39	20
Ice Frolic (10-14-39) 5102 Eleanor Gardner	Oct. 28,'39†	20
World's Fair Junior (10-28-39) 5104	Dec. 9,'39†	20
Royal Rodeo, The (12-9-39) John Payne	Nov. 25,'39†	15

COLOR PARADE

Title	Rel. Date	Min.
The Roaming Camera (4-15-39) 4608	Mar. 25,'39	11
Mechanix Illustrated, No. 4 (5-27-39) 4609	Apr. 22,'39	10
For Your Convenience (6-17-39) 4610	May 20,'39	10
Mechanix Illustrated, No. 5 4612	June 17,'39	1 rl.
Modern Methods (8-12-39) 4611	July 15,'39	10
Mechanix Illustrated, No. 6 4613	Aug. 5,'39	1 rl.
Mechanix Illustrated, No. 1 (9-2-39) 5401	Sept. 30,'39†	10
American Saddle Horses (12-2-39) 5402	Nov. 11,'39†	1 rl.
Mechanix Illustrated, No. 2 5403	Dec. 2,'39†	1 rl.

FLOYD GIBBONS' "YOUR TRUE ADVENTURE"

Title	Rel. Date	Min.
Chained (4-15-39) 4308	Apr. 1,'39	12
Voodoo Fires (5-27-39) 4309	May 6,'39	12
Haunted House (6-24-39) 4310	June 3,'39	12
Lives in Peril 4311	July 1,'39	1 rl.
Three Minute Fuse (9-2-39) 4312	July 29,'39	11
Verge of Disaster 4313	Aug. 26,'39	1 rl.

HISTORICAL TECHNICOLOR FEATURETTES

Title	Rel. Date	Min.
Sons of Liberty (3-25-39) 4005 Claude Rains	May 20,'39	20
Bill of Rights (9-16-39) 4007	Aug. 19,'39†	20
Monroe Doctrine (10-28-39) 5001	Oct. 14,'39†	16
Old Hickory 5003 ..5703	Dec. 23.'39†	2 rls.

LOONEY TUNES

Title	Rel. Date	Min.
No. 67—Chicken Jitters (4-1-39) 4810	Apr. 22,'39	1 rl.
No. 68—Porky and Teabiscuit (5-20-39) 4811	Apr. 1,'39	7
No. 69—Kristopher Kolumbus, Jr. 4812	May 13,'39	1 rl.
No. 70—Polar Pals (6-17-39) 4813	June 3,'39	7
No. 71—Scalp Trouble 4814	June 24,'39	1 rl.
No. 72—Porky's Picnic 4815	July 15,'39	1 rl.
No. 73—Wise Quack (8-19-39) 4816	Aug. 5,'39	7
No. 74—Porky's Hotel 5601	Sept. 2,'39†	1 rl.
No. 75—Jeepers Creepers (9-30-39) 5602	Sept. 23,'39†	7
No. 76—Naughty Neighbors (11-4-39) 5063	Nov. 4,'39†	1 rl.
No. 77—Pied Piper Porky (11-25-39) 5604	Nov. 4,'39†	7
No. 78—Porky the Giant Killer 5605	Nov. 18,'39†	1 rl.
No. 79—The Film Fan 5606	Dec. 16,'39†	1 rl.

MELODY MASTERS

Title	Rel. Date	Min.
Dave Apollon and Orch. 4711	Apr. 22,'39	1 rl.
Clyde McCoy and Orch. (5-27-39) 4712	Mar. 18,'39	10
Artie Shaw and Orch. (4-8-39) 4713	Apr. 29,'39	10
Larry Clinton and Orch. 4714	May 20,'39	1 rl.
Leith Stevens and Orch. (6-17-39) 4715	June 10,39	10
Rita Rio and Orch. 4716	July 1,'39	1 rl.
Will Osborne and Orch. (8-5-39) 4717	July 22,'39†	10
Eddie Delange and Orch. 4718	Aug. 12,'39	1 rl.
Swing Styles (9-16-39) 5501	Sept. 2,'39†	10
Vincent Lopez and His Orchestra (10-21-39) 5502	Sept. 30,'39†	10
Rubinoff and Hic Violin (11-11-39) 5503	Nov. 11,'39†	10
Artie Shaw and His Orchestra (12-9-39) 5504	Dec. 30,'39†	10

MERRIE MELODIES
(In Color)

Title	Rel. Date	Min.
No. 77—A Day at the Zoo 4513	Mar. 11,'39	1 rl.
No. 78—Presto Chango 4514	Mar. 25,'39	1 rl.
No. 79—Bars and Stripes Forever 4515	Apr. 8,'39	1 rl.
No. 80—Daffy Duck and Dinosaur (4-22-39) 4516	Apr. 22,'39	7
No. 81—Thugs with Dirty Mugs 4517	May 6,'39	1 rl.
No. 82—Naughty But Mice 4519	May 10,'39	1 rl.
No. 83—Believe It or Else 4520	June 3,'39	1 rl.
No. 84—Hobo Gadget Band (6-17-39) 4518	June 17,'39	7
No. 85—Old Glory (6-17-39) 4521	July 1,'39	10
No. 86—Dangerous Dan McFoo 4522	July 15,'39	1 rl.
No. 87—Snow Man's Land 4523	July 29,'39	1 rl.
No. 88—Hare-Um Scare-Um (8-12-39) 4524	Aug. 12,'39	7
No. 89—Detouring America (9-9-39) 4525	Aug. 26,'39	7
No. 90—Little Brother Rat 4526	Sept. 2,'39	1 rl.
No. 91—Sioux Me 5301	Sept. 9,'39†	1 rl.
No. 92—Land of the Midnight Fun (10-14-39) 5503	Sept. 23,'39†	1 rl.
No. 93—Little Lion Hunter 5302	Oct. 7,'39†	1 rl.
No. 94—The Good Egg 5304	Oct. 21,'39†	1 rl.
No. 95—Fresh Fish (11-18-39) 5305	Nov. 4,'39†	7
No. 96—Fagin's Freshmen (12-2-39) 5306	Nov. 18,'39†	1 rl.
No. 97—Sniffles and the Bookworm 5307	Dec. 2,'39†	1 rl.
No. 98—Screwball Football 5308	Dec. 16,'39†	1 rl.

TECHNICOLOR SPECIALS

Title	Rel. Date	Min.
Romance in Color 4404	Aug. 19,'39	1 rl.

VITAPHONE VARIETIES

Title	Rel. Date	Min.
Tax Trouble 4907 Grouch Club	Mar. 18,'39	1 rl.
The Crawfords "At Home" 4909	Apr. 15,'39	1 rl.
Dean of the Pasteboards (5-27-39) 4910 Luis Zingone	May 27,'39	10
Right Way, The (6-17-39) 4908 Irene Rich	July 1,'39	3
Witness Trouble 4911 Grouch Club	July 29,'39	1 rl.
One Day Stand (8-26-39) 4912	Aug. 19,'39	10
Vote Trouble (9-16-39) 5701 Grouch Club	Sept. 9,'39†	9
History Repeats Itself (10-14-39)		10
Sword Fishing (10-14-39) 5702	Oct. 21,'39†	10
An Organ Novelty (11-4-39) Mrs. & Mrs. Jesse Crawford	Jan. 13,'40†	9

OTHER PRODUCT

ABPC

Title	Rel. Date	Min.
Come Back to Erin (5-20-39)		33

ALLIANCE

Title	Rel. Date	Min.
Birth of the Movies	Sept. 1,'39	22
Warning, The (4-1-39)	Aug. 1,'39	32

AMERICAN RED CROSS

Title	Rel. Date	Min.
Footsteps (5-27-39)		11

ASSOC. OF SCHOOL FILM LIBRARIES

Title	Rel. Date	Min.
New World for Old (6-3-39)		25

BRITISH

Title	Rel. Date	Min.
Border Collie (8-12-39)		
Reporter Investigates Liberty (5-6-39)		17

CENTRAL

Title	Rel. Date	Min.
Chinook's Children (6-3-39)		10
Zoo in Manhattan (11-18-39)		10

ENNIS

Title	Rel. Date	Min.
Memory Lingers On, The (8-5-39)		10

FRENCH FILM EXCHANGE

Title	Rel. Date	Min.
Ave Maria (7-15-39)		
Rembrandt (7-15-39)		
Trip to the Sky (7-1-39)		10
Violin, The (9-23-39)		10

G. P. O.

Title	Rel. Date	Min.
"Do it Now" (9-30-39)		11
Health for the Nation (7-15-39)		
Spare Time (6-17-39)		
Men in Danger (6-17-39)		

LENAUER INTERNATIONAL

Title	Rel. Date	Min.
Getting Your Money's Worth, No. 3 (10-21-39)		1 rl.

PARAMOUNT BRITISH

Title	Rel. Date	Min.
'Arf a Mo' Hitler (10-28-39)		28

PATHE COMMERCIAL

Title	Rel. Date	Min.
Homes of Today (11-18-39)		11
Miracles of Modernization (7-8-39)		8

SPECTATOR-DENNING

Title	Rel. Date	Min.
Point of View (6-3-39)		

U. S. FOREST SERVICE

Title	Rel. Date	Min.
4,000 Gifts of the Forest (8-26-39)		2 rls.

WORLD

Title	Rel. Date	Min.
City, The (5-20-39)		44

YORKE

Title	Rel. Date	Min.
Couriers of the Nation (12-9-39)		17
Ninth State, The (10-7-39)		22

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Overland with Kit Carson (9-2-39) Bill Elliott-Iris Meredith	July 21,'39	
Shadow, The 1140 Victor Jory-Veda Ann Borg (15 episodes)	Nov. 24,'39†	

REPUBLIC

Title	Rel. Date	Min.
Daredevils of the Red Circle (6-10-39) 871 Charles Quigley-Herman Brix	June 10,'39	18 (each)
Dick Tracy's G-Men (8-19-39) 872 Ralph Byrd (15 episodes)	Sept. 2,'39	(1st episode 30 min.) (1st episode 29 min.)
Zorro's Fighting Legion (12-2-39) 873 Reed Hadley		18 (1st episode 30 min.) (each)

UNIVERSAL

Title	Rel. Date	Min.
Flash Gordon Conquers the Universe (Larry (Buster) Crabbe	Apr. 9,'40†	
Green Hornet, The (12-2-39) 4781-93 Gordon Jones-Anne Nagel (13 episodes)	Jan. 9,'40†	21 (each)
Oregon Trail, The (5-20-39) 4581-95 John Mack Brown-Louise Stanley (15 episodes)	July 4,'39†	21 (each)
Phantom Creeps, The (9-2-39) 4681-92 Bela Lugosi-Dorothy Arnold	Oct. 17,'39†	21 (each)

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